

New Art

on Stage

# brut



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**studio brut**

**Zieglergasse 25, 1070 Vienna**

Mon, 11 / Tue, 12\* & Wed, 13 March, 7:00 pm

\*followed by an artist talk

**Yoh Morishita**  
**Chrysalis**

Performance / Dance / Music

world premiere

Duration aprox. 40 min

**Concept, performance** Yoh Morishita **Live sound and musik** Marija Jociūtė **Lighting design** Leo Kuraitė **Styling** Lisa Knoll **Outside Eye and Ear** Camilla Schielin, Julia Müllner, Magdalena Forster, Dominik Morishita-Leitner

A co-production of imagetanz 2024/brut Wien, Yoh Morishita, and im\_flieger.

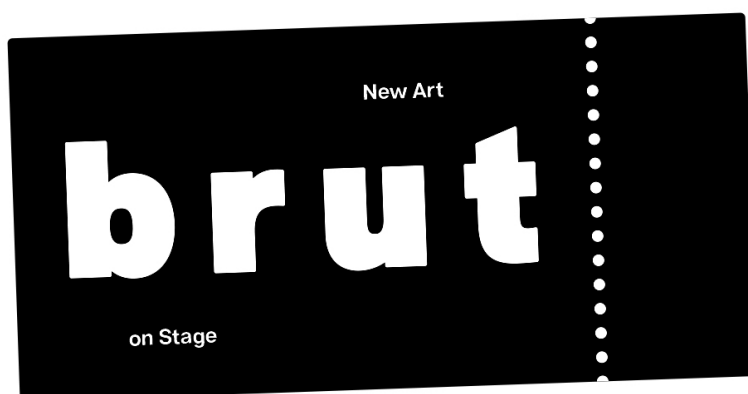
With the kind support of the Federal Ministry of Art, Culture, Civil Service and Sport and the ImPulsTanz ATLAS programme.

## Supporters



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More infos via [brut-wien.at](http://brut-wien.at)



By fusing the animated and the inanimate, Yoh Morishita's performance *Chrysalis* creates an incarnation of the absurd. We see a body infested with a variety of materials: mussels, horn, tentacles, synapses, tubers, claws, and rhizomes. This body is mutating all the time, nothing ever fits together. And it withstands the forces eager to eliminate diversity. It eludes oppression by altering its shape or slipping away from it altogether and leaving behind only skin. Like a pupated insect about to hatch.

In *Chrysalis*, Yoh Morishita ponders on how organisms and people change. She embodies a process of metamorphosis that perceives life as a dynamic equilibrium. Different types of movement appear simultaneously at the various body parts, creating a fatuous coherence of the animated and the inanimate. Existing orders are constantly being dissolved and created anew. Where will this slowly evolving sequence of images lead us? If change is the essence of life, how much do we allow ourselves to change? How do we feel about strange beings and objects? And who are 'we' anyway?

*Chrysalis* addresses and processes various questions around change. Lithuanian artist/composer Marija Jociūtė creates an electronic soundscape for the piece that inspires communication between all those involved. An uncanny world looms before us!

Durch die Verschmelzung von belebter und unbelebter Materie schafft Yoh Morishita mit *Chrysalis* eine Inkarnation des Absurden. Wir sehen einen Körper, der von den unterschiedlichsten Stofflichkeiten befallen ist: Muscheln, Horn, Tentakeln, Synapsen, Knollen, Klauen und Rhizomen. Dieser Körper mutiert laufend, passt nie zusammen. Und er widersteht den Kräften, die die Vielfalt beseitigen wollen. Er entzieht sich der Unterdrückung, indem er seine Form verändert oder ihr entgleitet und nur die äußere Haut zurücklässt. Wie ein verpupptes Insekt, das gerade schlüpft.

In *Chrysalis* denkt Yoh Morishita über den Wandel von Organismen und Menschen nach. Sie verkörpert einen Prozess der Metamorphose, der das Leben als ein dynamisches Gleichgewicht wahrnimmt. An den verschiedenen Körperteilen entstehen gleichzeitig unterschiedliche Bewegungsqualitäten, die eine illusorische Kohärenz von Belebtem und Unbelebtem schaffen. Bestehende Ordnungen werden ständig aufgelöst und neuformiert. Wohin führt diese sich allmählich wandelnde Abfolge von Bildern? Wenn Veränderung die Essenz des Lebens ist, wie weit erlauben wir uns dann, uns zu verändern? Wie stehen wir fremden Wesen und Dingen gegenüber? Und außerdem: Wer sind WIR?

*Chrysalis* greift verschiedene Fragen rund um den Wandel auf und verarbeitet sie. Die litauische Künstlerin und Komponistin Marija Jociūtė schafft für *Chrysalis* eine elektronische Klanglandschaft, die die Kommunikation aller Beteiligten anregt. Eine unheimliche Welt zeichnet sich vor uns ab!

# **something artificial and organic**

Yoh Morishita on the creation process of *Chrysalis*

## **What did you deal with/work on the piece?**

*Yoh Morishita:* I was searching for duality in the movement, everything that had ambivalent qualities and let heterogenous associations pop up: Something artificial and organic. Human and un-human. Empathic and unsympathic. Familiar and unfamiliar. Funny and scary.

