



**Performance Recipe Book - the Body as a Symbolic Model**

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21.07. - 25.07.2014 – 13:00 - 19:00 \* Showing 25.07.2014 – 17:00

## Information for applicants:

This project by Akemi Takeya is based on the performance piece “**Little Stories about SOS**” which has three different forms of realisation linked with each other: Solo, Group, and Performance Recipe Book. Takeya now undertakes to complete all three forms at the same time. As a premiere, Takeya herself will perform the Solo version, while the Group version will be explored as a research project during the festival in the first development.

**\* An open studio showing is planned on the 25th of July, the last day of the research project. Start at 17:00.**

The original group version was written for 1 female and 3 male performers to be selected by a local institution where the piece is to be produced using the Recipe Book. The original group version consists of two structural parts: **the first part – interpretation of the 32 S.O.S.(s) as performance vocabulary, the second part – further developed short story based on the first part.**

The Performance Recipe Book which will be published in time for the field project only contains **the first part – interpretation of the 32 S.O.S.(s) as performance vocabulary**, a medley of the interpretations of the 32 original S.O.S. combinations. For the constellation of performers in the project, we will split into several groups, each group consisting of 4 participants – not necessarily 1 female and 3 male performers, other constellations are also possible. Each performer will get one of the roles from the Recipe Book, i.e., **P1 / P2 / P3 / P4.**

### Who can apply?

#### **- Open Level**

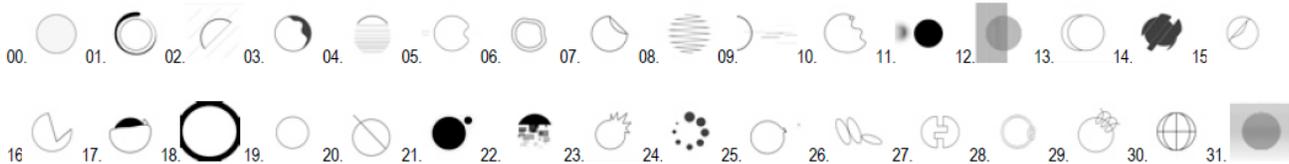
The piece is meant for dancers, actors, performers who want to get an opportunity to experience the multiple possibilities of presentation on stage from the perspective of dance and theater studies, philosophy, culture, ...

It should be built up as an extended programme to be demonstrated by the participants. For the application, there are no particular rules attached to the selection of participants, and professional skills are not strictly required.

- Chapter Nr. 30. – Style Of Spectacle (become cubic) requires the original development of a dance in an individual style following the recipe of systematic choreography, which is partly derived from **classical ballet patterns.**
- Chapter Nr.16. – Strip Our Self (take off) involves **being naked.**
- *For the showing - One pair of training shoes and 2 similar T-shirts & trousers are required.*

## Contents:

00. **Speech On Secrecy** (appear) | 01. **Stagnation Of System** (enclose) | 02. **Show Our Sacredness** (enter) | 03. **Scan Our Shape** (invade) | 04. **Statement On Substance** (melt) | 05. **Surprise Or Shock** (be distorted) | 06. **Scope On Sight** (curve) | 07. **Spirit Of Samurai** (be broken) | 08. **Song Of Soul** (vibrate) | 09. **Script Of Steps** (move) | 10. **Site Or Sight** (pass) | 11. **Shadow Of Smile** (reflection) | 12. **Sight Of Sound** (hide) | 13. **Strangeness Of Someone** (overlap) | 14. **Sensation Of Sense** (deviate) | 15. **State Of Solitude** (wrap) | 16. **Strip Our Self** (take off) | 17. **Scandal On Somebody** (loose) | 18. **Seek Other Space** (go out) | 19. **Surreal On Stage** (be transparent) | 20. **Sadness Of Separation** (partition) | 21. **Shot Of Spirit** (be split) | 22. **Structure Of Skeleton** (fall into pieces) | 23. **Smash Our Sadness** (burst) | 24. **Sign Of Superiority** (expand) | 25. **Suspension Of Sex** (proliferate) | 26. **Source Of Strength** (continue) | 27. **Statue Of Security** (join together) | 28. **Sympathy Of Support** (tie up) | 29. **Spark Of Spontaneity** (become entangled) | 30. **Styles Of Spectacle** (become cubic) | 31. **Suggest Our Stories** (imply)



The field project by Akemi Takeya focusses on accessing and sharing the performance experience with her piece “Little Stories about SOS: Group Version / first part” which is conceived as a performance exhibition, and was developed in parallel with the written “**Performance Recipe Book**” containing instructions for both the group and the solo piece. It describes certain cases of “situated action”, featuring interpretations – accompanied by 32 “**Graphic Animation**” movie clips – of the 32 original combinations of S.O.S. (32 verbs), suggesting “emergency” in a limited time frame and in various forms of irony, transforming it into creative processes.

