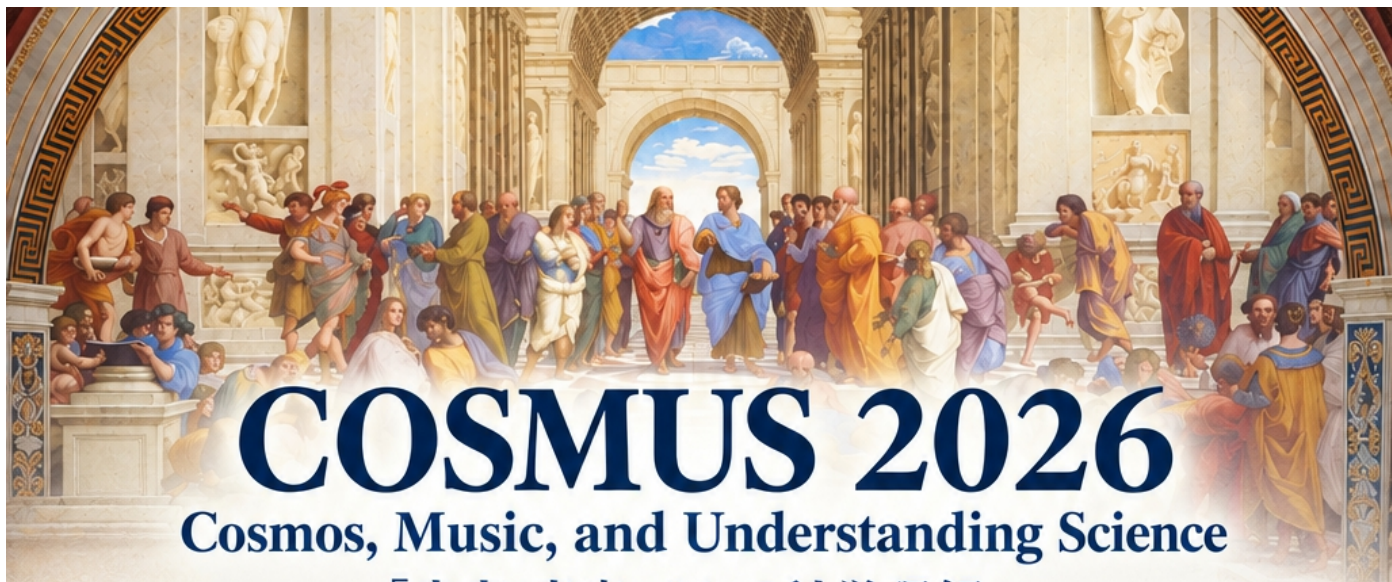




「宇宙・音楽・そして科学理解」



The Universe as Formless and Boundless: Reconsidering the Natural Order through Ancient Culture

— 形も境界もない宇宙 — 古代文化を通して自然秩序を再考する



Organizer

主催

International Center of
Transdisciplinary Research Japan
一般社団法人 日本学際研究国際センター



Cooperation

協力

Atelier Fumizuki Arai Co., Ltd.
株式会社 アトリエ新井文月



Planning

企画

Sayuri Chen / Margaret Hiro Kimishima
陳 紗由理 / 貴美島 紀



Date

開催日

November 3, 2026 (Reiwa 8)
09:00-13:00 JST
令和8年11月3日 午前9時～午後1時



Format

形式

Live-Stream Presentation
ライブ・ストリーミングによる発表



Venue

開催地

National Institute of Informatics (NII)
国立情報学研究所 (学術総合センター)



Language

言語

English / Japanese
英語 / 日本語

Concept

Today, where science and technology, including artificial intelligence (AI), are advancing at an unprecedented pace and expanding the possibilities of human knowledge, perception, and creativity, we are confronted with fundamental questions: What is the "natural order"? And, in an age when the possibilities of intelligence are continually expanding, how can human beings establish harmonious relationships with nature, with others, and with technology?

While science and technology enrich our lives and provide us with the power to explore and illuminate unknown realms, the excessive intervention in the natural environment, social fragmentation, dependence on information and technology, and the seemingly unending continuation of war all demonstrate that technological progress in itself does not guarantee a sustainable and harmonious civilization. Rather, what is needed today may be to recover, once again, a sense that nature should not be regarded as an object external to humanity, but that human beings themselves exist within the order of nature and live in resonance with its cycles and rhythms.

COSMUS 2026 seeks to respond to this historic challenge from the distinctive perspective of "Ancient Musical Thought." In particular, the conference focuses on the ancient Japanese idea that "the universe is formless, boundless, and without beginning or end," and seeks to reconsider the universe not as an object possessing a fixed form or defined boundaries, but as a formless order that is continually coming into being, circulating, and resonating.

