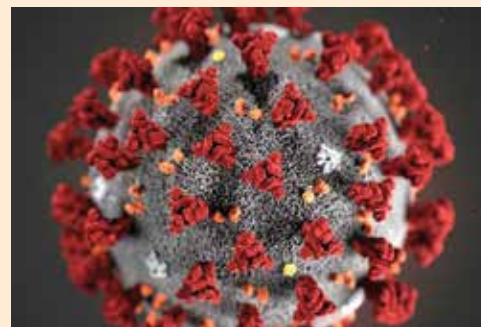


CULTURAL NEWS

March 2020

Recording the legacy of Japanese art
and culture for next generations



Fact Sheets: New Coronavirus Outbreak

Japan to quarantine visitors from China and South Korea / State of emergency declared in Los Angeles amid coronavirus outbreak / 9,200+: Number of people self-monitoring who returned to the U.S. through SFO or LA

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Los Angeles County Museum of Art

Yoshitomo Nara *First international retrospective of the artist*



Yoshitomo Nara, *Miss Spring*, 2012, Acrylic on canvas, 227 x 182 cm, Collection of Yokohama Museum of Art, © Yoshitomo Nara 2012, photo by Keizo Kioku, courtesy of the artist.



Yoshitomo Nara
Miss Forest, 2010
Ceramic decorated with
platinum, gold, and silver
liquid
144 x 102 x 100 cm
Leeum, Samsung
Museum of Art
© Yoshitomo Nara 2010
photo by Keizo Kioku
courtesy of the artist



Yoshitomo Nara
My Drawing Room, 2008
Mixed media
301.5 x 375 x 380 cm
collection of the artist
© Yoshitomo Nara 2008
photo by Mie Morimoto
courtesy of the artist

April 5 – August 23, 2020
BCAM, Level 2
Los Angeles County Museum of Art
5905 Wilshire Boulevard,
Los Angeles, CA, 90036 lacma.org

The Los Angeles County Museum of Art (LACMA) presents *Yoshitomo Nara*, the first international retrospective of artist Yoshitomo Nara (b. 1959).

The exhibition surveys more than 30 years of the artist's work—from 1984 to 2020—through the lens of his long-time passion to music.

Known for his portraits, Nara's subjects

are vaguely ominous-looking characters with penetrating gazes that occasionally wield objects just as knives or cigarettes, as well as heads and figures that float in dreamy landscapes.

Nara's oeuvre reflects the artist's raw encounters with his inner self, taking inspiration from memories of his childhood; music; literature; studying and living in Germany (1988–2000); exploring his roots in Asia; and modern art from Europe and Japan.

Yoshitomo Nara comprises more than 100 major works, including paintings, drawings, sculpture, ceramics,

an installation that recreates his drawing studio, and never-before-exhibited idea sketches that reflect the artist's empathic eye.

One of the exhibition highlights includes *Miss Forest*, a 26-foot outdoor painted bronze sculpture that will be installed on Wilshire Boulevard.

Following LACMA's presentation, the exhibition will travel to the Yuz Museum, Shanghai (September 29, 2020–January 17, 2021), the Museo Guggenheim Bilbao (February–May 2021); and the Kunsthal Rotterdam (June–September 2021).

"Yoshitomo Nara is among the most important Japanese artists of his generation, and one of the most recognized artists working today. We are excited to be organizing this international retrospective," said Michael Govan, LACMA CEO and Wallis Annenberg Director.

"Nara's art reflects his interest in art and culture of both past and present. His interest in art history—ranging from 12th-century Japanese Buddhist sculptures and handscroll paintings, Italian early-Renaissance painters, and

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Los Angeles County Museum of Art

Yoshitomo Nara *First international retrospective of the artist*

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other European modern influences—mirrors LACMA's encyclopedic nature. Referencing contemporary music and album covers, Nara possesses the unique ability to capture a complexity of emotions that reflects the cultural psyche of the current generation."

Exhibition curator Mika Yoshitake stated, "Music has been a passion for Nara since he began to listen to folk songs at age nine, and his relationship with music, namely with album cover art, provided him with an unconventional introduction to art history and artistic genres. This passion is seen through Nara's vast record collection, selections of which visitors will see as soon as they enter this exhibition. Through more than 100 works on view, the exhibition will bring new light to Nara's conceptual process."

The exhibition is accompanied by a fully illustrated catalogue with a foreword by Michael Govan, introductory essay by Mika Yoshitake, and text by Yoshitomo Nara. A limited-edition of the catalogue features a clamshell case with 14 booklets, as well as a vinyl LP with original music and covers by American indie rock band Yo La Tengo on side A and songs from the 1960s and '70s selected by the artist on side B.

Nara's love of music ended up providing him with an unorthodox art education: the images on record covers not only became signifiers for music but also introduced him to a vast array of artistic genres, with covers and their corresponding music merging in his subconscious.

For the young Nara, growing up in Japan among the shadows of war and economic recovery, the records and their covers served as sources of escape and eventually as a valuable form of self-empowerment, allowing him to deal with the complexities of living with the remnants of Japan's imperial past and in close proximity to signs of ongoing conflict.

Today, Nara's studio wall displays a vast array of records he has accumulated over the past 40 years, including folk, rock, blues, soul, and punk albums.

This exhibition aims to move away from some of the dominant perceptions of Nara's work with Japan's Neo-Pop movement (largely associated with Takashi Murakami), and also shift the focus from the harshness and intensity of his earlier practice to the self-critical introspection and individuality that have become more prevalent in the quiet, contemplative work he has made in the last decade, particularly since the 2011 Tōhoku earthquake and tsunami.

