

KEN OKIISHI
3 New Films
September 14 – October 25, 2025

Brian at Home (2020-2025, 86 minutes) is a kind of sequel to Ken Okiishi's *Vital Behaviors* (2019). We catch up with Brian, who finds himself living in an amenity-excessive megaplex apartment building in Bushwick. Brian gives us a tour in the style of *Selling Sunset*, a contemporary Virgil guiding us through the public-private spaces of a new Hell called Denizen. Taking us from lobby to gym to rooftop garden, Brian reads from Emanuele Coccia's recently translated *Philosophy of the Home: Domestic Space and Happiness*. The tour is intercut with filming experiments that Ken and Brian made during the pandemic. Brian reads Beckett for the first time, in a surprisingly apt mis-casting as Winnie (*Happy Days*). He meditates through hyper-ventilation. We start to see a relationship between what happened, or didn't happen, during this suspended Zoom reality, and his new life amongst Brooklyn's influencer set.

The Chronicle of A.M. Bach (2025, 91 minutes) stars French harpsichordist Jean-Luc Ho, who continuously refuses to play the part of Gustav Leonhardt as J.S. Bach in a failed remake of Straub-Huillet's *The Chronicle of Anna Magdalena Bach*. Okiishi embraces this abandoned referentiality, and starts filming his producer, Jeanne Graff, breast-feeding her child while listening to Jean-Luc Ho on Radio France. They decide to film dancer Gabriel Schenker dancing to recordings they made of Jean-Luc Ho playing the organ and harpsichord in the Jura mountains at SANAA's architectural masterpiece at the EPFL in Lausanne, where an architectonics of disjuncture is made central, and movement through this radically suspended space perpetually invites new relations between social space, people, objects, movement, and how we experience gravity, weight, entropy and cohesion.

Recording Les Nations (2025, 269 minutes,) shows three recording sessions of François Couperin's *Les Nations* (1726), in an ensemble instigated by Jean-Luc Ho with French musicians Bérengère Maillard, Simon Pierre, Olivier Riehl, Nima Ben David, Yoann Moulin, and himself. Ken Yoshida leads the recording for an album produced by Harmonia Sacra and released (October 2025) by Musica Ficta. Each section of *Les Nations* is named after a region of nations-in-formation in the early 1700s, with regions of these pre-nations sounding a bit odd to contemporary ears--a reminder that the concept of nation mutates in history. *Recording Les Nations* shows the musicians performing sections of the "SECOND ORDRE : L'Espagnole" and "TROISIÈME ORDRE : L'Impériale" over and over, with some sections re-performed and re-recorded for 60+ takes. What emerges for the viewer, along with watching the musicians develop the techniques and relationships among sounds and feelings that produce the perfectly spontaneous-feeling recording, is watching an almost sadomasochistic feedback loop between external, internal and group criticism. The microphone, via the sound engineer's ears, hears from the point of view of the eternal--and the goal is a performance that sounds alive and fresh with each repeated listening, for generations and generations to come. What these discourses produce, as we watch these musicians working it out for 4+ fascinating hours, is also a testing of multiple approaches to the formation of power and governance, towards the production of a naturally free individual in a unified group. For Okiishi, a musical score is a direct connection to the past, and its performance can transmit a full set of historical ideas, thoughts, emotions--in all of their uneven and conflictual states.