Each time before starting an action, the performer(s) turns her/his back to the public, watches the respective “**Graphic Animation**” belonging to that action which is displayed on a screen, in order to get an impression of the shapes & patterns through the 32 verbs, and also to juxtapose graphic and bodily motion. The performer rationally and lyrically interprets one performance recipe after the other as a medley, (re-) forming and articulating the body in everyday human activities, in every style of dancing – these are implemented as a concurrent symbolic model giving another view of the performance.

The task of the performer(s) is to take up the challenge of realising 32 interpretations out of these Performance Recipes, and thus essentially undertake a proof of presence on stage; articulation, releasing & tensing, offensiveness & defensiveness, reaction & action, timing, personal history, sharing something, face, attitude, gesture, words, voice and instant selection & decision and so on ... Furthermore, the research project proceeds with asking the performer(s) questions such as – In front of whom do you present yourself and whom do you work for? Where does creative power come from? What makes you move? How do you deal with your own artistic viewpoint with regard to the ready-made recipe? How do you manage yourself if your own ideas begin to interfere with the system of the recipes?

\* Takeya's basic bodywork training method, FEELER(s) – (re & in) formation of the body is a starting point for bodywork training in the multiple possibilities of presentation on stage. It focuses on the perceptive faculties that have become atrophied in civilization; the "feelers" of man (which are like those of insects) which it is supposed to strengthen. It aims to deepen one's perceptive ability in sensing an invisible inner energy body, the so-called "breath-body", which initiates its own bodily motion in the connection with the "*embryonal breathing technique*". The objective of this basic training is the awakening of one's own inner energy body (**Breath Body**), which aids imagination and expressiveness as well as concentration/stage presence. The work 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 in one's own creative work.

\* About the Breath Body (an invisible inner energy body, so to speak) – **BB** is the acronym used in the recipe book; it has a specific correlation with the Material Body (the visible outer material) – its acronym being MB. This also functions as "Impression & Expression". The MB's motion is driven by impulses coming from the BB's condition, which is again determined by impulses stemming from the body. This "Give and Take" is a continuous interplay of MB and BB, and utilized as a method of articulation and interpretation. In other words, "Action and reaction"; the main artistic goal is to organize MB and BB in free and open cooperation, in spite of prearranged schemes.

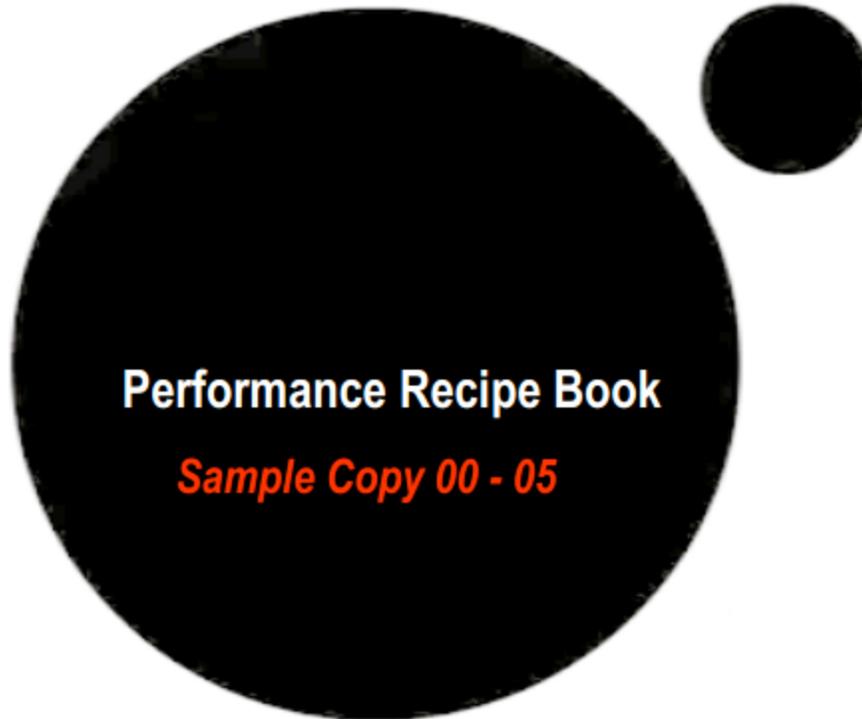
**Project Link :**

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[http://www.akemitakeya.com/?page\\_id=3269](http://www.akemitakeya.com/?page_id=3269)