## **What do you hope the audience thinks about when they see the play?**

Absurd, fun, stupid, but also important and not important

## **How would you describe your working process?**

I always film myself moving and watch it and take the movements from the video. After reading and looking at texts and images related to the topic, I follow the impulses of my body. But this process itself is sometimes contradictory because when I move, I just let my body decide what to do at that moment. Therefore reproducing that moment and feeling is not always easy. In the process of choreography, there is also a conflict between how much I fix the movement and how much I keep the space for improvisation.

## **Can you tell us about your collaboration?**

Endless misunderstanding and understanding. Giving enough time and space. Negotiation and trust.

## **Do you have favorite song/sound?**

I have a lot and hard to choose one. I like breakcore, drum and bass, and pop music. J-pop and K-pop especially. So cheesy but can't deny them.

## **Where would you like to travel next and why?**

Japan. It's my home country but it's never too much to be there. Every prefecture is so different and there is still so much to discover. And the food is amazing.

## **Shinichi Fukuoka on the dynamic equilibrium theory, that provided an important impetus for Morishita's work:**

"Life flows as an ever-changing stream. Our bodies remain in a dynamic state characterized by a constant inflow of matter, energy, and information. This creates a momentarily stagnant order "afloat in the stream" before it rapidly flows away again. According to the second law of thermodynamics — the law of increasing entropy — order moves only in the direction of disorder. This stands as one of the great principles of the universe. However, life alone is the force that seeks to maintain order in defiance of this law. Only living things take the initiative in disassembling and remaking themselves at the same time. This "dynamic equilibrium" is the essence of life itself. It is what the French philosopher Henri Bergson described as "climbing back up the slope." However, dynamic equilibrium cannot overcome entropy, as it acts in opposition to one of the great principles of the universe. Life eventually relinquishes its order and returns to the great cycle of nature. In other words, the life of an individual is finite. Life has value precisely because it is finite. And despite being finite, life is an intrinsic part of the infinite chain of life."



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**Yoh Morishita** (born in Kobe, Japan in 1992) is a choreographer and performer currently based in Vienna. After graduating as a bachelor of arts in architecture in Kyoto, Japan, she studied contemporary dance in Austria and Belgium. Her work revolves around the visualisation of the unknown, inspired by theory, utopia, and sensation. In 2023, Morishita received the START scholarship for music and performing arts awarded by the Austrian Federal Ministry of Art, Culture, Civil Service and Sport, the ATLAS scholarship at the ImPulsTanz festival in Vienna, and the scholarship Wiener 'In the Field' by Wiener Festwochen.

**Marija Jociūtė** (born in Lithuania in 1988) is an artist and composer who lives in Vienna. She has a master's degree in art from the Vilnius Academy of Arts. In her work, which is research-oriented, she uses different media and techniques to reflect on scientific data and scrutinise the limits of empirical approaches. By changing and deconstructing such material, Jociūtė plays on the potential of storytelling and new definitions. In her sound work, she intertwines synthesizer, drum machines, computers, and effects as well as her own voice to create multi-faceted electronic and yet organic pieces of music.

YOU  
ARE  
MADE  
OF  
DANCE



# Coming up

brut nordwest

Nordwestbahnstraße 8–10, 1200 Vienna

Performance *Choir of Kin*

Thu, 14 / Fri, 15 & Sat, 16 March, 8:00 pm

Opening times installation *Choir of Kin*

Thu, 14 / Fri, 15 & Sat, 16 March, 6:00–8:00 pm & 9:00–11:00 pm

Thu, 21 & Fri, 22 March, 7:00–8:00 pm & 9:00–11:00 pm

Sat, 23 March, 8:00–9:00 pm

## Transformative Narratives Choir of Kin

Performance / Installation

world premiere

in English

imagnetanz 2024

{Ecology}  
{Kinship}  
{Multi-species-worlds}

brut nordwest

Nordwestbahnstraße 8–10, 1200 Vienna

Sat, 16 March, 12:00–5:00 pm (Early Boarding from 11:00 am)

**Tanja Erhart & Julischka Stengele, Pam Eden, Eva Egermann & Cordula Thym,  
Katharina „Senki“ Senk, Liv Schellander, Noa Winter**

## The Art of Access: Creating access, Shaping accessibility

Conference

in German and Austrian Sign Language

imagnetanz 2024

{Accessibility}  
{Aesthetics of Access}  
{Tell me something you love}

brut nordwest

Nordwestbahnstraße 8–10, 1200 Vienna

Sat, 16 March, 6:30 pm (Early Boarding from 6:00 pm)

**Katharina ‘Senki’ Senk and Theresa ‘Ray’ Scheinecker**

## A Tactile Introduction into the installation Choir of Kin

Tactile introduction

in German

imagnetanz 2024

{Accessibility}  
{Sensorial practice}  
{Aesthetics of access}

brut nordwest

Nordwestbahnstraße 8–10, 1200 Vienna

Thu, 21 / Fri, 22 8:00 pm & Sat, 23 March, 9:00 pm

**Matteo Haitzmann with Arthur Fussy & Judith Schwarz**

## Make it count

Performance / concert

Austrian premiere

without spoken words

imagnetanz 2024

{Skipping rope}  
{Extended percussion}  
{Modular synthesiser}

## Tickets & Info: brut-wien.at

Media partner

**FALTER**



Ö1 CLUB

**intro**

**DERSTANDARD**

**NIE**  
**WIEDER**  
**KRIEG**

**DIE  
VIELEN**