

河原温の純粹意識

あるいは多世界（と）解釈, 2012



On Kawara's Pure Consciousness, or Many Worlds (and) Interpretation 2012

This 39-minute video documents Japanese artist Yuki Okumura's titular performance that took place at the National Museum of Modern Art Tokyo, in the evening of August 28, 2012, as part of '14 Evenings.' art-it.asia/u/admin_ed_pics/2zpisrjfb0q9p1oiyza

While the artist himself was absent, nine speakers, scattered across the entire space of the museum's ground floor, gave quite similar lectures in parallel to each other. In fact, they were all working as simultaneous interpreters, listening through earphones and verbally translating into Japanese a pre-recorded English lecture by Okumura discussing the work of On Kawara. Starting off with the phrase 'My name is Yuki Okumura', each performer turned into Okumura, or he was given nine different bodies while remaining as a single person. The whole structure rendered Kawara's ongoing artistic practice that began in 1966, which Okumura considers as an extremely durational single 'performance' where the sole performer's body has been absent (Kawara has never presented himself to the public since 1965 until today), making himself a sort of 'quantum' being who is alive and dead at once, located at multiple locations at the same time. (note written in September 2012) yukiokumura.com/works/translation/momat/momat.html

Performance enacted by Yu Araki, Matthew Chozick, Michio Hayashi, Aki Hoashi, Sayaka Iwai, Megumi Matsubara, Taro Nettleton, Tomoko Shiotsu, Akemo Yuki; curated by Kenjin Miwa; commissioned by the National Museum of Modern Art Tokyo; with technical support by Taizo Muroya; in cooperation with MISAKO & ROSEN.

Video edited and subtitled by Yuki Okumura; shot by Hideki Mizushima and his crew; initially presented by Mieke van Schaijk in 'Projections', Art Rotterdam, 2019.

Background drawing by Yuki Okumura, 'Diagram for the Evening', 2012, Collection Veys-Verhaevert, Brussels.

This premiere was followed by further iterations. In response to Kawara's passing in 2014, the lecture itself was reformulated and the piece was revised as 'On Kawara's Pure Consciousness, or Many Worlds (and) Interpretation — And Then, Silence Arrives', the additional subtitle referring to Kawara's retrospective at Guggenheim, New York, 2015, titled Silence. It has been performed for the following occasions.

2016 Produce III: The Game Settled into a Cagey Midfield Match, Istanbul, curated by Zeynep Oz (target language: Turkish) artforum.com/diary/wendy-vogel-at-the-3rd-spot-production-fund-biennial-in-istanbul-60250

2019 Nippon Performance Nights Vol. 6, FFT Dusseldorf, curated by Akiko Okamoto (target language: German) fft-duesseldorf.de/stueck/nippon-performance-nights-vol-6/