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# Wishing Peace Everywhere

Thank you so much for your support and friendships. 2023 was a year filled with new experiences for both Eiko and Koma. The world has been violent and upsetting. We deeply and passionately wish PEACE to everyone everywhere in this new year and beyond.

—Eiko & Koma with Allison

## Koma's Premiere of *You* December 14 – 16



Photos by Rachel Keane

### The New York Times: A Haunting Koma Otake Dances with the Collective "You"

Koma, at the age of 75, presented the New York performances of his solo work *You* at Danspace in December. These were his first performances in New York after his last run at the Danspace six years ago. So many friends came and cheered for him. We are deeply grateful. Encouraged by thoughtful feedback, Koma has already started conceiving his next solo piece, a sequel to *You*.

## Eiko's 2023

Exhilarating and challenging experiences for Eiko in so many places. Thank you to the venues, producers, collaborators, and audience members!!!

### January 27 at Carnegie Hall *Eyes Closed* with Kronos Quartet



Photo by Julie Lemberger

"They became her fellow dancers, twisting and fluttering the sheets into three-dimensional shapes. The conceit was spectacularly imaginative: the sheets had enough form to become both dynamic sculptures and, in their murmured crinkling, significant percussive accompaniment for occasional wails from Sunny Yang's cello." —Anastasia Tsioulcas, [\*The New York Times\*](#)

### February 3 at Colorado College Fine Arts Center *I Invited Myself, vol. II (Winter)*



Photo by Stacy J. Platt

"Her work dwells meaningfully in the territory of what it is to be alive and what it is to be moving around and towards death." —Stacy J. Platt, [DARIA Art Magazine](#)

### February 13 at Jazz at Lincoln Center 10th Anniversary Celebration of Doris Duke Artist Awards



Photo by Sean Zanni/Patrick McMullan via Getty Images

### February 25 – May 7 Green-Wood Cemetery Chapel

## Video Installation: *Mother*



Photo by Maria Baranova

"Eiko negotiates the quasi-eternity of the cemetery: time is both ever-present and evasive." —Mariana Fernández, *Frieze Magazine*

**March 14 – April 1 at Castelli Gallery**  
**Co-presented by Danspace Project**  
**Installation *Drawing in Circles* with Joan Jonas**



Photo by Iris McCloughan

**March 18 – 25 at Castelli Gallery**  
**Performances of *Drawing in Circles* *WHY?***



Photo by William Johnston

"We set up two different areas in the gallery: one with Eiko's material and projections and the other with my material and projections. The work was generated by this interaction between us. Eiko and I had a wonderful exchange. Sometimes I would walk into her space and sometimes she into mine. One was inspired by the other." —Joan Jonas, *Motor Dance Journal*