The aim of this conference is not simply to preserve such ancient knowledge as a legacy of the past. Rather, we seek to rediscover it as "living knowledge" through which we can reflect on the challenges facing contemporary civilization, and to create a gathering in which these ideas can be reconsidered toward the future. Sound, the body, breath, silence, overtones, nature, and the cosmos—these forms of sensibility cultivated by humanity throughout its long history will be reconsidered across diverse fields, including musicology, neuroscience, AI, philosophy, the arts, medicine, Zen, Daoism, civilizational studies, and intercultural communication. Through this transdisciplinary approach, we seek to reconsider the very meaning of "intelligence" in the age of AI.

COSMUS 2026 aims not to place science and spirituality, technology and nature, the individual and the community, the body and intelligence, or antiquity and the future in opposition or division, but to create a new space of resonance among them. From the perspective of a "universe without form or boundaries," we explore the possibility of human beings knowing, sensing, and creating as an integral part of nature. At the same time, we seek to reawaken within ourselves a sensitivity to the "natural order" as we move toward a future in which human beings, nature, and technology can coexist.

COSMUS 2026 is an international and transdisciplinary forum for dialogue and co-creation toward this vision.

開催趣旨

AIをはじめとする科学技術が急速に発展し、人間の知識・認識・創造性の可能性がかつてないほど拡張される現代において、私たちはいま、「自然秩序」とはいかなるものなのか、そして、知性の可能性が拡張される時代において、人間はいかにして自然・他者・技術との調和的な関係を築くことができるのかという、根本的な問いに直面しています。

科学技術は、私たちの生活を豊かにし、未知の領域を解明する力をもたらす一方で、自然環境への過度な介入、社会の分断、情報や技術への依存、さらには絶え間なく続く戦争が示すように、技術の進歩そのものが、持続可能で調和的な文明を保証するものではありません。むしろ、今日必要とされているのは、自然を人間の外部にある対象として捉えるのではなく、人間自身が自然の秩序の内部に存在し、その循環やリズムと共鳴しながら生きる存在であるという感覚を、あらためて取り戻すことではないでしょうか。

COSMUS 2026は、この歴史的課題に対して、「古代音楽思想」という独自の視点から応答を試みるものです。本会議では、「宇宙は無体無形にして始終なもの」という日本古来の理念に着目し、宇宙を固定された形や境界を持つ対象としてではなく、生成し、循環し、響き続ける無形の秩序として捉え直します。

本会議は、こうした古代の知識を単なる過去の遺産として保存するものではありません。むしろ、それを現代文明が直面する課題を考えるための「生きた知」として再発見し、未来に向けて問い直すための「頻い」となることを目指します。音・身体・呼吸・沈黙・倍音・自然・宇宙——人類が長い歴史の中で培ってきた感性を、音楽学、脳科学、AI、哲学、芸術、医学、禅、道教、文明論、異文化コミュニケーションなど、多様な領域から横断的に捉え直し、AI時代における「知性」とは何かという問いを再び問い直します。

COSMUS 2026は、科学と精神性、技術と自然、個人と共同体、身体と知性、古代と未来を対立させ、分断するのではなく、それらの間に新たな共鳴の場をつくることを目指します。「形も境界もない宇宙」という視点から、人間が自然の一部として知り、感じ、創造する可能性を探究する。そして、人間・自然・技術が共生する未来に向けて、私たち自身の中にある「自然秩序への感受性」をあらためて呼び覚まします。COSMUS 2026は、そのための国際的・学際的な対話と共創の場です。



Ralph Samuelson

Former Director,
Asian Cultural Council, USA
Shakuhachi player and teacher



PROFILE

Ralph Samuelson is a performer and teacher of the Japanese bamboo flute, shakuhachi, and a pioneer in the growing presence of shakuhachi music in the US.

He was trained in the classical tradition of the Kinko School of shakuhachi by the late Living National Treasure Goro Yamaguchi as well as by Shudo Yamato and Kodo Araki V, both in Japan and in the graduate world music program at Wesleyan University.

He performs traditional and contemporary music throughout North America, Asia, and Europe, and has recorded for Innova, CBS Masterworks, Lyrichord, Music of the World, Tzadik, XI Records, Pogus, and other labels.

He was the shakuhachi soloist in the New York City Ballet production of Jerome Robbins' "Watermill" with music by Teiji Ito, and his "Flutes of Hope" ensemble commemorating the victims of the earthquake/tsunami in Japan has been presented annually in New York at venues such as Carnegie Hall and the Cathedral of St. John the Divine.

In 2011 and 2013 he was artist in residence at the Lou Harrison House in Joshua Tree, California.

He is an international advisor for the Seoul Institute of the Arts in Korea and is senior advisor and former director of the Asian Cultural Council.



