

# Body & Voice Work

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## Concept

This workshop aims to find the transformative power of the body through raising awareness and unveiling unconscious habits. Those habits, which take the form of different movement patterns in daily life, are going to be investigated: How do they become part of us? How do they evolve? How can we get out of them? Furthermore, Akemi proceeds with asking questions: How can we handle the mechanical functions of what we do in any existing dance technique, such as Ballet, Jazz, Tap, HipHop, Contemporary, Butoh etc.? Why perform in front of an audience? Who is your audience and who is the person you work for? Where is the origin of power? What makes you move?

Akemi attempts to awake one's own nature and thus trace its origins. The basic training consists of (re)connecting the "Embryonal Breathing Technique" and the perceptive skills that have become atrophied through civilization. Through this practice the "Feeler(s)" of humankind (like those of insects) could be revived. The aim is to deepen one's perceptive ability in sensing an invisible inner energy in the body, which Akemi named "Breath Body". In addition, the workshop participants are going to explore their own presence on stage, articulation, releasing and tensing, offensiveness and defensiveness, reaction and action, instant selection and decision, timing, personal history, sharing something, face, attitude, gesture, words and voice.

*" In an attempt to awake one's own nature and originality, which aids imagination and expressiveness as well as concentration/stage presence. It also examines the relationship between the momentary act and the fleeting presence of the body and strengthens perceptive faculties. This sensory awakening is a basic tool to achieve an individual aesthetic and a choreographic devising process in one's own creative work."*

*Bodily movement adjusts itself when one is made aware of the gap between the inner metamorphic form of the breath-body and the outer physical body. This reorganization or self-dialogue leads to the discovery of new aspects within oneself, thus clarifying the self within one's own physical body. Furthermore, the oscillation between action and reaction triggers an interaction between oneself, space and sound, enabling us to experience a moment of inner balance of all the dimensions within ourselves. This gives us the chance to create truly original material, which can then be utilized as an expressive tool for movement and voice.*

*The natural regeneration of inner strength results in an encouraging revitalization and enthusiasm. This regenerative ability can be applied in many artistic fields as well as in numerous daily activities.*

## Working Tasks

### Body & Voice Work (Basic)

#### *Feeler(s) - the Internal reformation of body*

Learning the embryonal breathing technique / Recognition of the breath-body / Finding the position of standing & going\*with phantom tail / Practicing basic exercises of circular movement and spiral movement technique/ Reacting & acting / interaction between body & voice / Observation of human voices coming through the reflection of breathing from the spinal column / Partner & group work

### Body & Voice Work (Basic+)

#### *Beyond Habits and No Habits - the transformative power of body*

Isolation of parts of the body and joint training / Forwarding of impulses - impression & expression / Enhancement of the imagination through the presentation of images like the "4 elements", colours / Deepening the 5 senses / Tension and relaxation of the muscles, suppleness / Simple walking and running / Conscious spatial perception / Balance, time, rhythm training

## Intensive Workshop

#### *Body & Voice Work on the creative process*

In addition to the Basic & Basic+ work, we will research for the Interaction between Impression and expression in the experimental session for *Acting, Moving, Speaking and Singing* in the development of initiative ideas.

#### **Improvisation:**

Self-introduction & self-dialogue / Provoking spontaneous acts based on various motives / Setting up a momentary definition of one's own creative work / Creating an easy, junk, non-sense improvisation on a topic of daily life / Developing a thought project / Analyzing one's own body language as attitude / Instant reflection of encouraged & revitalized inner energy

#### **Composition:**

Organization of increasing motivation in choosing different directions while creating / Coordination of one's own inner sense & interests / Definition of one's own art work in multidisciplinary settings/ Application of one's own characteristic functions and abilities / Examining one's own individual aesthetic / Metamorphic processing through looping of actions = repetition of movement & vocalization

## Detailed description

- a. Embryonal Breathing Technique
- b. Interaction Between Body & Voice
- c. Breath-body

The detailed description of each point is as follows;

### a. Embryonal Breathing Technique

This technique is the basis for transforming a target medium into bodily motion, vocalization, and acting. devised by Kinuko Nishina



#### What it is:

1. The body assumes a position similar to that of an embryo; a state of relaxation sets in, comparable to the one experienced in the amniotic fluid in the womb, which in turn forms the basis of abdominal breathing.
2. During training, special attention is given to embryonal breathing – a deep abdominal breathing technique that is easy to learn.
3. In the basic position – an upright position similar to that of an embryo – motions are coordinated with abdominal breathing (fully expanded diaphragm).