The artist's inspiration from the world of 1960s and '70s folk and rock

music filters throughout his practice. After taking several lengthy journeys to Europe in 1980, 1983, and 1987 while attending art school at Aichi Prefectural University of the Arts where he obtained his BA and MA, Nara was accepted into the Kunstakademie Düsseldorf and lived in Germany from 1988 to 2000

(Düsseldorf from 1988 to 1993 and in Cologne until 2000).

This was a period of great isolation for Nara, during which he was reminded of his adolescent years in Aomori, and the development of psychological depth and introspection in his paintings. While Nara's immense popularity within the Neo-Pop milieu has dominated the critical global reception of his practice to this day, having spent his formative years as a young artist in Germany, Nara sees his work more in dialogue with American and European subcultures.

Exhibition Highlights

Highlights from the *Yoshitomo Nara* exhibition include:



Yoshitomo Nara, *The Girl with the Knife in Her Hand*, 1991, Acrylic on canvas, 150.5 x 140 cm, Vicki and Kent Logan, fractional and promised gift to the San Francisco Museum of Modern Art, © Yoshitomo Nara 1991, photo by Ikuhiro Watanabe, courtesy of the artist.

Girl with a Knife in Her Hand (1991) is one of the most iconic works in Nara's oeuvre, focusing on a single, ominous figure with eyes who floats in an empty atmosphere.

Representing a turning point in which Nara no longer illustrates the backgrounds of his artworks, but instead concentrates on the figures themselves, the artist intensifies their gazes by experimenting with sideways stances and slightly off-center placement, and bringing them into a bolder, fuller focus against monochromatic backgrounds.

"These works were born not from confronting the other, but from confronting my own self," the artist has said.



Yoshitomo Nara, *No Nukes*, 1998, Acrylic and colored pencil on paper, 36 x 22.5 cm, collection of Masayuki Nagase, © Yoshitomo Nara 1998, photo by Norihiro Ueno, courtesy of the artist.

No Nukes (1998) depicts a stern, pigtailed girl holding placard that reads, "No Nukes." Painted over a promotional poster for bossa nova musician Vinicius Cantuária's *Amor Brasileiro* (1998) among other printed ephemera, it became powerful symbol in July 2012 when the artist allowed protesters to download a high-resolution image of the work to use as picket signs during one of Japan's largest anti-nuclear protests.

As many as 100,000 people gathered to rail against the government's decision to restart two nuclear reactors in Fukui prefecture, many with this image, dubbed "No Nukes Girl," in hand.

Fountain of Life (2001/2014) is a motorized sculptural installation of heads with closed eyelids that tower over one another inside an enormous cup with water that streams down the figures' cheeks, forming a fountain of tears.

The melancholy of this work is palpable, and the figures' clean profiles evoke the richly outlined paintings of Japanese abstract painter Morikazu Kumagai, whom Nara has long admired.

Nara began creating portable installations of his paintings, drawings, and sculptures, which ranged from the three-part installation *S.M.L.* (2003) to the epic 26-installation exhibition *A to Z* (2006). These domestic environments culminated in *My Drawing Room* (2008), a painted wooden architectural structure that recreates Nara's studio space.

A hand-painted billboard with the

words "Place Like Home" hangs on the exterior, and the inside features piles of drawings on the floor and a desk with figurines, mix CDs that Nara curated, vernacular paintings, drawings, ephemera, and collectibles from vintage Americana shops that the artist has accumulated over the years.

Starting in 2005, Nara's singular portraits began to take a dramatic turn, each projecting a complex expression that combines sadness, anger, and serenity.

In *Missing in Action – Girl Meets Boy* (2005), fire from an atomic bomb explosion is reflected in one of the eyes of the figure, representing a memory of Hiroshima, where this work is housed.

The political valence of this work on paper connects the fading memory of the previous generation who experienced the war with the younger generation of Japanese youth who can only indirectly experience this decisive moment.

Nara's work took a dramatic shift following the 2011 Tōhoku earthquake and tsunami and the Fukushima Dai-ichi nuclear disaster, which occurred only 43 miles north of his studio.



Yoshitomo Nara, *Milky Lakes/Thinking One*, 2011, Acrylic on canvas, 259.2 x 181.8 cm, Private Collection, courtesy of Frahm & Frahm, © Yoshitomo Nara, 2011, photo by Keizo Kioku, courtesy of the artist.

Emotionally affected by the aftermath, Nara painted *In the Milky Lake/Thinking One* (2011), a portrait of a solemn girl with closed eyelids who wears a green dress and is half-submerged in a barely visible pool of water; it was the only major painting he produced in 2011.

While confronting the March 11 disaster and nuclear crisis, Nara made *Miss Spring* (2012), a portrait of a wide-eyed girl with a high forehead who stands against a cherry-blossom

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Los Angeles County Museum of Art

Yoshitomo Nara *First international retrospective of the artist*



Yoshitomo Nara, *I Want to See the Bright Light Tonight*, 2017, © Yoshitomo Nara 2017, Photo courtesy of the artist.

Continued from page 2

pink background and stares straight at the viewer, with prism-like teardrops glistening in her eyes.

A symbol of hope, this portrait served as the cover image for Ryuichi Sakamoto's *No Nukes 2012: Guidebook for Our Future*.

Miss Spring was used as a powerful backdrop banner by the protest organizers during the demonstrations.

About the Artist

Born in 1959, Yoshitomo Nara grew up in Hirosaki, in Japan's rural northern prefecture of Aomori. Having graduated with an MFA from the Aichi Prefectural University of Fine Arts and Music, Nagakute, Japan, in 1987, he completed his studies at the Kunstakademie, Düsseldorf, Germany, in 1993.

Nara began his career during the decade he spent in Cologne, and from the mid-1990s he exhibited widely in Europe, the United States, Japan, and all over Asia.