Margaret Hiro Kimishima

Founder & Chairperson,
International Center of Transdisciplinary



PROFILE

Born in the United Kingdom. She was raised in Europe, the United States and Japan. After completing graduate programs in Europe and the U.S., she worked as a freelance translator for NHK International Broadcasting, the Shiki Theater Company, and non-fiction/literary productions. Later, as an in-house IT consultant for a conglomerate, she promoted workforce reform.

In 2015, she met Dr. Christine Page, a pioneer in the field of holistic medicine, and developed her own method of holistic energy medicine. She provides opportunities for spiritual masters and researchers to network across disciplines. She is a researcher at CIRET (International Center for Transdisciplinary Research and Studies), France, and Director General of Afro-Eurasia for the Kuska Center of Ancestral Wisdoms, a Bolivian NGO.





Dr. Sayuri Chen

Independent Researcher,
Editor-in-Chief@ International Center
of Transdisciplinary Research Japan

PROFILE

Dr. Chen is a researcher specializing in media art, digital preservation of cultural heritage, and studies of ancient Japanese rituals. Her work places particular emphasis on the concept of "Integration" as manifested through art practices grounded in digital technologies.

Currently, Dr. Chen focuses on Japanese festivals, she conducts historical and analytical research into ancient Japanese rituals, emphasizing the intellectual and behavioral structures of the machishuu (町衆 townspeople) that have been passed down through generations. In particular, she examines the cultural and philosophical significance of the ritual form known as "shiki" (式).



Dr. Frederic Andres

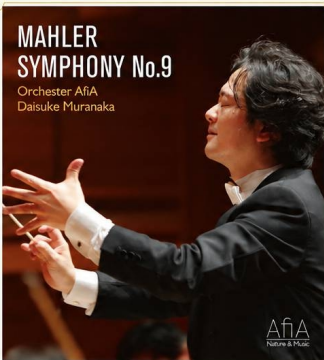
Associate Professor,
National Institute of Informatics (NII)

PROFILE

Frederic Andres received his PhD and HDR degrees in 1993 and 2000 from Paris VI University and University of Nantes respectively. He has been an Associate Professor at the National Institute of Informatics (NII), Japan, in the Digital Content and Media Sciences Research Division since 2000. His interdisciplinary research bridges information science, cognitive psychology, and philosophical inquiry into human and artificial consciousness.

Dr. Andres's current studies focus on moodflow—the dynamic interplay of emotional resonance, cognition, and social interaction—as a foundation for understanding community well-being and collective intelligence. He investigates how digital environments shape emotional ecosystems and how technology can facilitate mindfulness, ecological awareness, and the restoration of inner balance in modern society. By integrating empirical analysis with philosophical reflection, he aims to cultivate a framework of digital empathy and eco-philosophical resilience, where scientific understanding, human consciousness, and natural intelligence coexist in harmony.

His work envisions a future in which technology serves not as a separation from nature but as a conduit for unity and self-awareness within the broader cosmos of life.



MAHLER SYMPHONY No.9
Orchestra AfiA
Daisuke Muranaka

Daisuke Muranaka

Artistic director / Conductor

PROFILE

Daisuke Muranaka is an internationally acclaimed Japanese conductor and Artistic Director and Principal Conductor of Orchestra AfiA, a Tokyo-based symphony orchestra he joined at its establishment in 2013. Under his leadership, the orchestra has developed its distinctive "Nature and Music" concert series, exploring the relationship between music and the natural world through performances and recording projects featuring works by Mendelssohn, Schumann, Schubert, and Beethoven. The series attracted international attention and was nominated among the world's leading innovative classical music projects for the Innovation Award at Classical:NEXT.

Muranaka's international conducting career came to prominence in 1996 when, following the sudden illness of his mentor Peter Maag, he made his Italian operatic debut with Mozart's *Die Zauberflöte* at Teatro Mario Del Monaco in Treviso, stepping in on only two hours' notice. Having worked closely with Maag during the final years of the distinguished conductor's career, Muranaka developed a particular affinity for Mozart and the classical repertoire.

His extensive operatic engagements have included Teatro La Fenice in Venice, Teatro Massimo in Palermo, Glyndebourne Festival Opera, Theater St. Gallen, Teatro Mario Del Monaco in Treviso, and the New National Theatre, Tokyo, among many others. His interpretation of Puccini's *Manon Lescaut* at Teatro Massimo received especially strong critical acclaim. He has also conducted numerous Japanese and Italian premieres of contemporary works, earning recognition from composers for the depth and individuality of his interpretations.

In the concert field, Muranaka has appeared at major venues including Verdi Hall in Milan, Palais des Beaux-Arts in Brussels, Cadogan Hall in London, and major concert halls throughout Japan and Italy. He has conducted virtually all of Japan's leading orchestras, including the NHK Symphony Orchestra, Tokyo Philharmonic Orchestra, Yomiuri Nippon Symphony Orchestra, and Kyoto Symphony Orchestra.