<http://www.impulstanz.com/research/2014/id2629/>

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# Little Stories about **S.O.S.**

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*\* Sample Copies – layout, design and illustrations in working progress*

## Introduction

### The First Part – Body as a symbolic model / interpretation of the 31 S.O.S.(s) as performance vocabulary:

The task of the performer(s) is to take up the challenge of realising 32 interpretations from these Performance Recipes, which focus on accessing and sharing the performance experience with the piece "Little Stories about S:O.S. / The First Part".

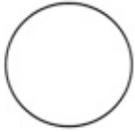
Each time before starting an action, the performer(s) turns her/his back to the audience while watching the respective **"Graphic Animation"** belonging to that action displayed on a screen in order to get an impression of the shapes & patterns through the 32 verbs/phrases ?, and also to juxtapose graphic and bodily motion. The performer rationally and lyrically interprets one performance recipe after the other as a medley, (re-) forming and articulating the body in everyday human activities, in every style of dancing – these are implemented as a concurrent symbolic model giving another view of the performance.

### Viewpoints

- 1) Try to comprehend this recipe book in order to handle the role for the performance, to grasp the point of the basic theory of the movements, which especially consists of the correlation of "action and reaction" with the "Breath Body" (**BB**) and the "Material Body" (**MB**), as well as "impression and expression".
- 2) Try to work efficiently as a team and exchange your own opinions, views and policies, in order to accelerate the performance process until you're able to reach the point of borderline situation in a short time.
- 3) Try to follow the recipes in order to deepen the relation with your own physicality; each verb suggests various ways of perception and each exercise deals with the BB under **"Practice on the BB"** in the recipes of the Group Version.
- 4) Try to examine how the representation declares its own territory to the audience whose "third eye" has another perspective, in order to suggest a political act to them. Also, the piece does not mean merely to offer entertainment without checking the level of technique or judging which of one's own acts are good or bad.
- 5) Try to take responsibility of your role as a messenger who conveys and mediates the performance's content. Be reminded that it is impossible to control other people's reactions to your work. representation itself is always threatened due to the inevitable confrontation of performer and audience.
- 6) Try to undertake a proof of your presence on stage by noticing articulation, releasing & tensing, offensiveness & defensiveness, reaction & action, timing, personal history, sharing something, face, attitude, gesture, words, voice and instant selection & decision.
- 7) Try to ask yourself questions regarding representation: In front of whom do you present yourself and who do you work for? Where does creative power come from? What makes you move? What is your vision of the future in 10 years? How do you deal with your own artistic viewpoint with regard to the ready-made recipe? How do you manage yourself if your own ideas begin to interfere with the system of the recipes?

## Solo Version

### 00. Speech On Secrecy (appear)



#### Act \*S/00. in the beginning – 186 seconds

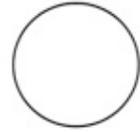
1. Enter the stage and place yourself with your back turned to the audience at an arbitrary starting position.
2. On the beep, turn 180 degrees to the left and go to place yourself at an angle to the camera, in order to hold a prepared “186 sec.” speech in front of the camera.
3. After your speech, return to your starting point
4. Using a black magic marker, write the religion of your choice onto your right footsole for chapter 01. (See the next chapter)
5. Stand still while your back is turned to the audience, then, look at each of the 32 SOS words projected on the screen in a continuous loop with the rhythm of a flashlight going on and off.

#### - Preparation \*S&G/00: Making a text for a speech through doing Exercise \*S&G/00

**Episode \*S6G/00:** What is the difference between “Thinking” and “Imagining”? Imagining means to guess, which draws a state of mind pattern. Thinking means to judge, which constructs a state of brain logic. We need words to express our speculation, and we need knowledge to bring our thoughts into order. Here, speech, as an oral performance is regarded as the reflex motion of mind and brain, as if the blandishments of thoughts and speculations were peeled off. Peel yourself off.

