



Photo by William Johnston

Thank you to those of you who attended our event on March 11, the sixth year anniversary of Fukushima's triple disasters. Thank you also to those of you who sent us wishes from afar. 200 rice balls made by Sumie Yonei were gone quickly as so many people came and lingered for many hours. Thank you to those that stayed, talked, and helped us to clean up. We are so deeply grateful to the staff of the Cathedral for making this happen in such an amazing space.

In the face of the darkness of the matter, I appreciate that many friends shared their knowledge and art. University professors, Marilyn Ivy, Thomas Looser, and Katja Kolcio were heartfelt conversationalists with William Johnston and me. Bill showed both his photographer-self and his historian-self by giving a concise talk on what happened and is happening in Fukushima. High school teacher Nathan Snyder shared his passion in teaching an intense nuclear proliferation course and videos of his classroom and his students' works. His students led the participants in a ritual of placing paper cranes onto the stage. Jake Price's [videos](#) and talks were eerily haunting but beautiful and the sound bites Alexis made from [Fairewinds Energy Education](#) podcasts sent chills to all listening. When organist Ronald Ebrecht played, the Cathedral vibrated. And John Kelly, Carol Lipnik, and Geo Wyeth sang and performed their hearts out. Ralph Samuelson and Elizabeth Brown played shakuhachi as if calming the upset, and I enjoyed reciting Fukushima poems with my son Shin Otake.

I was particularly proud that my assistants and collaborators, Mark McCloughan, Alexis Moh, Megumu Tagami, and Nora Thompson, who have been supporting my solo project, had participated as artists showing their own work. Below they will share their impressions. Lastly I want to share with you my [speech](#) about Hayashi Kyoko to whom the whole event was dedicated.

-Eiko

Alexis Moh, Media Coordinator

This was the first time I got to show solo, post-student work but far from my first big event with Eiko--I've been working as her assistant and media coordinator/collaborator for a couple years now. It was very gratifying to see how many people came, and a huge relief the day went smoothly. I was mostly focused on the tasks at hand (helping run the audio/visual components of the program) but was happy to see all the visitors by my video installation every time I jogged over from the tech table--[here's](#) the link if you couldn't make it. Thank you to everyone who made this happen/took interest/sent well wishes.

-Alexis

Mark McCloughan, Dramaturge

Last Saturday was a huge undertaking. The scale of it didn't really strike me until a few minutes before the event started, when I saw how many artists had assembled to remember Fukushima and how many audience members had arrived to witness the program we had put together. As the afternoon progressed, I was moved to see so many concerned thinkers and artists sharing their work and asking us to consider our relationship to both the specific disaster in Fukushima and the larger, slower-moving, but no less catastrophic disaster that is unfolding due to our insatiable need for energy and our blind faith in technology. I was proud to show work that engaged with some of these themes, and I'm so glad we had such a large group of people join us.

-Mark

[Video of "An Arrangement"](#)

Megumu Tagami

Though I could not physically see others as I was wrapped in a piece of cloth, it was great to be working in a space of such scale filled with people's presence.

Like molecules in a matter vibrate to make a sound travel, or single grains of rice stick together to become one onigiri, it felt like we were separately fulfilling small things toward a big thing together.

I sincerely appreciate everyone who was there, and offered their generous help/ support/ cheer.

-Megu

[Video of "Dust Cover"](#)

Nora Thompson, Outreach Specialist

On Saturday, I spent over 4 hours drawing figures. To me, they are individual, precious. I think of them as tired and maybe desperate, but also very much together and connected. Every so often, I would glance to my left to look down this line of bodies that seemed to all of the sudden extend further than the ten feet of my paper. If I laid my head down and squinted, the river didn't end until the Cathedral did. Those little imagined lives became an abstracted, almost uncomfortably aesthetically-pleasing image.

I started this public visual art project to meet one of Eiko's challenges: find yourself saying, "I can't imagine," and then... just try to imagine. As many of you know, Eiko dedicated the event on Saturday to Kyoko Hayashi, atomic bomb survivor, writer, and close friend of Eiko's. I could hear Eiko, if distantly, express how much Hayashi's work had meant to her, and had meant to the efforts to warn against the proliferation of nuclear energy while I lay, physicalizing something Hayashi saw and wrote about the aftermath of the atomic bombs. When I had started, imagining seemed such a difficult goal, so I had to think of a single, relatable person, empathizing both with my focus and with my body, laying with them, laying the same way as she did as she stretched to get some water. Hearing Eiko speak about Hayashi's life, and their relationship as I drew made me feel closer than I had ever before.