A recipient of the prestigious Idemitsu Music Award (2001), Muranaka has also established a distinguished discography, including recordings of Rachmaninoff's Piano Concerto No. 3 and Mendelssohn's *Scottish* Symphony, the latter receiving critical acclaim as a reference recording in Japan. Since 2018, he has continued to perform regularly in Italy, including engagements at Teatro Massimo Bellini in Catania, Teatro Politeama in Palermo, and Teatro Lirico di Cagliari.

His conducting is characterized by vitality, clarity, and a strong sense of musical architecture, while retaining what critic Claire Seymour described as "sprightly buoyancy" and an "appropriately heroic spirit."

Nature
Primal Landscape
The Sae
Resonance
Return to the Source

Silence
Nostálgica
Life Is a Dream
Pacific Serenade
Imaginario Latinoamericano



Miguel del Aguila

Grammy-Nominated
American Composer

グラミー賞ノミネートの
アメリカの作曲家

PROFILE

Three-time Grammy-nominated American composer Miguel del Aguila is renowned for his distinctive contemporary classical music, deeply influenced by his Latin American roots. A pioneering voice in the music of the 20th and 21st centuries, his catalogue of more than 140 works brings vibrant diversity to the contemporary chamber and orchestral repertoire. Rhythmically driven and dramatically compelling, his music blends tradition with modernity, reflecting the rich heritage of Latin American culture.

With 65 CD recordings and more than 200 live performances annually, his music has been praised as "wonderful and witty" by *The New York Times* and "sonically dazzling" by the *Los Angeles Times*. His recordings have reached the top of the Billboard classical charts, with several approaching 500,000 streams. In 2010, his album *Salon Buenos Aires* received two Latin Grammy nominations, followed by a third nomination in 2015 for *Concierto en Tango*.

His works have been performed by more than 100 orchestras and thousands of ensembles worldwide. www.migueldelaguila.com

プロフィール

3回のグラミー賞ノミネートを受けたアメリカの作曲家ミゲル・デル・アギラは、ラテンアメリカのルーツから深く影響を受けた独自の現代クラシック音楽で知られています。20世紀と21世紀の音楽の先駆者として、彼の140曲に及ぶ作品は現代の室内楽やオーケストラのレパートリーに活気に満ちた多様性をもたらしています。リズム駆動型でドラマチックな彼の作品は、伝統と現代性を融合させ、ラテン文化の遺産を反映しています。

65枚のCDと年間200回以上のライブパフォーマンスを行い、彼の音楽は「素晴らしい、ウィットに富んでいる」（ニューヨーク・タイムズ）、「音響的にまばゆい」（ロサンゼルス・タイムズ）と称賛されています。彼の録音はビルボードクラシックチャートで首位を飾り、いくつかは500,000回に近いストリーミングを記録しています。2010年、彼のアルバム『Salon Buenos Aires』は2回のラテン・グラミー賞ノミネートを受け、2015年には『Concierto en Tango』で3回目のノミネートを果たしました。

彼の作品は、世界中の100以上のオーケストラや数千のアンサンブルによって演奏されています。
- www.migueldelaguila.com



竹本 忠雄 Tadao Takemoto

フランス文学者 / 文芸評論家 /
筑波大学名誉教授

Scholar of French Literature /
Literary Critic /
Professor Emeritus at the University of Tsukuba



PROFILE

1932年生まれ。東京教育大学（現・筑波大学）大学院修了後、仏政府給費留学生として渡仏。ソルボンヌ大学にて美学を修め、パリ大学講師、筑波大学教授、コレージュ・ド・フランス招聘教授を歴任。フランスの世界的作家・政治家であるアンドレ・マルローの研究家として国際的に著名である。フランス政府より文芸騎士勲章（芸術文化勲章シュヴァリエ）を受章。ヨーロッパ各地で日本文化の紹介に尽力し、近年は合理主義を超えた「霊性文明の復興」を提唱している。

Born in 1932. After completing his graduate studies at Tokyo University of Education (now the University of Tsukuba), he moved to France as a French government scholarship student. He studied aesthetics at the Sorbonne and went on to serve as a lecturer at the University of Paris, a professor at the University of Tsukuba, and a visiting professor at the Collège de France. He is internationally renowned as an expert on André Malraux, the world-famous French writer and politician. In recognition of his achievements, he was awarded the Chevalier de l'Ordre des Arts et des Lettres (Knight of the Order of Arts and Letters) by the French government. Having dedicated many years to introducing Japanese culture throughout Europe, he has recently advocated for the "revival of spiritual civilization" that transcends mere rationalism.