**Reference \*S&G/00:** *For those who do not know whether they exist: Breathe to pump air into the body you carry, and let it be animated. Then, get online to communicate with people. For those who find that they do not exist: Look at yourself in a mirror, regard your reflected figure in it, to reach your own invisible inner body. Then, make a sketch of it to get an outer shape while sometimes touching your skin. For those who find that they do exist: Give your own invisible body a life and let it walk, let it speak the words suspended in your mind ... Nonsense in the flow of rambling words spoken within? Taboo in the flow of immoral words spoken within? Negativity in the flow of dirty words spoken within? Positivity in the flow of peaceful words spoken within? Memory in the flow of retrospective words spoken within? Then, send a message to yourself and all your friends. (by Imeka, The words)*

00. Speech On Secrecy (appear)



**Act \*G/00. in the beginning** – “62 seconds” speech one by one

1. Enter the stage and place yourself with your back turned to the audience at an arbitrary starting position.

\*An instructor stands by outside of acting area.

2. On the cue of “Start” by an instructor, turn 180 degrees to the left and go place yourself at an angle to the camera one by one, in the order to be P1/P2/P3/P4/Instructor and to hold a prepared “62 second speech in front of the camera ”.

– Do not waste time and space waiting between turns, and move quickly in order not to be late for your turn.

– Adjust the size of your close-up face in the camera, whose image is simultaneously projected on the screen.

3. After your speech return to your starting point.

4. Using a black magic marker, write the religion of your choice onto your right footsole for chapter 01. (See the next chapter)

5. Stand still while your back is turned to the audience, then, look at each of the 32 SOS words projected on the screen in a continuous loop with the rhythm of a flashlight going on and off.

**- Preparation \*S&G/00:** Making a text for a speech through doing **Exercise \*S&G/00**

– **Exercise \*S&G/00:** Speech

A). Speak continuously for at least 10 minutes, while freely associating the words in your mind with any image or theme.

B) Introduce yourself by saying what makes you feel afraid or gives you a feeling of pleasure in front of the audience.

– **Practice \*S&G/00 on yourself:** What is the difference between objectifying and subjectifying?

1) Sketch yourself in the mirror and describe your visible aspect

2) Objectify by gazing at your appearance on adisplay; find a separate individual within a relationship of domination.

3) Subjectify the thing which you deny or confirm to judge.

## Solo Version

### 01. Stagnation Of System (enclose)



#### – Basic Structure \*S

- I . Place yourself with your back turned to the audience at an arbitrary starting position. Watch animation.
- II . On the first beep, turn 180 degrees to the left and then start **Act \*S/01**: See below.
- III . On the second beep, return to your starting position.

#### **Act \*S/01** – 31 seconds

1. Go forward and place yourself to do **Practice \*S&G/01** on the **BB**: How to recognise it: See below.
2. Go on to feel the increase of forced external power, and gradually let yourself be taken over.
3. Sense your surrounding energy, which cannot be broken into (or out of).
4. Take time before you let yourself slowly fall asleep,. After that, keep your eyes closed. Stand still.
5. Envision an image of how the space surrounds you as folded energy, operated by the functions of Breathing-In to fold up, and Breathing-Out to approach you.
6. The moment will arrive when you come to a dead end, the unfunction due to multiple folded energy that is unable to be folded any further.
7. Take care of good timing and open your eyes on the second beep. Continue with **III**.

**Episode \*S&G/01**: You cut off all contacts with the outer world and withdraw into yourself, because you have no power to solve the problem. And you lose the reason to resist a menace from the outer world. At last, you lose the ability to join a group and fall into self-contradiction. Dysfunctional. So, how can we escape such a dead end?

01. Stagnation Of System (enclose)



– Basic Structure \*G

- I . Place yourself with your back turned to the audience at an arbitrary starting position. Watch animation.
- II . On the first beep, turn 180 degrees to the left and then start **Act \*G/01: See below**
- III . On the second beep, return to your starting position.

**Act \*G/01** – 31 seconds. Each per task

1. Go forward (right foot on first step) and take your own arbitrary course, so that P2 is surrounded by P1/P3/P4, who try to block P2's way with arms stretched wide so that they form a line.

\* P1/2/3 - keep their posture at a certain distance to P2.