His return to Japan in 2000 coincided with a surge of global interest in Japanese pop culture, particularly in the United States. While he is primarily a painter, his practice encompasses drawing; sculptures made of wood, FRP, ceramic, and bronze; installations that incorporate scrap materials; and photographs that document everyday landscapes and the encounters he has

during his travels.

Yoshitomo Nara's numerous solo exhibitions include *Drawings—Last 31 Years*, The Bastide Gallery, Château La Coste, Provence, France (2019); *for better or worse: Works 1987–2017*, Toyota Municipal Museum of Art, Toyota, Japan (2017); *Life is Only One: Yoshitomo Nara*, Asia Society Hong Kong Center, Hong Kong, China (2015); Blum & Poe, Los Angeles, CA (2014); *NARA Yoshitomo: a bit like you and me...*, Yokohama Museum of Art, Yokohama, Japan, traveled to Aomori Museum of Art, Aomori, Japan, and Contemporary Art Museum, Kumamoto, Japan (2012); *Nobody's Fool*, Asia Society, New York, NY (2010); *Yoshitomo Nara + graf*, BALTIC Centre for Contemporary Art, Gateshead, UK (2008); *Yoshitomo Nara + graf*, Museum of Contemporary Art, Den Haag, Netherlands (2007); *From the Depth of My Drawer*, Hara Museum of Contemporary Art, Tokyo, Japan (2004); *Nothing Ever Happens*, Museum of Contemporary Art, Cleveland, OH (2003); and *NARA Yoshitomo: I DON'T MIND, IF YOU FORGET ME.*, Yokohama Museum of Art, Yokohama, Japan (2001).

About the Publication

Accompanying the LACMA exhibition is a richly illustrated 224-page hardcover catalogue copublished with DelMonico Books/Prestel that features

a foreword by Michael Govan, an introductory essay by exhibition curator Mika Yoshitake and a series of reviews by Nara, previously unpublished in English, of albums from the 1960s and '70s.

In addition, a limited edition of the exhibition catalogue, packaged in a clamshell case, includes 14 booklets and a colored vinyl record featuring songs drawn from Nara's favorites from the 1960s and '70s.

Side A includes one original song written and a selection of covers performed by Yo La Tengo (Georgia Hubley, Ira Kaplan, and James McNew). Side B includes original recordings by artists including Geoff & Maria Muldaur, Bobby Charles, Karen Dalton, and Donovan.

The publication and limited-edition exhibition catalogue are available for purchase at the LACMA Store or lacmastore.org.

Related Programming

Artist Talk: Calls from Distant Memories. Thursday, April 2, 2020, 6–9pm

Free, tickets required

Artist Yoshitomo Nara discusses how he gives form to sensitivity and how his works come to life. His practice encompasses portraiture in which the subjects appear to stare back at the viewer; loosely drawn works on paper; sculptures made of wood, fiberglass, ceramic, and bronze; and multi-media installations that completely redefine the gallery space.

This lecture will be interpreted from Japanese to English.

Gallery Talk with Yeewan Koon—"No Longer just a Girl with a Knife" Sunday, April 5, 4–5pm

Focusing on Yoshitomo Nara's seminal works, this presentation by Yeewan Koon, associate professor and Chair of the Fine Arts Department at the University of Hong Kong, discusses the artist's painting practices, the stories behind the works, and the struggles Nara faced after having created his iconic big-headed girls.

Credit

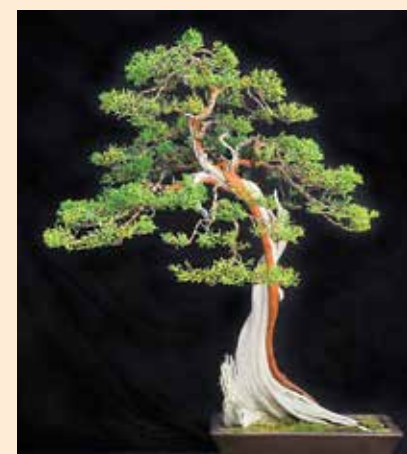
This exhibition is organized by the Los Angeles County Museum of Art.

Principal sponsorship is provided by United Airlines.

Major support is provided by Mr. Zoltan and Mrs. Tamara Varga, London; Andrew Xue, Singapore; Blum & Poe; and Pace Gallery.

Generous support is provided by Sally and Ralph Tawil and the Japan Foundation.

This exhibition is supported by an indemnity from the Federal Council on the Arts and the Humanities.



Above: California juniper bonsai, styled from plant material approximately 500 years. Photo by Andrew Mitchell. Bottom: Frederic Edwin Church, *Chimborazo*, 1864 (detail.)

Huntington Library

Lifelines/Timelines

SAN MARINO, Calif.—Visitors will discover an expansive new way to look at miniature trees in "Lifelines/Timelines: Exploring The Huntington's Collections Through Bonsai," on view March 14 through June 15 at The Huntington Library, Art Museum, and Botanical Gardens.

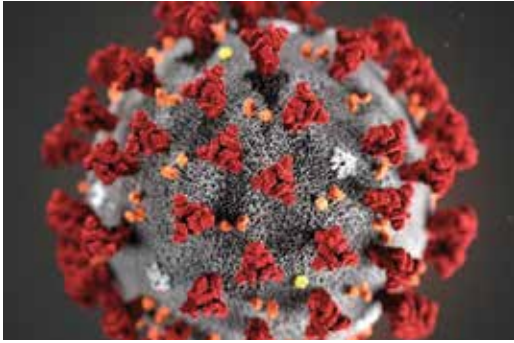
The exhibition, one of the keystone events of The Huntington's yearlong Centennial Celebration, asks the question: How do five venerable bonsai trees relate in age and historical significance to masterpieces of literature and art?