基調講演

竹本氏は、人間が宇宙や自然の「目に見えない秩序」をいかに感性や信仰、芸術を通じて受け入れてきたかという、人類の精神史・霊性論の最高峰の権威である。かつてマルローが日本の伊勢や熊野の自然に宇宙的な神聖さを見出したように、竹本氏の思想は、近代科学が細分化・言語化する以前の、宇宙と人間が渾然一体となっていた「原初の調和」を現代に呼び覚ます。今回の「COSMUS 2026」の基調講演で、竹本忠雄先生を特別招待講演者として登壇。西欧の近代合理主義（科学）が見落としてきた、東洋的・日本的な宇宙観と、それらが芸術や文学においてどのような美しい「調和（和声）」として表現されてきたかを紐解く。科学の限界線を芸術の側から押し広げる竹本氏の言葉は、専門領域を越えて集う現代の科学者や音楽家たちに、人類が真理を理解するための深遠なパラダイムシフトを提示する。

Professor Takemoto is a foremost authority on human spiritual history and spirituality, exploring how humanity has embraced the "invisible order" of the cosmos and nature through sensibility, faith, and art. Just as Malraux once discovered a cosmic sacredness in the nature of Japan's Ise and Kumano regions, Professor Takemoto's philosophy awakens in the modern era a sense of "primal harmony" — a time when the universe and humanity were deeply intertwined, long before modern science compartmentalized and verbalized our world.

As a specially invited guest speaker for the keynote sessions at COSMUS 2026, Professor Tadao Takemoto will unravel the Eastern and Japanese worldviews that modern Western rationalism (science) has often overlooked, illustrating how they have been expressed as a beautiful "harmony" in art and literature. By expanding the boundaries of science through the lens of art, Professor Takemoto's insights will offer a profound paradigm shift for contemporary scientists and musicians gathered across disciplines, redefining how humanity understands ultimate truth.



Shigemi Inaga 稲賀 繁美

国際日本文化研究センター 名誉教授
総合研究大学院大学 名誉教授
2024年度まで京都精華大学 教授・国際文化学部長
放送大学 客員教授

Professor Emeritus, International Research Center
for Japanese Studies and The Graduate University
for Advanced Studies (SOKENDAI);
Professor and Dean of the Faculty of International Culture,
Kyoto Seika University, through Academic Year 2024;
Visiting Professor, The Open University of Japan



PRESENTATION TITLE

空海の密教理解の現代的な再解釈
*A Contemporary Reinterpretation of Kūkai's
Understanding of Esoteric Buddhism*



PROFILE

国際日本文化研究センター名誉教授。比較文学・比較文化、文化交流史を専門とし、モダニズム、ジャポニスム、オリエンタリズム、異文化コミュニケーションなど、東西の文化が出会い、交錯し、相互に変容していく過程を幅広く研究している。

東京大学教養学部卒業、同大学大学院人文科学研究科比較文学比較文化専攻修士課程修了。東京大学大学院博士課程を経て、1988年、パリ第七大学博士課程修了、博士（文学）。東京大学助手、三重大学助教授を経て、1997年より国際日本文化研究センターに勤務。2021年より同センター名誉教授。京都精華大学において教授・国際文化学部長等を務めた。

主な著書に、『絵画の東方——オリエンタリズムからジャポニスムへ』『絵画の臨界——近代東アジア美術史の枢軸と命運』『日本美術史の近代とその外部』『接触造形論——触れあう魂、紡がれる形』『海賊史観からみた世界史の再構築』などがある。

Professor Emeritus at the International Research Center for Japanese Studies. His fields of specialization include comparative literature, comparative culture, and the history of cultural exchange. His wide-ranging research explores the encounters, interactions, and mutual transformations of Eastern and Western cultures, with particular attention to Modernism, Japonisme, Orientalism, and intercultural communication.

He graduated from the College of Arts and Sciences at the University of Tokyo and completed the Master's Program in Comparative Literature and Culture at the Graduate School of Humanities and Sociology, University of Tokyo. After completing the doctoral program at the University of Tokyo, he completed his doctoral studies at the University of Paris VII in 1988 and received a Doctorate in Literature. He subsequently served as a research associate at the University of Tokyo and as Associate Professor at Mie University before joining the International Research Center for Japanese Studies in 1997. He became Professor Emeritus of the Center in 2021. At Kyoto Seika University, he served as Professor and Dean of the Faculty of International Culture, among other positions.

His major publications include *The East in Painting: From Orientalism to Japonisme*, *The Limits of Painting: The Constraints and Destiny of Modern East Asian Art History*, *Modernity in Japanese Art History and Its Exterior*, *The Theory of Contactual Form: Interacting Souls and Woven Forms*, and *Reconstructing World History from the Perspective of Piracy*, among others.





James D. Sellmann, Ph.D.

Retired (Dean and Professor)
College of Liberal Arts and Social Sciences
University of Guam

PRESENTATION TITLE

Apophatic Meditation, Planetary Thinking, and Sustainable Futures

PROFILE

As the Dean of the College for the past sixteen years (2010-26), as Acting Dean for AY 2009-10, and as Associate Dean for seven years (2002-09), I served as the academic steward, the financial administrator, and the personal supervisor of the College. I generated the budgets, and managed the various College accounts, and grants. I supervised, managed, and evaluated the staff and faculty members. I oversaw and shepherded the College's academic committees, the curriculum changes, and the creation of new curriculum and programs.