**April 6–7 at Colorado College Fine Arts Center**  
***I Invited Myself, vol. II (Spring)***



Photo by William Johnston

**May 6 – 7**  
**Green-Wood Cemetery Chapel**  
**Performances of *With the Dead***

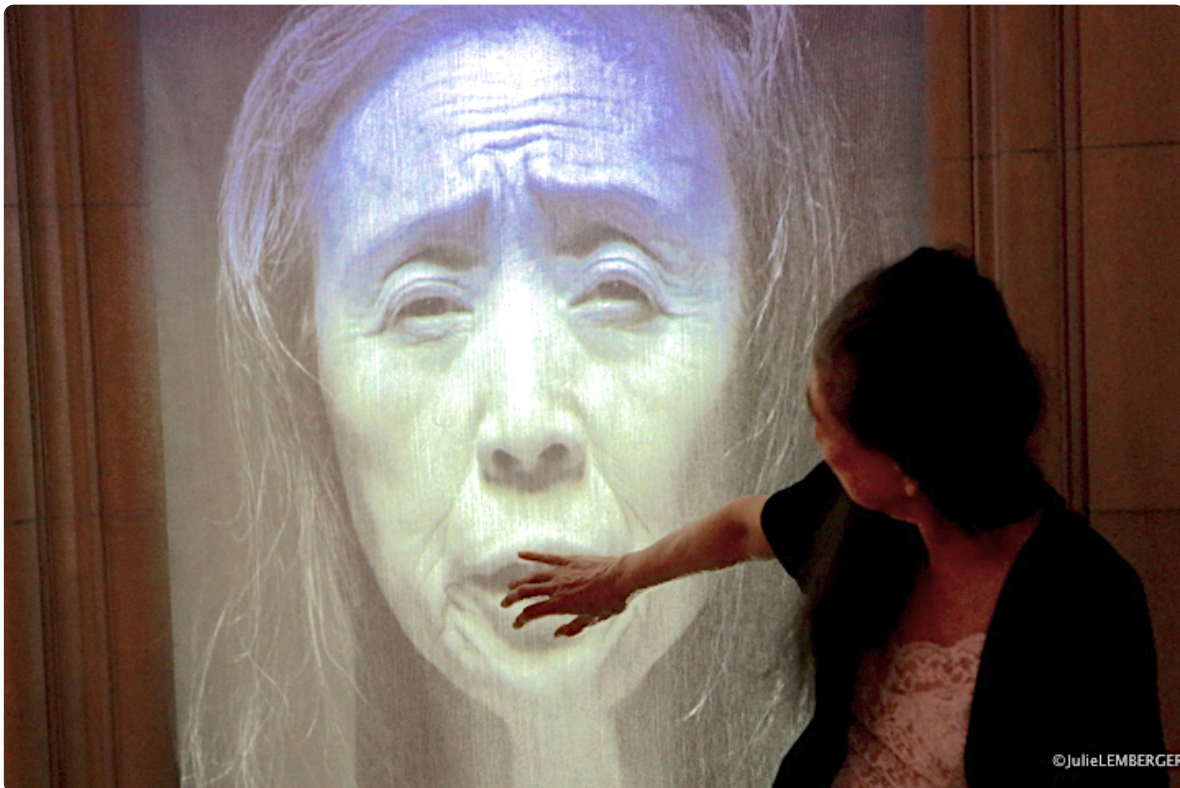


Photo by Julie Lemberger

**June 3 – 30**  
**Residency at Milvus Artistic Research Center (MARC)**  
**in Knislinge, Sweden**



Photo by Rachel Tess

**July 7 at Colorado College Fine Arts Center**  
***I Invited Myself, vol. II (Summer)***



Photo by Patrizia Herminjard

Eiko and David Harrington performing in the galleries of the Fine Arts Center with Eiko's exhibition

**September 9 – December 9 at Asian Arts Initiative**  
***I Invited Myself, vol. III: A Body***





Photo by Jino Lee

"At its core, dance is about movement and intentionality. Otake is telling a story with her body, and it is one she wants you to be a part of." —Ellen Miller, *thINKingDANCE*

**November 7 at University of Houston**  
**Presented by Aurora Picture Show**  
***A Body with Fukushima***



Photo by Jen Bootwala

“There is no wall between her and us. Eiko Otake...is here, in and of the moment, to communicate. And we who bear witness are changed.” —Michele Brangwen, [Glasstire](#)

**November 9 – March 24 at The Fabric Workshop and Museum**  
***I Invited Myself, vol. III: Duets***



"Eiko Otake's choreography of *A Body* and *Duets* portrays her deeply affective rhythms of engagements with collaborators, audiences, and landscapes, ultimately demonstrating how history and memory impresses

upon and resides within every body, everywhere." —Jacinda S. Tran, *The Brooklyn Rail*

**November 18 at Asia Society**  
***An Artist of Rebellion and Rejection: Chikuha Otake***



Photo by Julie Lemberger

"I have a mission to create a large-scale, profound, work. My paintings are no good until people stop telling me I paint well." —Chikuha Otake in *Ramble* (1929)

**December 9 at Asia Society**  
**Screening of *No Rule Is Our Rule***



Photo by Henyi Lyu

"By diachronically displaying Eiko's trip to China, the documentary emphasizes Eiko and Wen Hui's self-reflexivity through their private conversations, public speeches, and the embodiment of cultural memory." — Ziyang Cui, [thINKingDANCE](#)

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