This position relaxes the acupuncture point, "the door of life" on the lumbar vertebra, which regulates all organs and improves their functions.

This breathing technique characteristically motivates our "primeval voice" to relieve us (by sighing). Thus, our breathing eventually becomes deeper and more free.

## **b. Interaction Between Body & Voice**

We analysis of parallel structures of the transformation; one is processes necessary for the voice to generate bodily motion and another one is the processes necessary for bodily motion to generate the voice are analyzed. Each one of these channels simultaneously generates impression & expression.

**"Body"** denotes a distinct physical creation process. It does not mean the portrayal of information on the stage, but the creation of characters in a space. Abstract, imaginary information is delivered to the spectator, which also permits the input of his own entirely personal vision.

**"Voice"** is the reflection of breathing from the spinal column. It encompasses the observation of how the breathing process is transformed by circular motions.

Through the combination of **"Body & Voice"**, a synchronization of body language and time-space evolves, enhanced by sound, which is the portrayal of the interconnection of the 31 elements listed below:

**Enclose – Enter – Invade – Melt – Be Distorted – Curve – Be Broken – Vibrate – Move – Pass – Reflect – Hide – Wrap – Overlap – Deviate – Take Off – Lose – Go Out – Be Transparent – Disappear – Partition – Be Spirit – Fall to Pieces – Burst – Expand – Proliferate – Continue – Join Together – Tie Up – Become Entangled – Become Cubic – Imply.**

**Body & Voice** as an instrument / tool to achieve vitalization and relaxation

**Body & Voice** as the reaction & action of breathing through the spinal column

**Body & Voice** as the graphic basis for drawing images or pictures

**Body & Voice** for the discovery, recollection and portrayal of the subconscious

**Body & Voice** for the synchronization of motion through voice or voice through motion

**Body & Voice** for composing emotions of what we cannot express with words

**Body & Voice** for spiritual and physical clearness for a holistic way of life

## **c. The Breath Body (BB)**

### **What is the BB?**

The Breath Body is a vaporous body, never standing still, shifting and changing, which we can perceive if we develop a certain sensitivity for it. It is a way of body perception which differs from the materialistic and scientific ones. This invisible inner energy body is as big as the real body which consists of muscles, bones, organs and skin. This energy body is original material, which can be transfigured in its own right, a creature/creation of its own.

### **How can you find the BB?**

The BB is never perfectly united with one's Material Body (MB). Perceiving the BB, we find a gap between it and our MB. This discrepancy can be remedied, which is an initial step in the reorganisation of internal functions and bringing about a self-renewing and malleable form.

### **What is its purpose?**

Any bodily motion naturally happens when we feel a desire, a necessity, which performs itself. To create our own shapes & patterns, I was searching for a way of symbolising this invisible inner energy, the BB. It is a starting point for creating any shape with the MB. In addition, the BB is a resource for the perception of bodily motions.

### **How do you deal with it?**

You could say that making any body shapes & patterns needs the control of a masculine power (MB) through the sense of femininity that is characterised by indescribable feeling (BB). This piece is inspired by my efforts to explore two things: firstly, how to deepen one's perception of the BB in correlation with the MB. And secondly, how to manipulate the BB with the aim to become one – to unify the entire body.

### **What are the artistic viewpoints?**

At this point there are two ways of dealing with the BB. One is the natural arrangement of adjusting two bodies in one, which aims to heal or to deepen its perception. The other one is the artificial arrangement of evoking a state of ambivalence, which antagonises and deforms the perceived BB as an instrument, in order to access multiple expressive functions and various possibilities of reflecting our individual aesthetics.

### **How does this work?**

These 2 different bodies mutually respond to the process of transformation, and are manipulated on an intellectual level as two objects – MB & BB – which we can call “subjective object & objective object” and “content & form” in parallel = “instrumentalisation”: treatment of an idea as an instrument that functions as a guide to action. This is intended to stimulate creativity. And then, the body could be identified, articulated, and define itself in various aspects to be conceptualised, aestheticised, technicised, mediatised, poeticised, theoreticised, politicised.