I received management development training at the Harvard Graduate School of Education, Institutes for Higher Education, June 2007. I was Professor of Philosophy, and a Professor of Micronesian Studies.

I served as a Guam Humanities Council Board Member (2003-06).

From January 2001 to July 2002, I performed the duties of the Associate Dean (acting) and served as acting Dean for seven weeks during that period. I served as the Division of Humanistic Studies Chairperson, and as the Director of the East Asian Studies program, from August 1999 to May 2002.

I served as a faculty member in Philosophy, East Asian Studies, the Micronesian Studies graduate program and an affiliate member of Women and Gender Studies at the University of Guam (1992-02).

I served as the Editor of the online journal *Pacific Asia Inquiry* for vol 13, 2022. I Co-Edited *Pacific Asia Inquiry*, volume 11, with Sharon Rowe, producing a special issue on Pacific philosophy, 2021.

I published over 120 refereed papers, *Timing and Rulership in Master Li's Spring and Autumn Annals*, Albany: SUNY Press, 2002, and *Living Confucianism: Strategies for Optimizing Harmony*, Co-Edited with R. James Ferguson and Rosita Dellora, Rowman and Littlefield, 2024. Co-Edited a *Duo Composition Series* anthology on the *Philosophy of the Li Shi chungiu*, with Co-Editor Marcia Jacoby, Springer Nature, forthcoming in 2026. Co-Edit a *Duo Companion to the Huananzi* with David Chai, forthcoming in 2029.



Jaime Robles

Writer, Book Artist,
and Multi-media Artist

PRESENTATION TITLE

Mapping Worlds with Song

PROFILE

Jaime Robles is a writer, book artist, and multi-media artist. She has worked in all levels of publishing, from independent press to corporate publishing, throughout her artistic career.

Her artist books, which include *Loup d'Oulipo*, *Letters from Overton*, *Ashe/Afternoon*, and a range of chapbooks and ephemera, are in special collections at the University of California, Berkeley; University of San Francisco; Mills College; Yale University; the Oulipo Archive in Paris, and other notable archives.

Her poetry has been published in many journals, among them *Conjunctions*, *Black Sun Lit*, *New American Writing* and *Agenda*. She has two poetry collections published by Shearsman Books (UK), *Anime Animus Anima* and *Hoard*, and a third collection of poetry, *Drought then Fire*, scheduled for publication by Broadstone Books in 2027.

She initiated and cofounded the quarterly ROOMS and was the editor and publisher/editor of *Five Fingers Review* for five years. She established the letterpress division of The Lapis Press, working directly with the abstract-expressionist painter Sam Francis.

While pursuing her doctorate in the UK, she created several environmental poetry installations, which can be seen on her website, jaimearobles.com. Her book of poetic theory, *Dark Lyric: Studying the Subterranean Impulses of Contemporary Poetry*, is housed at academia.edu and the *Argoset* Online.

She has written the librettos for two short operas, most notably composer Ann Callaway's *Vladimir in Butterfly Land*, a one-act opera about Vladimir Nabokov's love of butterflies.

Recently, she has created poetry videos including *Three Propositions* (2015) and *Passing Moments in a Green Space* (2026). Other videos use her translations of Chinese poetry set to instrumental music and environmental soundscapes. Her most recent performance was *Unseen Stream* (2026), a poetic narrative set to a background of visuals and improvised music, with shakuhachi player Nancy Beckman and electronic instrumentalist Tom Bickley. Poetry and song set in a background of the natural world is characteristic of her work.



Noriaki Mita

Representative of the
Noriaki Mita Gagaku Research Society

PRESENTATION TITLE

A Journey Through Ancient Asia Through Gagaku, the World's Oldest Form of Music and Dance

PROFILE

Mita began studying Gagaku at the age of 9 under Mr. Suemasa Abe. He trained in the hichiriki and right-side dance under the Abe family, a Kyoto-based Gagaku family that has served the Imperial Court for generations.

He began performing publicly while attending Gakushuin High School. Not only as a musician but also as a dancer, he appeared on numerous stages and received guidance from the master musicians of the Shōwa era.

As a founding member of the former Mizuho Gagaku Society, he devoted himself to both performance and administration, expanding the scope of its activities.

From the 2000s onward, in response to requests from cultural and educational institutions in Asian countries, he became involved in joint research and the training of dancers. Consequently, in 2010, he established the "Noriaki Mita Gagaku Research Society" as an organization to further professionalize his work and expand his scope of activities beyond the existing framework of "traditional Japanese gagaku." Since then, he has shifted the base of his activities to the Research Society by taking over part of the operations from the former Mizuho Gagaku Society.