2. P2 - standstill but keep a certain tension, aim for a chance to get out of the enclosure and become free.

← \* P2 - interpret the Solo version **Act \*S/01: see previous page**

3. All performers go on with their own task. Continue with **III** .

– Exercise \*S&G/01: Moebius loop

Walk around speedily to create your own kind of Moebius loop in the space, while keeping both arms stretched out sideways.

Before you collide with others, turn immediately to change direction. Continue walking.

– Practice \*S&G/01 on the **BB**: How to recognise it.

1) Close your eyes and feel your heart beat. Describe the outline of the **MB (Material Body)**. 2) Sense the texture of the inner **BB (Breath Body)** within the **MB** outside. 3) Continue to sense and detect any gap in your sensation between the **MB** and the **BB**.

Solo Version

## 02. Show Our Sacredness (enter)



### – Basic Structure \*S

- I . Place yourself with your back turned to the audience at an arbitrary starting position. Watch animation.
- II . On the first beep, turn 180 degrees to the left and then start **Act \*S/02**: See *below*.
- III . On the second beep, return to your starting position.

**Act \*S/02** – 31 seconds.

1. Crouch down and take off your right shoe and hold it with your right hand, then stand up again
2. Dash forwards to kick your bare right foot by sliding down to the floor on your left side, enabling to put your right foot out of the acting area.
3. Let the sole of your right foot face the audience, showing the word you chose.
4. Keep a sitting posture with your left knee bent and support your upper body with your left elbow on the floor. Cast a glance towards one member of the audience, sending a ray of light from your second chakra.
5. Tilt your head backwards and put your right shoe on your eyes; while keeping this posture and balancing the shoe, either join your hands in prayer or not. Continue with III .

- **Preparation \*S&G/02**: *By using a black magic marker, write a word of your selected religion, or draw a symbol of it on the sole of your right foot in Act\* S&G/00.*

**Episode #02**: *Have you ever seen the shadow of the sole of your own foot? Indeed, there is less opportunity of seeing our own sole than that of another person. The contact of our soles with the ground is proof of our material existence. Also, I was inspired by the “Buddha stone foot” that is able to transform the place where it leaves its footprints from an everyday world into a religious utopia – a world of spiritual enlightenment and happiness for everybody. This appears quite dreadful and mysterious to me. We could simply reveal our identity through our soles with a perspective on your personal religion, which may be a delicate ethical theme*

**02. Show Our Sacredness (enter)**



**.– Basic Structure \*G**

- I . Place yourself with your back turned to the audience at an arbitrary starting position. Watch animation.
- II . On the first beep, turn 180 degrees to the left and then start **Act \*G/02**. See below.
- III . On the second beep, return to your starting position.

**Act \*G/02** – 31 seconds. All in unison

← Interpret the Solo version's **Act \*S/02** with **Preparation \*S&G/02**: See previous page

Continue with **III**.

**– Exercise \*S&G/0**: A ray of light

Envision a clear ray of light emitted by the second chakra, and let it hit a target in the distance.

**– Practice \*S&G/02** on the **BB**: How to approach the invisible being in you.

- 1) Envision the trace of the BB's movement after entering the stage, before you move forwards.
- 2) Let the image of the BB outline the MB's standing position and let the MB follow the image
- 3) Let the MB follow the image of the BB's trace which went out in advance, as quickly as possible.
- 4) Let the BB and the MB unite.

## Solo Version

### 03. Scan Our Shape (invade)



#### – Basic Structure \*S

- I . Place yourself with your back turned to the audience at an arbitrary starting position. Watch animation.
- II . On the first beep, turn 180 degrees to the left and then start **Act \*S/03**. (see below)
- III . On the second beep, return to your starting position.

**Act \*S/03** – 31 seconds.

1. Go forwards and place yourself. Turn 90 degrees to the right.
2. Slide the right foot forward, while placing your weight on the left leg and keep both hands on the left leg, gradually make a plié. Adapt your own breathing to one of the rhythmical variations as seen in **Preparation \*S&G/03**: See below.
3. Place an imaginary shape in the front section of the acting area before you invade; this imaginary shape determines any subsequent movements.
4. Continue to slide forwards while adjusting the **MB** (Material Body) to the **BB** (Breath Body), with occasional breaks. Keep your eyes focus on the part of the body that is currently advancing into the space.
5. Continue to slide down until your entire right leg is in contact with the floor, as if doing the splits. Continue with **III**.