Thematically linking works across The Huntington's broad collections, this interdisciplinary exhibition traces the march of time by comparing the age of selected California juniper bonsai trees to benchmarks in the institution's 100-year history and to significant pieces on view in the library and art galleries—among them Shakespeare's *First Folio*, published in 1623, and Gainsborough's *The Blue Boy*, painted in 1770.

One bonsai tree and a related didactic display will be positioned outside each of five gallery entrances: the Mabel Orientation Gallery, the Library Exhibition Hall, the Dibner Hall of the History of Science, the Huntington Art Gallery, and the Virginia Steele Scott Galleries of American Art.

"One of the most common questions we get about our bonsai collection at The Huntington is 'How old is that tree?'" said curator Ted Matson. "In this exhibition, we will not only reveal how we can estimate the ages of some of our oldest bonsai trees, but demonstrate how a lifeline for a tree's survival builds a timeline into history."

Huntington.org/calendar



Virus Outbreak



News Release

CALIFORNIA DEPARTMENT OF PUBLIC HEALTH

FOR IMMEDIATE RELEASE

March 3, 2020

PH20-010

CONTACT: Corey Egel | 916.440.7259 | CDPHpress@cdph.ca.gov

Daily COVID-19 Update

Governor Newsom, State Health & Emergency Officials Announce Release of Millions of N95 Filtering Facepiece Masks for Use in Low-Risk Health Settings to Address Shortages Caused by COVID-19

Federal Centers for Disease Control and Prevention approves California to use personal protective equipment in certain conditions

California Department of Public Health and CalOSHA release guidance for safe use of personal protective equipment that has been securely stored in a controlled climate in situations that do not involve confirmed COVID-19 patients

The state is mobilizing every level of government to prepare for and respond to spread of virus

SACRAMENTO – As the spread of COVID-19 has caused nationwide shortages of respirator face masks for medical professionals, the California Department of Public Health is taking steps to protect health care professionals on the frontlines of the fight against novel coronavirus.

The Public Health Department today announced that it has received approval from the [Centers for Disease Control and Prevention](https://www.cdc.gov) and the National Institute of Occupational Safety and Health to use some of its emergency planning reserves of 21 million N95 filtering facepiece masks in certain situations.

The emergency planning reserves of N95 masks, some of which are past their manufacturer use-by date, have been stored in climate-controlled conditions that preserved the masks' efficacy. The way the masks have been stored will prevent the degradation of elastic that slips around the ears, a key factor in the CDC and NIOSH's approval.

These masks are approved for use only in limited, low-risk circumstances, thus relieving pressure on the supply chain of unexpired masks for health care providers caring for confirmed COVID-19 patients and other high-risk situations for infectious diseases.

COVID-19 in California by the Numbers (as of 10 a.m. Pacific Time):

43 – Positive tests

24 – Cases of positive tests related to federal repatriation flights

19 – Cases not related to repatriation flights

- 10 – Travel-related
- 5 – Person to person
- 4 – Community transmission

9,200+ – number of people self-monitoring who returned to the U.S. through SFO or LAX

49 – Number of local health jurisdictions involved in self-monitoring

13 – Labs with test kits

Thousands – Number of tests California is able to perform now

**All numbers as of 10 am PST and are subject to change; some information dependent on county reporting*

How Can People Protect Themselves:

Every person has a role to play. So much of protecting yourself and your family comes down to common sense:

- Washing hands with soap and water.
- Avoiding touching eyes, nose or mouth with unwashed hands.
- Avoiding close contact with people who are sick.
- Staying away from work, school or other people if you become sick with respiratory symptoms like fever and cough.
- Following guidance from public health officials.

What to Do if You Think You're Sick:

- Call ahead: If you are experiencing symptoms of COVID-19 and may have had contact with a person with COVID-19 or recently traveled to countries with apparent community spread, call your health care provider or local public health department first before seeking medical care so that appropriate precautions can be taken.

A Chinese geneticist died in Wuhan, China, as first American death of coronavirus case



Dr. Hong Ling (Source: Twitter)

Source: Washington Post
By Anna Fifield, Gerry Shih and Marisa Iati
Feb. 8, 2020 at 4:46 p.m. PST

Coronavirus death toll surpasses fatalities from SARS epidemic; first American and Japanese deaths reported

Excerpts are following:

A 53-year-old American citizen died Thursday (Feb. 6) at Jinyintian Hospital in Wuhan, the U.S. Embassy in Beijing said Saturday, Feb. 8.

"We offer our sincerest condolences to the family on their loss," the embassy said in a statement, without disclosing the person's name.

"Out of the respect for the family's privacy, we have no further comment."

Chinese media reported that the deceased was Hong Ling, a geneticist who specialized in rare human diseases. He was a graduate of Wuhan University who went to study in the United States in 1987, receiving a doctorate in biology from University of Arizona in 1994 before doing postdoctoral research at the University of California at Berkeley.

Hong went on to join the Lawrence Berkeley National Laboratory, a Department of Energy lab managed by the University of California, in 1999, according to a report on Sina.com.

He had been on the faculty at Hua Zhong University of Science and Technology in Wuhan since 2007 and was a highly regarded professor who had re-

ceived numerous national awards, according to local reports.

Some colleagues told the paper that they met Hong in Jan. 21, just before the Lunar New Year holiday, to discuss their research work.

It's not clear why the U.S. citizen was unable to leave Wuhan, from where the State Department extracted more than 800 people on chartered flights, but it may have been because he was already too sick to travel.