Dr. Justin John Moniz

Associate Director of Vocal Performance
and Coordinator of Vocal Pedagogy at
New York University's Steinhardt School

PRESENTATION TITLE

Voice as Embodied Intelligence: What Singing Teaches Us About the Human Body in the Age of AI

PROFILE

Dr. Justin John Moniz is an internationally recognized authority in vocal pedagogy and performance whose work as a performer, educator, and arts leader has garnered numerous honors. He serves as Associate Director of Vocal Performance and Coordinator of Vocal Pedagogy at New York University's Steinhardt School, where is a Music Associate Professor. A three-time winner of The American Prize in Vocal Performance, Dr. Moniz was named the 2026 Winner of The American Prize in Conducting for his work with the NYU Broadway Orchestra, making him the only individual in the history of The American Prize to have won in both the Vocal Performance and Conducting divisions. He was also named the 2025 Ellen Faull Master Teacher by the National Association of Teachers of Singing.

At NYU, Dr. Moniz leads the graduate vocal pedagogy program, overseeing curriculum, training, and mentorship within one of the nation's most comprehensive vocal pedagogy ecosystems. His scholarship focuses on evidence-based practice, vocal sustainability, versatility, and the physiological processes that support efficient and expressive voice use. His work has been published in the journal of *Singing: The Opera Journal*, *VOICEprints*, and the *Yamaha Educator Suite* and presented internationally in Athens, Barcelona, Istanbul, Paris, and Tokyo.

A frequent guest clinician and consultant, Dr. Moniz has worked with organizations including the National Association of Teachers of Singing, National Opera Association, The Royal Conservatory of Music, New England Conservatory, Boston University, and Boston Conservatory at Berklee. He also serves as Executive Director of Hawai'i Performing Arts Festival. An award-winning tenor, he has performed more than 100 roles across opera, concert, and musical theatre repertoire. His interdisciplinary work bridges voice science, exercise physiology, and performance sustainability, with particular attention to vocal load, efficiency, and embodied artistic practice. For more information: www.justinjohnmoniz.com



Lance Gatling

Independent Researcher,
Author, and Founder of
Nexial Research

PRESENTATION TITLE

Losing "The Way": Kano Jigoro, Judo, and the Century of Turbulence in Japanese Moral Education

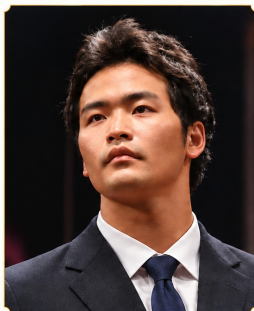
PROFILE

Lance Gatling is an independent researcher, author, and founder of Tokyo-based consultancy Nexial Research, specializing in East Asian security, space policy, and technological translation. With over four decades of residency in Japan, his work bridges defense strategy, public science education, and modern Japanese history.

A retired U.S. Army Reserve Lieutenant Colonel and former State Department Foreign Service Officer, Gatling served as a Northeast Asia Foreign Area Officer focusing on Japan, China, Korea, and Taiwan. He holds a B.S. from the U.S. Military Academy at West Point, an M.P.S. from Western Kentucky University, and an M.A. in National Security Affairs / East Asia Studies from the U.S. Naval Postgraduate School. He completed high-level Japanese language immersion at the State Department's Foreign Service Institute and the Defense Language Institute, alongside studies at the U.S. Army Command and General Staff College.

Gatling was the sole foreign member of JAXA's Satellite Utilization Advisory Committee, a founding board member of the Ministry of Education's TechnoGrowth House, and the first non-Japanese board member of the Tokyo Judo Federation. During the 2011 Fukushima nuclear disaster, he served as a key technology communicator, lecturing on radiation physics and nuclear safety to inform public understanding.

Fluent in Japanese, Gatling is a member of the Japanese Academy of Martial Arts and director of the U.S. Embassy Tokyo Judo Dojo. He is the author of *The Kano Chronicle*, a globally cited research project on judo founder Kano Jigoro, and regularly lectures on regional security, policy interpretation, and aerospace technology.



Ao Higashiyama

Lecturer,
SMBC Consumer Finance Co., Ltd.

PRESENTATION TITLE

A Hybrid Lifestyle: Embodying the Balance of Mind and Body

PROFILE

In the field of education, Mr. Higashiyama serves as a lecturer for SMBC Consumer Finance, leading Financial and Economic Education Seminars. He is deeply committed to high-impact educational activities, improving the financial literacy of students during their most formative years. Through this work, he seamlessly integrates his passion with high-level skills in social contribution and education to pass correct knowledge onto the next generation.

Concurrently, in the field of health and bodybuilding, Competitor Higashiyama actively competes primarily in the "Fitness Model" and "Muscle Model" categories. In these divisions, contestants are judged not only on their physical aesthetic and conditioning but also on their intellect, character, and sincerity.