- **Preparation \*S&G/03**: Create your own rhythmical breathing-variation, by adapting the following 6 patterns:

- 1) Long long short 2) Long short long 3) Short short long 4) Short long short 5) Short short short 6) Long long long

**Epidoe #03**: *Not a mouse, but the thief is a mouse-hole (Hebrew proverb) – The thief needs to find his own way to get into a place without permission, so he has to make a hole before being able to approach his goal. This means that you will fail to invade if the hole you make does not fit. You need to grasp the size and shape of each part of your body. Dig an exact hole without making any noise. Go through it while concealing your being with absolute discretion.*

**Reference #03**: *“Were it not for appearance, the world would be a perfect crime, that is, a crime without a criminal, without a victim and without a motive. And the truth would forever have withdrawn from it and its secret would never be revealed. For want of any clues <traces> being left behind. (Jean Baudrillard, „The perfect crime).“*



– **Basic Structure \*G**

- I . Place yourself with your back turned to the audience at an arbitrary starting position. Watch animation.
- II . On the first beep, turn 180 degrees to the left and then start **Act \*G/03**: *See below*.
- III . On the second beep, return to your starting position.

**Act \*G/03** – 31 seconds. all in unison

← Interpret the Solo version's **Act \*S/03** with **Preparation \*S&G/03**: *See previous page*

Continue with **III** .

– **Exercise \*S&G/03**: Into another territory

Encroach and trespass slowly into another territory of the space, announcing any change of position before actually moving, like angle, distance, size = appearance of shape, while you make sure to name all the body parts. Describe each part of the body as precisely as you are able to.

– **Practice \*S&G/03** on the **BB**: How to adjust the gap between BB and MB:

Before moving forward to invade, envision the room's spatial texture and density / Let the image of the BB's movement establish in advance in the space, in order to create an artificial gap / Verify the artificial gap between BB and MB – meaning that there is a difference in the condition between them: the BB goes first, the MB follows suit / Let the MB close the gap by following the BB, thus uniting the two again and correcting the discrepancy.

## Solo Version

### 04. Statement On Substance (melt)



#### – Basic Structure \*S

I . Place yourself with your back turned to the audience at an arbitrary starting position

Put on your right shoes. Watch animation.

II . On the first beep, turn 180 degrees to the left and then start **Act \*S/04**. See below.

III . On the second beep, return to your starting position.

**Act \*S/04** – 62 seconds.

1. Go forwards, place yourself, and stand still.
2. Go down to the floor, releasing the power of the muscles from feet to head.
3. Stand still. Look forwards while your inner glance goes far behind.
4. Undergo liquefaction and then gradually let the BB flow out of the MB from head to foot - The MB is induced by the BB to melt down.
5. Remind yourself of the documentary that you created in **Preparation \*S&G/04**, taking note of the body's process of change.
6. Continue to melt down until you are unable to stand. Fall on the floor and then sit. Continue with III .

- **Preparation \*S&G/04**: Keep your back in contact with the wall and leave your body to gravity. Go down to the floor while releasing power from feet to head, step by step. Create a record of the process as a documentary.

**Reference #04**: „Standing still. Head wind. Supporting the body of the woman standing up. The pulse is transmitted. It's alive. Standing still. Head wind. A body hanging from the earth, head down. Dangles. Rocks to and fro. Flesh that melts down my neck from my head which always tilts to the left, becomes a wound. My **Breath Body** flowing from the wound where the piece of flesh is missing, spreads out over the white skin in inky waves. Wild flowers. Transparent shiny waves along the skin. Wild flowers. The **Material Body** caves in into its interior which is turned around by an energy like that of a spinning-top. It is sucked into the hole of the wound and disintegrates into its parts. Melting body. Painless. My self tries to fit into its own body. Misshapen.” (Imeka, Melting body)



– **Basic Structure \*G**

I . Place yourself with your back turned to the audience at an arbitrary starting position

Put on your right shoes. Watch animation.

II . On the first beep, turn 180 degrees to the left and then start **Act \*G/04**: *See below*.

III . On the second beep, return to your starting position.

**Act \*G/04** – 62 seconds. all in own timing & speed

← Interpret the Solo version's **Act \*S/04** with **Preparation \*G&S/04**: *See previous page*

Continue with III .

