

Greetings from Eiko



Hi Friends,

I am back from China and Japan. Thank you so much for your concerns and good wishes.

I planned on being in China until February 3 as a visiting artist supported by the Asian Cultural Council and the Beijing Contemporary Art Foundation. But because of the coronavirus epidemic, I flew directly from Kunming, where Wen Hui and I were visiting her family for Chinese New Year, to Osaka, Japan on January 26. This made it possible to return to the US yesterday, as I was in Japan long enough (the US banned those who've visited China in the two weeks prior to their arrival). Japan, however, is also deeply affected by the epidemic, so I feel lucky I arrived home safe and sound.

Having been in China for more than 3 weeks, especially spending so much time with Wen Hui, I feel like I learned a lot. Even witnessing the epidemic and figuring out my flight back with her was a bonding experience. I so deeply appreciated how kind not only Wen Hui but also her entire family and her friends were to me. I decided to go to China because I believe that there are things one can only learn by being there, and I trusted Wen Hui to plan/co-curate my time there.

I am grateful that Wen Hui arranged for me to present video lectures and workshops in Beijing and Nanjing. I worked hard to distill what I could present in a short time. Thank you to Wen-Long Huang for presenting interpreting, Yining Wang and Ziyi Mo for translating video texts, and Qingqing for moderating the talk. The responses were so heartwarming that I believe even more strongly that humans from such different countries can connect and learn from each other. Distance is indeed malleable. I loved conversing with educators and independent artists. Going to the Memorial Hall of the Victims in the Nanjing Massacre and the memorial for the comfort women was emotionally hard but necessary.

With new friends in China, it is even harder now to watch the daily news about the epidemic. I sincerely wish this hardship will not last much longer and those who are infected will recover.

Below is my next New York performance notice and a very very belated report from the last year written by my wonderful assistant Allison.

Eiko



Eiko and her students after a workshop at the Goethe Institute in Beijing



Eiko and Wen Hui during a workshop in Nanjing . Photo by Qian Min

Coming Up

A BODY IN A GARDEN



Photo by William Johnston

On Tuesday March 24, Eiko creates and performs site-specific work as part of [Brooklyn Botanic Garden](#)'s Artists-in-Residence Program. Eiko is interested in exploring the life cycle, climate change, and aging. Dress warmly.

[More Details and Tickets](#)

2019 Year in Review



Photo by William Johnston

Eiko launched a new website for her work at eikootake.org. It highlights her solo projects including *A Body in Places*, her media work, her gallery exhibitions and installations, *A Body in Fukushima*, and *The Duet Project*.

The website for Eiko and Koma's work, eikoandkoma.org, is now archived, but its contents, covering Eiko and Koma's works through 2019, are available for viewing.



Eiko and DonChristian Jones performing *Bodies* . Courtesy of Donald Keene Center of Japanese Culture, Columbia University



Eiko performing on the street and passing out a handout with the contents of her presentation . Courtesy of Donald Keene Center of Japanese Culture, Columbia University

Eiko was the featured speaker at Donald Keene Center of Japanese Culture at Columbia University's annual [Soshitsu Sen XV Distinguished Lecture on Japanese Culture](#) on May 10.



Photo by Joseph Scheer

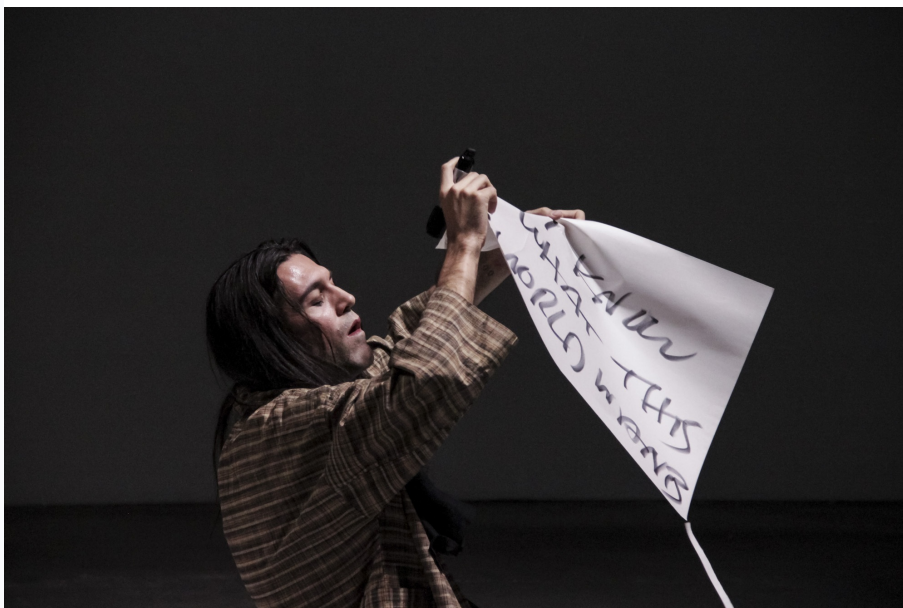
During Eiko's residency at [Alfred University's Institute for Electronic Arts](#) in June 2019, she worked on *Night with Moths*, a video installation work composed of two screens. The work is a collaboration between Eiko, Joseph Scheer, and Rebekkah Palov.



Photo by Ben McKeown

Eiko and her collaborators (painter [Beverly McIver](#), rapper/singer [DonChristian Jones](#), performer/poet [Iris McCloughan](#), and filmmaker [Alexis Moh](#)) officially premiered *The Duet Project: Distance is Malleable* at **American Dance Festival** in **Durham, North Carolina** in July.

[Timeline](#) of *The Duet Project*



Iris McCloughan at PICA . Photo by Sarah Marguier



Ishmael Houston-Jones at PICA . Photo by Sarah Marguier

In September 2019, Eiko returned to **Portland Institute for Contemporary Art (PICA)** for the first time since she and Koma performed [Offering](#) in 2003 at its inaugural **Time-Based Art (TBA) Festival**.

She presented a solo performance, a photo exhibition of *A Body In Places*, and a video lecture on *A Body In Fukushima*, as well as an iteration of *The Duet Project* with collaborators.

Reviews: [Portland Mercury](#) and [Oregon ArtsWatch](#)
Interview with Eiko on [PICA's blog](#)



Photo by Jean Cross

In November, Eiko collaborated with [John Killacky](#) to create a video work, *Elegies*, in which they both speak to their dead mothers. *Elegies* is in an exhibition at Helen Day Art Center from January 16, 2020 to April 18, 2020. The work will also be shown with Agnès Varda's [final film](#) on February 27 at [Vermont International Film Festival](#).

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