At the same time, the image of the river or the centipede is one that when you step back does not look like people at all. In its own way, it dehumanizes the little pieces or individuals that make it up. I created this piece in this way so as to not forget how easy it is to lose sight of the individual in a mass that might take on a different form. This weekend, I found and lost the specificity in a constant cycle, glancing down, glancing left, and glancing up at the person across from me asking "why?"

Even though I wasn't quite able to witness every aspect of this event I could feel an effort in the space to slow down, to focus, and to keep glancing. Because I was able to be a constant in the Cathedral on Saturday, I could feel and hear from those around me that we had made a space for new perspectives and careful, new consideration of the devastation of Fukushima.

-Nora

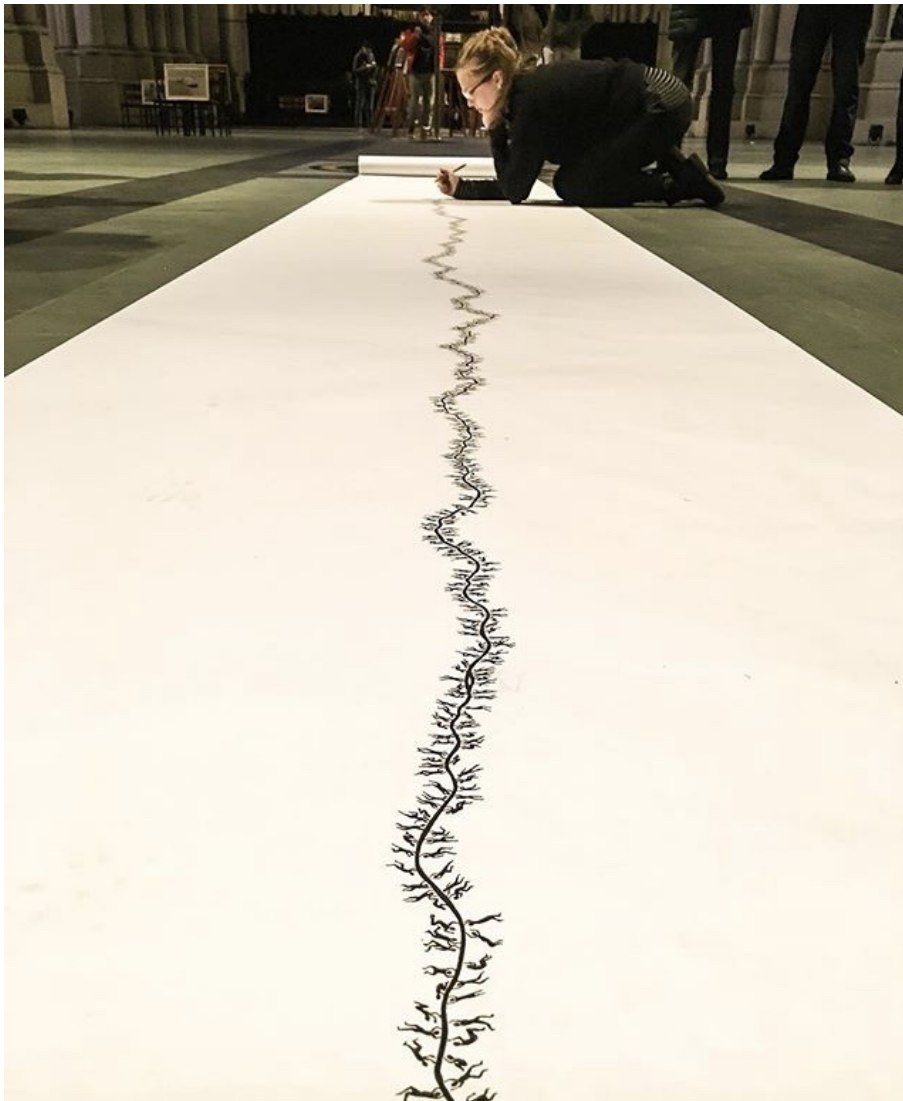


Photo by Ria Shibayama

Thank you, from Eiko, and from the team.

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