– **Exercise \*S&G/04**: 50% / 50%

Hold one partner in standing position from behind; the standing person in the front lets their body sink to the floor, leaving it to gravity, and entrusting the supporting person to hold it safely. Gradually power up again from feet to head Find the balance between gravity (going down) and withstanding it (going up).

– **Practice \*S&G/04** on the **BB**: How to know the metamorphic form inside

1) Sense the MB's size and volume, and while breathing in recognise its outer shape = skin contacting space. 2) Let the BB detach from the MB and glide down the MB from top to bottom; at the same time let the MB follow the BB while breathing out. 3) Observe that the BB and MB are never perfectly united and their connection is deformed as a result of liquefaction

## Solo Version

### 05. Surprise Or Shock (be distorted)



#### – Basic Structure \*S

- I . Place yourself with your back turned to the audience at an arbitrary starting position. Watch animation.
- II . On the first beep, turn 180 degrees to the left and then start **Act \*S/05**: See below
- III . On the second beep, return to your starting position.

**Act \*S/05** – 31 seconds.

1. Slap your face with your dominant hand and go forwards while keeping the hand on your face.
2. Go into position and force yourself to make a grimace by distorting your face with your dominant hand.
3. Detach your hand from your face, but keep the facial expression.
4. On the second beep, let your hand drop down, release the distorted face to resolve the tension, and smile.

Continue with **III** .

**Epidoe #05:** Shock is a painful state, it hurts. Surprise is caused by an unprecedented event taking place. Here is some information about the the natural phenomenon of earthquakes: They are caused by stress in the ground due to the movement of drifting bedrock plates pressing against each other. When the gap between two plates reaches the limit of endurance this results in one plate shelving up, while the other one moves downwards. Earthquakes are also the cause of Tsunamis, which are created by the movement of submarine plates putting large masses of seawater into motion. On March 11, 2011 I witnessed the historic great earthquake in Tokyo. Surprise and shock were simultaneous. Check your own cases!

05. Surprise Or Shock (be distorted)



– **Basic Structure \*G**

- I . Place yourself with your back turned to the audience at an arbitrary starting position. Watch animation.
- II . On the first beep, turn 180 degrees to the left and then start **Act \*G/05**: *See below*
- III . On the second beep, return to your starting position.

**Act \*G/05** – 31 seconds. All in unison

\_ Interpret the Solo version's **Act \*S/05**: *See previous pages*

Continue with **III** .

– **Exercise \*S&G/05**: A facial expression

Fix a facial expression in front of a mirror, and keep it in tension for as long as you can.

– **Practice \*S&G/05** on the **BB**: **What is the effect of force?**

- 1) Perceive the different types of texture within the MB's shape that becomes distorted through manipulation by an arbitrary external force. The BB also becomes irregular and twisted as an effect of the force exerted on the MB.
- 2) Perceive the flow of energy which recoils in the moment of tension due to the distortion from the MB being released.
- 3) Simply capture the meaning of this artificial gap between the MB and BB.

## The basic body work training - FEELER(s) - (re & in) formation of the body

"This bodywork training concept is focused on the perceptive faculties that have become atrophied in civilization; the "feelers" of man (which are like those of insects) are going to be strengthened. It aims to deepen one's perceptive ability in sensing an invisible inner energy body, the so-called "breath-body", which initiates its own bodily motion in the connection with the "embryonal breathing technique"

The objective of this bodywork training is the awakening of one's own inner energy body ( breath-body), which aids imagination and expressiveness as well as concentration/stage presence.

The work also examines the relationship between the momentary act and the fleeting presence of the body and strengthens perceptive faculties. This is a basic tool to learn, in order to interpret the 32 performance recipes.

### a) Breath-Body

*„Bodily movement adjusts itself when one is made aware of the gap between the inner metamorphic breath-body's form and the outer physical body. This reorganization or self-dialogue, leads to finding new dimensional aspects, which support instrumentalization of a method for multidisciplinary work that has helped redefine art, concurrently clarifying the self within one's own physical body. 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.“*

**What is the BB?** - The Breath Body is a vaporous body, never standing still, lumbering 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 to be found the BB?** - This 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 reorganization 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 symbolizing this invisible inner energy, the BB. It is a starting point for creating any shape with the MB. And this BB (that is, the body without organs) is a resource for the perception of bodily motions.