Anna Fifield is The Washington Post's bureau chief in Beijing, writing about all aspects of China. She was the Post's bureau chief in Tokyo between 2014 and 2018, writing about Japan and the two Koreas. She is the author of "The Great Successor: The Divinely Perfect Destiny of Brilliant Comrade Kim Jong Un."

Fact Sheets: New Coronavirus Outbreak

Source: Herald Net, Everett, Washington

Coronavirus outbreak

Snohomish County was Washington state’s ground zero, analysis suggests

A genetics and infectious disease expert studied the DNA of individual cases to trace transmission.

Tuesday, March 3, 2020 10:20pm

SEATTLE — A genetics and infectious disease expert at Seattle’s Fred Hutchinson Cancer Research Center said Tuesday, March 3, that additional analysis of the spread of the novel coronavirus, using genetic markers, has led to him conclude that as many as 570 Washington residents may have contracted the virus, many of them without knowing it, and have been spreading it through the community with Snohomish County as the outbreak’s center.

Trevor Bedford posted some of his initial findings on Twitter over the weekend, concluding that the genetic relationship between the first confirmed case of the disease — a Snohomish County man hospitalized in Everett in January — caused by the virus COVID-19 was so genetically similar to the second case reported on Feb. 23 that they almost certainly came from the same source.

Bedford said that the transmission likely began with an individual whose infection was missed because early guidelines limited testing to individuals



Trevor Bedford (Fred Hutchinson Cancer Research Center)

who had traveled from China. He concluded, however, that the coronavirus, also known as SARS-CoV-2, was moving quietly through the community, a fact health officials acknowledged Monday, March 2, as they declared a health emergency and announced six people have died from the disease in Washington.

On Monday, March 2, in a new string of tweets elaborating on his earlier observations, Bedford stated that the initial case in January — which he refers to as WA1 — likely “infected someone who was missed by surveillance due to mild symptoms and a transmission chain was initiated at this point in mid-Jan.”

Since then, Bedford believes, the virus has been moving through the community at a rate in which the

number of cases doubled roughly every six days. Bedford concluded that rate of infection, taking into account a projected margin of error, would mean that there are as many as 570 infected individuals as of Sunday, March 1, and that number is growing. One of Bedford’s colleagues, using another method of tracking and projecting infections, came up with a more conservative estimate of 330 infections since roughly Jan. 15.

The first case reported in Snohomish County is the nexus from which Bedford said the virus will continue to spread, likely into more dense urban areas.

“We believe this particular transmission chain will have a foci in Snohomish County,” he wrote “We’re working as fast as possible to understand extent of spread in the greater Seattle area.”

Bedford said his recent analysis remains preliminary, and that he will refine his findings as more data becomes available.

Nation’s first coronavirus case confirmed in Snohomish County, Washington

Source: Herald Net, Everett, Washington

Coronavirus outbreak

Here are the known coronavirus cases in Snohomish County

by Herald Staff

Tuesday, March 3, 2020 4:07pm

Based on official announcements and our own reporting, here’s what we know about confirmed cases of COV-

ID-19 in Snohomish County:

1. A Snohomish County man, 35, the nation’s first coronavirus case, was admitted to Providence Regional Medical Center Everett on Jan. 20. He became ill five days after returning from a trip to Wuhan, China, and was treated in a special isolation unit devised for the Ebola outbreak five years ago. After two weeks at Providence, he was monitored at home and

fully recovered.

2. A teenage boy was the county’s second case and the first presumed to have gotten the virus through “community transmission” and not from exposure in China. The student at Jackson High School in Mill Creek was diagnosed Feb. 28 and was not seriously ill.

3. A man in his 40s with underlying health conditions was hospitalized at EvergreenHealth in Kirkland in critical condition. Diagnosed on March 1, he was Snohomish County’s first COVID-19 fatality, dying on March 2. The

man was the parent of a student of Mariner High School near Everett. The student was not reported to be ill. Mariner was closed March 2 for cleaning, as a precaution.

4. A woman in her 40s, who was hospitalized as of March 2, had underlying health conditions.

5. A man in his 40s who worked at Life Care Center, a nursing home in Kirkland that is the locus of numerous infection cases.

6. A woman in her 60s, hospitalized with underlying health conditions.

Seattle-King County, Washington: Death toll of new coronavirus raises to 8 as of March 3

Seattle – King County Public Health Department, Washington State

March 3, 2020

Public Health – Seattle & King County, Washington, announced on Tuesday, March 3, seven additional confirmed cases of COVID-19 in King County residents, bringing the total of confirmed cases to 21, including eight deaths.

Story

COVID-19 test results have come back from the Washington State Public Health Laboratory confirming seven additional cases of COVID-19 in King County residents. With these seven new results, the total number of cases in King County is 21.

Today’s results include 2 additional deaths, along with an individual who was previously reported as ill but who has now died. This brings the total

number of deaths in King County from COVID-19 to eight.

The seven new cases are in:

- A female in her 40s, worked at Life-Care, never hospitalized and is recovering at home
- A female in her 60s, family member of a confirmed case of COVID-19, not hospitalized
- A male in his 70s, a frequent visitor of LifeCare, hospitalization status unknown currently
- A male in his 20s, unknown exposure, hospitalized at Swedish Issaquah
- A male in his 20s, unknown exposure, hospitalized at Swedish Issaquah
- A female in her 80s, resident of LifeCare, never hospitalized, died at her family home on 2/26/20
- A male in his 50s, resident of Life-Care, hospitalized at Harborview Medical Center and died on 2/26/20

14 other cases, already reported earlier by Public Health, include:

- A male in his 50s, hospitalized at Highline Hospital. No known exposures. He is in stable but critical condition. He had no underlying health conditions.
- A male in his 70s, a resident of Life-Care, hospitalized at EvergreenHealth in Kirkland. The man had underlying health conditions, and died 3/1/20
- A female in her 70s, a resident of LifeCare, hospitalized at EvergreenHealth in Kirkland. The woman had underlying health conditions, and died 3/1/20
- A female in her 80s, a resident of LifeCare, was hospitalized at EvergreenHealth. She is in critical condition.
- A female in her 80s, hospitalized at EvergreenHealth in Kirkland. This person died on 3/1/20.
- A female in her 90s, hospitalized at EvergreenHealth in Kirkland. The woman has underlying health con-

ditions, and is in critical condition

- A male in his 70s, hospitalized at EvergreenHealth in Kirkland. The man has underlying health conditions, and is in critical condition
- A male in his 70s was hospitalized at EvergreenHealth. He had underlying health conditions and died on 2/29/20.
- A man in his 60s, hospitalized at Valley Medical Center in Renton.
- A man in 60s, hospitalized at Virginia Mason Medical Center.
- A woman in her 50s, who had traveled to South Korea; recovering at home
- A woman in her 70s, who was a resident of LifeCare in Kirkland, hospitalized at EvergreenHealth and died on 3/2/20
- A woman in her 40s, employed by LifeCare, who is hospitalized at Overlake Medical Center
- A man in his 50s, who was hospitalized and died 2/28/20 at EvergreenHealth

Fact Sheets: New Coronavirus Outbreak

Japan to quarantine visitors from China and South Korea over COVID-19 from March 9 through March 31

Source: Japan Times, AFP-JIJI, Kyodo, Bloomberg Mar 5, 2020 in Japan

Japan will quarantine people arriving from South Korea and China for two weeks at designated facilities in Japan to prevent the spread of the new coronavirus, Prime Minister Shinzo Abe said Thursday.

"We will strengthen immigration quarantines on people from the two countries," Prime Minister Shinzo Abe told a Cabinet-level task force meeting on the virus.

"We will ask them to stay in designated areas for two weeks and not to use public transport in the country."

The measure will take effect at 12:00 a.m. on March 9 and last through March 31, he said.

The government is calling for tourists from China, where the virus emerged and South Korea, which has been hard hit by the outbreak, to put off

travel to Japan and will cancel visas for travelers from the two countries, Abe said.

"In order to reduce the amount of in-bound travel from China and South Korea, we will limit arrival destinations for aircraft from the two countries to Narita and Kansai airports," he said.

The visa suspensions will effectively ban all Chinese nationals from entering Japan.

"We will suspend transport of passengers by ship and cancel temporary and multiple-entry visas that have already been issued," Abe said.

Flights from China and South Korea will be able to land only in Narita airport near Tokyo and Osaka's Kansai airport, he said. Abe also said that bans on entering Japan will be expanded to foreign nationals who have been in any part of South Korea or Iran.

More than 95,000 people have been infected and over 3,200 have died



Prime Minister Shinzo Abe explains Japan's new quarantine policy for visitors from China and South Korea over new coronavirus. (Source: NHK Web News)

worldwide from COVID-19, which has now reached some 80 countries and territories.

Over 300 people have been infected domestically and six deaths have been linked to the outbreak.

Schools across the country have been closed and events canceled, with everything from football matches and sumo bouts to concerts affected.

Other countries have also taken measures to block or limit arrivals from China and nations suffering a large number of cases including South Korea, Iran and Italy.

Japan had already banned the entry of people with recent travel to several centers of the outbreak, including two provinces in China and two parts of South Korea.

State of emergency declared in Los Angeles amid coronavirus outbreak, 6 new cases confirmed

Source: KABC Eyewitness News
By John Gregory and ABC7.com staff
Wednesday, March 4, 2020 6:29PM

LOS ANGELES (KABC) -- The Los Angeles County Board of Supervisors on Wednesday, March 4, declared a state of emergency for the novel coronavirus as officials confirmed six new cases of the potentially deadly infection in the county in the last 48 hours.

Officials including L.A. Department of Public Health officials, Los Angeles Mayor Eric Garcetti and L.A. County Supervisors Kathryn Barger and Janice Hahn said the declaration would allow greater coordination among various levels of government, stressing that they were acting out of "an abundance

of caution" and not panic.

In addition, the county Department of Public Health announced a local health emergency in response to the increase in cases.

Including a previous case, there are a total of 7 cases across the county.

The cities of Long Beach and Pasadena, which both have their own public health departments separate from the county, also declared public health emergencies, though there are no confirmed cases in either city.

"This declaration of a local emergency will facilitate our efforts to coordinate with all our partners and jointly implement effective strategies to protect our residents," said Supervisor Kathryn Barger.

Cruise ship is held off California coast for virus testing

Source: The Associated Press
By Olga Rodriguez
Thursday, March 5, 10:15 a.m. PS

SAN FRANCISCO (AP) — Scrambling to keep the coronavirus at bay, officials ordered a cruise ship with about 3,500 people aboard to hold off the California coast Thursday, March 5, until passengers and crew could be tested, after a traveler from its previous

voyage died and at least one other became infected.

A Coast Guard helicopter was expected to deliver test kits to the Grand Princess once it reached the waters off San Francisco later in the day. Princess Cruise Lines said fewer than 100 of those aboard had been identified for testing.

"The ship will not come on shore until we appropriately assess the

passengers," California Gov. Gavin Newsom said.

On Wednesday, March 4, Newsom declared a state of emergency over the virus, opening the way for federal aid, after the death of a man in Placer County, near Sacramento, who had been on an earlier sailing of the ship in February.

It was the nation's first coronavirus death outside Washington state and brought the U.S. death toll to 11, with most of the victims from a suburban Seattle nursing home, now under investigation.

