

Antroposofisk selskap har den glede å invitere til to foredrag med **Kenjiro Okazaki og You Nakai**

mandag 11. september kl. 19.00, Oscars gt. 10

Foredragene vil bli holdt på engelsk. Inngang: 100,- kontant betaling

Dette selebre besøket er blitt mulig gjennom en hendelse der Dag Blakkisrud og Biologisk-dynamisk Forening bidrar sammen med Kenjiro Okazaki: Ultima Academy <https://www.facebook.com/events/2020996051454181>

Seminaret finner sted på Nasjonalmuseet, Mellomstasjonen, Vestbanen 9.09.2017 i anledning en ekstraordinær sammenstilling av verk og hendelser – et samarbeid med Oslo Kunstforening, Statsbygg og Nasjonalmuseet, Ultimafestivalen, Dansens Hus og Ekebergparken. Les om seminaret her: <http://www.oslokunstforening.no/ukichiro-nakaya>
Påmelding til Ultima Academy 9.09. til ingrid@oslokunstforening.no

The Ontology of the Sensible and the Insensible (or Supersensible)

By Kenjiro Okazaki

This presentation will survey discourses and practices that emerged in Japan around the same time as Anthroposophy was established in Europe. Focus will be placed on thinkers and artists such as Enryo Inoue, Usen Ogawa, Kunio Yanagida, Morikazu Kumagai, Soseki Natsume, Torahiko Terada. The attempt to discern the interference of heretofore unknown forces in seemingly contingent and particular phenomena was in parallel with the problematics dealt



in the most advanced science of the time. Soseki Natsume and Torahiko Terada (who was also the teacher of Ukichiro Nakaya) tried to arrest contingent happenstance as scientific necessity by taking recourse to the method of statistical mechanics.

Kenjiro Okazaki (b. 1955) is a Japanese visual artist whose works span over several genres, including painting, sculpture, as well as landscape design and architecture. Many of his works has been featured in public collections throughout Japan and in various exhibitions around the world. In 2002, Okazaki participated in the Venice Biennale as the director of the Japanese pavilion of the International Architecture Exhibition. His works include a collaborative performance *I Love my Robots* with the choreographer Trisha Brown, premiered in early 2007. He received Smithsonian Artist Research Fellowship at Hirshhorn Museum and Sculpture Garden (HMSG) in 2014. Okazaki is also extremely active as a theoretician and critic, and is the author or co-author of several books, including *Renaissance: Condition of Experience* (Bunshun Gakugei Library), featuring his analysis of Filippo Brunelleschi.

Musica Instrumentalis: David Tudor and the Occult Passage of Music

By You Nakai

David Tudor (1926 – 1996), the foremost pianist of experimental music and later pioneer of live electronic music, was also an avid follower of Rudolf Steiner’s spiritual science. While brushing off European presenters’ desperate pleas to include music from the 19th century in his avant-garde concert programs, Tudor nonchalantly performed the same kind of music in the Anthroposophical Society concerts in New York; while perusing through Steiner’s writings that chastised machines, he diligently assembled electronic circuits to explore new sounds. The question is not so much why Tudor kept a double life, but how he reasoned the apparent discrepancy between his belief and practice was only apparently so. This presentation focuses on Tudor’s idiosyncratic engagement with “musical instruments” — both acoustic and electronic— -setting it in contrast with Steiner’s curious use of the term to account for the human body, to reveal an occult passage between the metaphysics of music and tone, and the physical nature of materials necessary for their production.



You Nakai is primarily based in New York. You Nakai fabricates music(ians), dance(rs), theater, picture books, ghost houses, theories, and other form of works as part of No Collective (<http://nocollective.com>) and/or Already Not Yet (<http://alreadynotyet.org>). In 2014, No Collective was featured in Leonardo Music Journal (MIT Press) as one of the artists under 40 doing interesting things with technology. You also conducts historical research on experimental music, post-dance, and other curiosities, and writes about his findings. Recently he has spent considerable time studying the music of David Tudor, for which he obtained a PhD from New York University and is now writing a book under contract with Oxford University Press.