**How to deal with it?** - We can say that making any body shapes & patterns needs the control of a masculine power (MB) through the sense of femininity that is characterized by indescribable feeling (BB). So, with this piece I am making an effort to

explore two things: the first is how to deepen perception of the BB in correlation with the MB. And the second is how to manipulate the BB in order to become one as 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 antagonizes and deforms the perceived the BB as an instrument, in order to access multiple expressive functions and various possibilities of reflecting our individual aesthetics.

**How to be functioned?** - 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 conceptualized, aestheticised, technicised, mediatised, poeticized, theoreticised, politicized

## b) Embryonal Breathing Technique

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



- 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.

## CV. AkemiTakeya(J/A)



**Performer, Choreographer** - Born in Aomori, northern Japan

[www.akemitakeya.com](http://www.akemitakeya.com)

[www.youtube.com/jujujoi108](http://www.youtube.com/jujujoi108)

Since 1991 Akemi Takeya has been living and working in Vienna. She has collaborated with artists in the fields of dance, theater, film / video, photography and music. She has created numerous dance, video and performance pieces in collaboration with such artists as Granular Synthesis (modell 5), Ulf Langheinrich, Wolfgang Mitterer, Christian Fennesz, Tetsuo Furudate, Tom Cora, Ong Ken Seng, Benoit Lachambre, Rechenzentrum, Ko Murobushi etc. And: Several of her pieces, such as „ (anti)\*Clockwise, Feeler, So What! , ZZ, Black Honey Drops, Bodypoems etc. were presented at ImPulsTanz until now.

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*Takeya has set up her own performance method, interweaving the strategies of formation of one's own perception. As a writer she incorporates the thoughts from her journals, dreams, diaries and essays into her performance pieces, ultimately producing an unexpected and visceral fusion of sensory encounters. She thinks rationally and lyrically, with head and body, "eastern" and "western", in oppositions, combinations, entanglements, sounds, spaces, movements, words.*

*She is a choreographer, performer between cultures – no longer attached to her Japanese roots, and not yet bound to Europe, her current place of residence. This stress field between cultures is also mirrored in her ambivalence towards the traditional, disciplined Japanese philosophy of the Path, and the modern urban, Japanese inner conflict. She bridges these discrepancies in her art, incorporating a fascinating fusion of eastern and western influences, a juxtaposition of her inner and outer worlds.*

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## Own work:

- 2012-14. **Little Stories about SOS:** European Premier for Group & Solo, Performance Recipe Book
2013. **(anti)\* Clockwise:** New creation with 3 female performers
2011. **Little Stories about SOS:** Premier for Group Version in Japan
2010. **Lemon Synthesizer Project:** L.S.performance/L.S.installation/L.S.music/L.S.movie
2009. **Suspended:** performance series for 5 performers in a triangle construction
- 2008-09. **Red Point:** an autobiographic work with Tanja Tomic / Strukt (visual design)
- 2008-09. **31shots:** performance with Anna MacRae (performer) and a male guest performer
2006. **Feeler:** solo performance with Bruno Pocheron (light) & Heinz Ditsch (feedback sound)
2006. **So what!:** one woman show with rechenzentrum (sound & video)
2005. **ce\_I:** voice & body performance with Ulf Langheinrich (audiovisual environment)
- 2004-05. **Weathering:** body performance with Ulf Langheinrich (audiovisual environment)
- 2003-04. **ZZ:** collaboration with Ong Ken Seng (artistic supervisor) and Noid (sound design)
- 2002-03. **AJ Project:** the Austria X Japan Dance & Performance Exchange Programme; Yokohama (2002), Vienna, Budapest and Prague (2003)
2002. **Shadow Pieces:** short pieces, solo & duo with Miguel Angel Gasper (performer)
2002. **Double space:** voice & body performance with Noid (cello & electronic)
2002. **Multiple space – jail breaker's dream:** voice & body performance with Testuo Furudate (noise music)
2001. **Multiple space:** voice & body performance with Christian Fennesz (electronic)
2001. **Black Honey Drops:** dance solo in a visual environment, with Ko Murobushi (artistic supervisor)
2001. **Terror by a blind stranger:** solo dance performance in a visual environment
2000. **Yuragi:** dance & music performance in a form of jam session
1999. **Drowning Fish:** solo dance – Austrian Dance Production Prize 1999
1998. **Bodypoems\_REFLECTION:** 7 short stories with live music
1998. **Imeka:** the first solo dance project in Europa