The county's second case of COVID-19 was confirmed on Tuesday, March 3, by Kaiser Permanente, who is overseeing the care of the patient, currently in self-isolation and being treated as an outpatient, a spokesperson said. Additional details regarding the case were not available.

News of the new L.A. County cases came on the heels of Orange County health officials announcing Tuesday, March 3, that two people tested positive for the novel coronavirus, though the diagnoses were described as "presumptive positive," pending final confirmation from the Centers for Disease Control and Prevention.

County health officer Dr. Nichole Quick said the county recently improved its ability to perform COVID-19 testing and therefore "we expect to see more cases here in Orange County."

Nine deaths have been reported in the United States, all in Washington state.

Another previous passenger has also been hospitalized in Northern California. The cruise line said that no cases of the virus had been confirmed among those still on the ship but that some passengers had experienced flu-like symptoms.

The ship was returning to San Francisco after visiting Hawaii. Some of the passengers remained aboard after sailing on the ship's previous voyage, to the Mexican ports of Puerto Vallarta, Manzanillo, Mazatlan and Cabo San Lucas.

Honolulu and Tokyo become 'sister' Hiroshima Kenjin Kai

HONOLULU - After two years of meetings and negotiations, the Honolulu Hiroshima Kenjin Kai (HHKK) established a "sister" kenjin kai relationship with the Tokyo Hiroshima-Ken People's Association.

The Tokyo Hiroshima-Ken People's Association (THKPA), founded in 1947 is believed to be the largest Hiroshima-focused organization outside of Hiroshima with more than 1,300 business members.

A "signing" ceremony was held in conjunction with the THKPA's Shinnen Enkai banquet on January 20, 2020 at the Shinagawa Prince Hotel in Tokyo.

The "signing" ceremony which featured THKPA president Yoshiaki Paul Otake and HHKK president Wayne Miyao was "witnessed" by Hiroshima Prefectural Governor Hidehiko Yuzaki.

The Shinnen Enkai for the THKPA was a gala celebration attended by more than 1,000 guests with dignitaries and special guests including (along with Governor Yuzaki): Diet Member Fumio Kishida, Hiroshima Mayor Kazumi Matsui, 10 other Mayors of Cities/Towns in Hiroshima and new Hiroshima Carp Manager Shinji Sasaoka.

To help HHKK and represent HHKK and Hawaii, HHKK invited Jesse Kuhaulua, known as sumo legend, "Takamiyama", as HHKK's guest for the banquet. He was joined by his manager, former sumo wrestler "Takaminobori." As Jesse continues to be



From left, Honolulu Hiroshima Kenjin Kai President Wayne Miyao, Hiroshima Prefectural Governor Hidehiko Yuzaki, and Tokyo Hiroshima-Ken People's Association President Yoshiaki Paul Otake in Shinagawa Prince Hotel, Tokyo.

popular in Japan, he attracted many guests who wanted to meet him as well as take photos with him.

The Banquet included food and products of Hiroshima including a 2020 Mazda car, numerous sake from Hiroshima, okonomiyaki made by Otafuku Sauce, and performances on the kot. The HHKK President Miyao, in his speech, emphasized that "the primary goal of this "sister" kenjin kai relationship is to help the Tokyo Hiroshima-Ken People's Association to promote Hiroshima Prefecture, its rich history, vibrant culture and arts and thriving business climate along with honoring our unique Hiroshima customs and lifestyles. The Honolulu Hiroshima Kenjin Kai looks forward to a rewarding and lasting relationship with the Tokyo Hiroshima-Ken People's Association!"

A celebration of Buddha's birth in Los Angeles

The Los Angeles Buddhist Temple Federation presents "HANAMATSURI" a celebration of Buddha's birth on Sunday, April 5 from 1:30 pm to 3:30 pm at the Japanese American Cultural & Community Center, 244 South San Pedro Street, Los Angeles, CA 90012.

This year's theme is "Buddhism: Practice of Eating" with a lecture by Rev. Shumyo Kojima of Zenshuji Soto Mission.

The program is following: 1:30 pm, Service; 2:00 pm, Children's Art Award; 2:30 pm, Guest

Speaker; 3:00 pm, Special Event "Practice of Eating"; 4:00 pm, Closing Message.

Hanamatsuri programs will be held at the following senior care facilities: Tuesday, April 7, 1:45 pm at Sakura Intermediate Facility; Monday, April 13, 3:00 pm, Kei-Ai Los Angeles Healthcare Center; Tuesday, April 14, 1:30 pm, Kei-Ai South Bay; Monday, April 20, 2:00 pm, Garden Crest Convalescent Hospital.

For more information, visit <https://labtinfo.weebly.com>

Shoseian Tea House, Glendale Brand Park 2020 Event Schedule

Mar 15 - Sakura Matsuri - Cherry Blossom Festival: Biggest event of the year! Free entry to event. 3 Tea Ceremonies - \$20 Donation. 10 AM - 3 PM

Apr 19 - Japanese Robot Anime of the '80's : \$5 Donation. 11 am - 1 pm

May 17 - Omotesenke Tea Ceremony \$20 Donation. 11am - 1 pm

June 21 - Cowboys & Samurai Watch the movie "Red Sun" with Toshiro Mifune and Charles Bronson \$5 Donation. 11 am - 1 pm

July 19 - Samurai Film Festival - Three Classic Movies!

-Duel at Gan Ryu Island (Miyamoto Musashi) - Blind Fury (Zatoichi) - 13 Assassins. \$5 Donation. 11 am - 3 pm

Aug 16 - The Japanese Farmhouse with Dennis Reed. \$20 Donation. 11 am - 1 pm.