GABRIEL PEREDO ALBORNOZ

Aino-Quechua descent, a jampiri (Quechua traditional medicine man) and a Pachagampiqimayay (Healer of the Earth)

PRESENTATION TITLE

Indigenous Futures: How AI Data Centers could impact the Spirit and Memory of Water

PROFILE

Aino-Quechua descent, a jampiri (Quechua traditional medicine man) appointed by the Aneken Community of Wiraucha and a Pachagampiqimayay (Healer of the Earth) appointed by the Gathering of Widespreads of Aha Yala, Tarma. Bachelor's degree in Communication Sciences (Cum Laude) from the Universidad Mayor de San Andrés, PhD candidate in Biological Conservation at Universidad Santa Teresa (UST), under the supervision of Dr. César Marín at the Soil Laboratory of the Center for Research and Innovation on Climate Change (CICCC). With Dr. Marín, we are developing Indigenous Science and Prospective Governance for Soil Biodiversity Resilience in Indigenous Territories, by studying symbiotic secondary metabolites assemblages between Arbuscular mycorrhizal fungi and Medicinal Plants in Atacama Desert.

My areas of research and advocacy are: i) agent-based modeling of indigenous knowledge and ancestral wisdom in traditional medicine and ecology; ii) ancient and modern indigenous wisdom; iii) indigenous data sovereignty; iv) medicinal plants biotech; v) traditional medicine.

My truly education comes from contact with guardians of indigenous knowledge such as Abuelo Green Street, Mosa Palaco, Carlos Barrios, Carlos Pablo Mendoza, and Carlos Barrios. I was a student of Fritz Capra, Roger Sheldrake, Roberto Romagosa Arellano, and Luis Eduardo Luna, among others. I served as an advisor to the national policy on Intercultural Community Family Health (SAFIC). Advisor to the Technical Committee of the Bill on the "Declaration of Cultural Heritage, Material and Immaterial, for Wachuma, Ayahuasca, Chacruna, and Villosa, as well as their associated knowledge and the protection and conservation of medicinal plants (*Echinopsis peruviana*, *Banisteriopsis caapi*, and *Psychotria viridis*), approved by the Senate of the Plurinational State of Bolivia, Bolivia Focal Point for the Biosphere Five Pillars Project (UNESCO), the Spiritual Reserves of Humanity (UNESCO-Ecosystem Network), and the Talanta Manda of Tarma (Kuska).

Current Community Reviewer of Frontiers Conservation Science, Section Indigenous and Local Knowledge. I have participated as a speaker at conferences on: Andean Traditional Medicine and Pandemics (University of Zürich), Artificial Intelligence and Inter-species Communication (GEO Indigenous Alliance), Ancient Indigenous Knowledge and Complexity Sciences (UNAM), Author and co-author of various scientific articles, a book on Traditional Andean-Ancient Medicine, as well as press letters co-authored with some of The Club of Rome members. Also lead author of a book chapter on the Neomorphosis of the Subconscious from the Perspective of Indigenous Knowledge. Current latest works to be published in Philosophy of Biodiversity in The Moon, Frontiers in Conservation Science, FEMS Microbes, among others.



Mikio Shishido

Representative Director, Kamakura Mindfulness Lab, Inc.
Co-Representative Director, ZEN2.0
(General Incorporated Association)
Co-Representative, Asia Small Business Federation (Japan)
Director, Japan International Center for
Interdisciplinary Research
(General Incorporated Association)
Director, 21st Century Learning Institute
(General Incorporated Association)



PROFILE

Having suffered from asthma and persistent poor health throughout his middle and high school years, he became fascinated by the potential of human consciousness to influence physical well-being, sparking a lifelong personal exploration of consciousness.

During college, his focus shifted toward bridging consciousness and modern science, leading him to conduct research related to quantum mechanics. After working at IBM Japan, he participated in the launch of a startup specializing in human resource development. While designing employee training programs for major corporations and shaping global organizational cultures, he noticed a growing trend among overseas companies to incorporate the spiritual and cultural traditions of Japan and the broader East.

Prompted by the Great East Japan Earthquake, he recognized an urgent need to transition toward a new era. In 2012, he relocated his base of operations to Kamakura and began producing programs designed to share Japan's ancient "wisdom of harmony," which he considers vital for navigating the future.

Grounded in the premise that true learning begins by releasing one's preconceptions, he pioneered a modern approach to corporate organization development, talent training, and executive coaching. This framework integrates Zen, mindfulness, and the worldview of quantum mechanics—collectively termed "enhancing human cognitive abilities"—to cultivate adaptive "learning organizations."

Alongside Koji Miki of Kamakura-based enmono, he co-founded Zen2.0, an international forum dedicated to Zen and mindfulness. The event has been held annually since 2017 at Kenchō-ji, a historic Zen temple in Kamakura.