

# Maki Morishita



Born in 1975, Maki Morishita grew up in several cities, as her father was often transferred in his job. For the reason that she had to change elementary schools three times in her childhood, she invented many games in order to make new friends as soon as possible. This invention of divers games has influenced her dance creation later on. She has danced in companies such as Study of Live works Baneto, Kim Itoh + the Glorious Future and Makoto Club. In 2003, she presented “Debutant”, which became the start for her solo activity. Since then, she has presented works such as “Maki Morishita Dance Show!!”, and since 2004, she has also performed her solo pieces in Korea, Italy, Belgium, and Finland. Besides her activities as a choreographer, she has participated in a theatre piece “Snedronningen” written by Hans Christian Andersen and directed by Teresa Ludovico, where she acted as the protagonist. Her aim is to find dance that goes beyond words, dance that cannot be explained by words. In 2004, she was awarded Yokohama Arts Foundation Award at Yokohama dance collection Solo x Duo <competition>. In 2005, she won the Outstanding Performance Award at Tokyo Competition #2. She presented “UZU-MAKI(SPIRAL)” at TOKYO DANCE TODAY #3 at Aoyama Round Theatre In 2008 and “Koma-Inu-Illytsky“(“MAKI-NO-UZU-MAKI” re-creation ver.) at Dance Triennale Tokyo in 2009 with which she enjoyed a good reputation.

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Maki Morishita

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## “Debutante” ( 25min. )

Choreographer/Dancer; Maki Morishita

Music:Morishita sister's(Maki Morishita,Ai Morishita)

Costume: Mayu Sasajima

Production: Study of Live works BANETO, 2003

“Debutante” was performed in 20 major cities in Japan and in Seoul, Bologna, Finland (Fullmoon dance festival), Philippine, Thailand, and Malaysia. Performed in 7 countries.



Grace,gorgeousness,transform,impatience,threat,narcissism,escape,passion,tsuku-paya, giggle,laugh,candid,morishita maki,soaking wet.

Please enjoy yourself with Maki Morishita.



## “Koshitsu”(private room) ( 25min. )

“Tokyo Koshitsu”(Tokyo private room) ( 10min. )

Choreographer/Dancer; Maki Morishita

Costume: Mayu Sasajima

Production: Study of Live works BANETO, 2004

“Koshitsu” was performed in Italy and Belgium (Kaai theater’s studio in Brussels) in 2006. Performed in 4 countries. After that, continues piece “Tokyo Koshitsu” was created and won the prize of “Tokyo competition#2”.

Empty, incapacious & quiet bathroom & elevator are magic to me. I just dance in a trance. Expressing adherence (koshitsu/time) in private room (koshitsu/space).

----At Koshitsu, Maki tries to express the relationship between “space” and “time”. She controls them like a living treasured meister with dance.(abr) :Tokyo Metropolitan Museum of Photography, Picture Record of “Mood in Contemporary dance more than LOVE”-----

## “Koma-Inu-Illutsky” ( 35min. )

(2009/2008 “MAKI-NO-UZU-MAKI” re-creation ver.)

Direction : Maki Morishita

Choreography and Dance : Maki Morishita, Makoto Enda

Lighting : Asako Miura

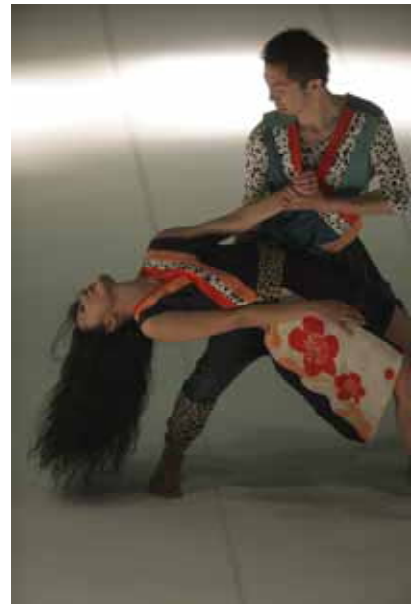
Music : Yuji Inoue a.k.a Dill

Set and Costume : Hanako Murayama

Assistant director : Haruko Kasai

Premiere at Dance Triennale Tokyo 2009.

A work of duo extracted and revised from “UZU-MAKI”, presented at Aoyama Round Theatre in July 2008.



Swirling, a spinning top, shrine guardian dogs, a pair, the separation of the common and the holy worlds, breathing in and out, a beginning and the end, a cycle, wax and wane, the moon and its shadow, there and here, the distance, twelve, a target of the moon.

## **Tokyo Metropolitan Museum of Photography, Picture Record of “Mood in Contemporary dance more than LOVE”-----**

Her dance is originally unique, it is hard to express her dance. I squeezed my brain to figure out the words to express her works.....the is the “gap” . At “Debutante “ , she mutters incomprehensible gobbledygook which are very unbelievable phrases from her appearance. That was the first “gap”, and her comical dance breaks down my prenotion. That was second “gap”.

Every time I watch the dance works, I could not help thinking myself, “ what is dance?”. Yet, there is not second to think my proposition, Maki goes on dancing as if she'd provoked a fights.... It seems like that her aggressive dance doesn't allow audience to think or even enjoy the dance. She doesn't give the time to audience ... That is the her aim. She seems to want to control the time(genie) which is most hard to handle, I believe. Despite a my supposion, Maki helms “trying time(genie)” by dance. She is a cool and talented wizard

### **Art Magazine Bijutsu Techo**

Maki motifs usual conversation and that its phythm and meanings. These motifs allow multidimensional approaches to dance, and always make the audience surprised and compelling. Maki controls terms, movements and time in own way. Her style is very original but it may express as “true modern dance” as well. Maki tries to dance more than or less than comtemporary dance, but she wanna dance the genre “Maki Morishita”.

### **Takao Norikoshi (DDD vol.26, November Edition in 2008)**

Although she has a long career, this is actually the first full-evening solo performance for Maki Morishita. In the beginning of the piece, Morishita, who stands alone on stage, overwhelms the audience with her hair standing up to the ceiling. It reminds us of a horror cartoon written by Junji Ito “Uzumaki”. Bizarre impressiveness. Morishita has until now been making pieces in which words play a certain role. However, what make her works different from many others is the high ability with which she links, on one hand, meaning and meaninglessness of words, and on the other, vibrancy of words as sound. The difference between the two aspects got into just like a swirl. She has shown us a unique performance typical to Morishita, in which Makoto Enda (Makoto Club) ran around the round stage in a perfect angle, or an old gentleman suddenly ran into the show.