Sept. 20 - Urasenke Tea Ceremony A Big Tea Gathering. \$20 Donation. 11 am - 1 pm

Oct. 18 - Tea w/Keiko's Class. FREE 12 - 2 pm

Nov 15 - My Karate Journey w/ Hanshi Patrick McCarthy. \$20 Donation. 10 am - 1 pm

Dec. 20 Holiday Tea and Japan Culture Day - \$20 Donation for Tea Ceremony. 12 noon - 4:00 pm friends@shoseianteahouse.com



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March 2020

Cultures collided and synced together with native Americans' beats and traditional Japanese sounds

PHOENIX, AZ – The Musical Instrument Museum hosted *Global Music: Shonosuke Okura* at its theater on Feb. 20. With the conceptual title of *Sounds of peace from Japan: Noh beats meet the world rhythm with Shonosuke Okura*, this concert was produced by K2 Enterprise LLC in Phoenix, and supported by the Japan Foundation Los Angeles, Japanese Cultural Club of Arizona, and Peace Art Project in Hiroshima.

By Lucy Niess, Instructor at Communication studies, Arizona State University

What does peace sound like? For me, the sound of peace is tranquility. It's connection. It's living in the moment and enjoying life that happens within you and around you.

On Feb. 20, 2020, the Musical Instrument Museum (MIM) in Arizona hosted Shonosuke Okura, a Japanese Noh theatre hand drummer, along with other fantastic artists such as the Gila River Pow Wow Native American drummers, Indian Tabla player Shreyas Iyev, soprano singer from Hiroshima Shiho Nakagawa, Japanese flute and taiko drummer Miro Koshio, Jazz keyboardist Garrison Jones, and Japanese folk artist, taiko drummer, and producer Ken Koshio.

I had the pleasure of attending and witnessing all of the international performances with the unifying theme of *Sounds of Peace*.

Gila River Pow Wow drummers, a Native American drumming style, opened the show with each performer on stage in support and solidarity.

After their performance, Shonosuke Okura took the stage for a solo performance of traditional Japanese Noh music with his o-tsuzumi (Japanese hand drum).

A drum that was made roughly 500 years ago, the sounds echoed in the MIM theatre with such veracity as Okura played his signature pieces from Japan.

He was appointed a Japan Heritage Ambassador from the government of Japan with the intention of spreading Japanese culture around the world, starting with this show at the MIM.

My heart was captivated by the music he was playing as it felt like I was right back in Japan again. Having spent numerous years in Japan, the music he produced made me feel like I was there again. It made me feel like I was home again.

Following Shonosuke Okura was Shreyas Iyev, an Indian Tabla hand drummer. He sat with five small drums in front of him, each with varying pitches. Each strike of the drum ema-



At the final program of *Global Music: Shonosuke Okura*, all performers took the stage. Photo by Bob Rink.



From left, Miro Koshio, Ken Koshio, and Shonosuke Okura. Photo by Frank Zampino.



Shiho Nakagawa, soprano singer from Hiroshima. Photo by Frank Zampino.

nated a sound of India and I was entranced by his performance. The quickness of his fingers on the drums and the unique ways he used his palms to make different sounds on the drumheads was impressive.

Shiho Nakagawa, a soprano singer from Hiroshima, took the stage when Iyev exited after his performance. Joining her was Garrison Jones and Miro Koshio to provide the melody for her songs.

Once she started singing, I could not take my eyes off of her. She had the voice of an angel. Her voice nearly brought me to tears as she sang beautiful Japanese songs, accompanying Garrison's keyboard and Miro's shinobue (Japanese flute). This trio sound they produced still echoes in my mind and shook me to my core.

After Nakagawa's songs, Ken Koshio took the stage. He and his son, Miro Koshio, played a duetted flute piece together, showcasing the flow and groove they produce as a father-son dynamic.

Miro played his shinobue while Ken Koshio played a Native American flute, both in harmony with each other. But their dynamic did not stop at just the flute playing, for they also produce powerful taiko music.

With Ken Koshio at the o-daiko (big

Japanese drum) and Miro on the shime (smaller Japanese drum), their performance of a signature piece shook the walls of the MIM theatre. The deepness of the drums filled the air and was a full-body experience for everyone in the audience.

After the taiko performance, all of the performers took the stage once again and performed a final piece that included every single musician's unique sounds. It was a collaboration of sorts, mixing the traditional o-tsuzumi sounds from Okura to more modern sounds from Garrison's keyboard in a way that embodied the flow of peace.

Cultures collided and synced together with the Gila River Pow Wow drumming group with Koshio's o-daiko and fue (Japanese flute) music. The musical talent on that stage was palpable, from Shiho's angelic singing to Shreyas' impressive Indian Tabla playing. Truly a magical sight was bestowed upon those who attended this show; a unique combination of musical sounds all over the world.

The unifying theme was peace and the fact that all different cultural representations could work together and create beautiful music together shows that peace can happen within us and be co-constructed together.

This was truly an unforgettable experience, one that I recommend everyone to find the opportunity to witness for themselves. As a member of Koshiogumi, Ken Koshio's taiko group, and a doctoral student and an instructor at Arizona State University, I witnessed both the connection music can have between people and the cultural diversity that was displayed on that stage.

I was motivated to practice my music more and learn about different types of music in the hopes of bringing the sounds of peace to others, much like the talented individuals I saw on stage that evening did for us.

After the show, MIM's production manager Sean Kenny commented by saying that it was well aligned with the mission of MIM. Music is the language of the soul, and the top artists at this production demonstrated that different cultures could come together, not speaking the same language, and could play music together and understand one another. Their individual souls communicated through the music they created together on that stage. Their souls were connected, just as Okura stated after the performances – "we are all connected in this universe."