



SHIGEKO KUBOTA: Daylong Tribute Screening

PROGRAM

- 11:00 pm – 2:55 pm**
- Winter in Miami 2005**, 2006, 14 min, color, sound
 - April is the Cruellest Month**, 1999, 52 min, color, sound
 - Sexual Healing**, 1998, 4:10 min, color, sound
 - Video Installations 1970-1994**, 1994, 19:47 min, color, sound
 - George Maciunas With Two Eyes 1972, George Maciunas With One Eye 1976**, 1994, 7 min, b&w, sound
 - Rock Video: Cherry Blossom**, 1986, 12:54 min, color, silent
 - SoHo SoAp/Rain Damage**, 1985, 8:25 min, color, sound
 - Trip to Korea**, 1984, 9:05 min, color, sound
 - My Father**, 1973-75, 15:24 min, b&w, sound
 - Video Girls and Video Songs for Navajo Sky**, 1973, 31:56 min, b&w and color, sound
 - Marcel Duchamp and John Cage**, 1972, 28:27 min, b&w and color, sound
 - Europe on 1/2 Inch a Day**, 1972, 30:48 min, b&w and color, sound
- 3:00 pm – 5:45 pm**
- Video Installations 1970-1994**, 1994, 19:47 min, color, sound
 - George Maciunas With Two Eyes 1972, George Maciunas With One Eye 1976**, 1994, 7 min, b&w, sound
 - Rock Video: Cherry Blossom**, 1986, 12:54 min, color, silent
 - SoHo SoAp/Rain Damage**, 1985, 8:25 min, color, sound
 - Trip to Korea**, 1984, 9:05 min, color, sound
 - My Father**, 1973-75, 15:24 min, b&w, sound
 - Video Girls and Video Songs for Navajo Sky**, 1973, 31:56 min, b&w and color, sound
 - Marcel Duchamp and John Cage**, 1972, 28:27 min, b&w and color, sound
 - Europe on 1/2 Inch a Day**, 1972, 30:48 min, b&w and color, sound
- 6:00 pm – 8:15 pm**
- Rock Video: Cherry Blossom**, 1986, 12:54 min, color, silent
 - SoHo SoAp/Rain Damage**, 1985, 8:25 min, color, sound
 - Trip to Korea**, 1984, 9:05 min, color, sound
 - My Father**, 1973-75, 15:24 min, b&w, sound
 - Video Girls and Video Songs for Navajo Sky**, 1973, 31:56 min, b&w and color, sound
 - Marcel Duchamp and John Cage**, 1972, 28:27 min, b&w and color, sound
 - Europe on 1/2 Inch a Day**, 1972, 30:48 min, b&w and color, sound

Winter in Miami 2005, 2006, 14 min, color, sound

Winter in Miami 2005 is Kubota's moving tribute to her husband, artist Nam June Paik, who died in January 2006. This intimate piece features previously unreleased sound recordings of Paik at the piano in his New York home in 2005, playing haunting compositions that he wrote in 1945, when he was thirteen years old. Layered footage of Kubota and Paik together in Miami in 2005 takes on the resonance of memory.

Camera: Herodine Pluviose, his nurse. Editor: Daniel Hartnett. Post Production/Sound: Trevor Shimizu.

April is the Cruellest Month, 1999, 52 min, color, sound

In this chapter of her video diary project, Kubota reflects on her relationship with her husband, artist Nam June Paik. Here she constructs a collage of historical documentation, interviews, performances and installations with and by Paik, as well as footage of the couple in Miami Beach, where they spent their winter months.

Starring: Nam June Paik. Editor: Daniel Hartnett.

Sexual Healing, 1998, 4:10 min, color, sound

This chapter of Kubota's video diary is an intimate and humorous portrait of her husband, artist Nam June Paik, as he undergoes physical therapy after an illness.

Starring: Nam June Paik. Editor: Daniel Hartnett. Music: Marvin Gaye. Music Copyright: 1982, April Music, Marvin Gaye..

Video Installations 1970-1994, 1994, 19:47 min, color, sound

Kubota produced an important body of video sculptures and installations, including works that recast the iconography and theories of Marcel Duchamp, and those that focus on landscape and nature. Her signature electronic processing plays a key role throughout. Kubota's conceptual inventiveness and art historical wit are seen in works such as *Duchampiana: Nude Descending a Staircase* (1976), in which video monitors configured as a staircase show the synthesized image of a descending woman. This compilation documents sixteen of her video sculptures.

Camera: Bob Harris, Ann Eugenia Volkes. Editors: Paul Garrin, Shigeko Kubota. Slide Photography: Peter Moore.

George Maciunas With Two Eyes 1972, George Maciunas With One Eye 1976, 1994, 7 min, b&w, sound

Kubota pays homage to a mentor and fellow Fluxus artist, George Maciunas, who is recognized as the force behind the transformation of New York's SoHo neighborhood into an artists' district. Kubota accompanies Maciunas as he tours SoHo with artists and friends, including Nam June Paik, Barbara and Peter Moore, and Yoshi Wada. Kubota also documents Fluxus artist Ben Vautier's 1976 opening at the Guggenheim Museum in New York.

Camera: Shigeko Kubota, Bob Harris. Editors: Jonathan Howard, Jim Stonaker.

Rock Video: Cherry Blossom, 1986, 12:54 min, color, silent

This single-channel version of Kubota's installation of the same name is a lyrical fusion of nature and technology. Pink cherry blossoms etched against a blue sky are the starting point for this sensual visual ode. Through a fluid application of electronic processing, Kubota layers, digitizes, slows, colorizes and ultimately abstracts the cherry blossoms, creating poetic transmutations of the organic and the electronic.

By Shigeko Kubota. Editor: Paul Garrin.

SoHo SoAp/Rain Damage, 1985, 8:25 min, color, sound

Kubota's video journal chronicles the aftermath of a flood that partially destroyed Kubota and Nam June Paik's loft studio. Kubota tells this story, and the ensuing struggles with their co-op, as a tragicomic documentary, while also underscoring the emotional loss of the artists' videotapes and equipment, stating, "It rains in my heart, it rains on my video art... Art imitates nature, nature imitates art."

Camera: Paul Garrin. Editors: Paul Garrin, Shigeko Kubota.

Trip to Korea, 1984, 9:05 min, color, sound

This intimate chapter of Kubota's video journal is a poignant account of her husband Nam June Paik's return to his native Korea after a thirty-four-year absence, in which history, memory, and the present collide. The Paik family must pass through a U.S. military base to reach their ancestors' graves; the family home is now part of a storefront. Kubota confronts personal and cultural loss, and the negation and reclamation of memory and history.

Camera/Editor: With Paul Garrin

My Father, 1973-75, 15:24 min, b&w, sound

In this profoundly intimate statement of grief, Kubota mourns the death of her father. Video and television are central to her ritual of mourning. Kubota and her father, who was dying of cancer, are seen watching TV together on New Year's Eve. Their suffering is contrasted with the everyday banality of pop music and New Year's celebrations on TV. After his death, Kubota weeps alone in front of a video monitor. In this cathartic expression of grief, video serves as witness and memory.

A Videotape by Shigeko Kubota. Editors: John G. Trayna, Shigeko Kubota. Editing/Post-Production Facilities provided by Electronic Arts Intermix, Inc.

Video Girls and Video Songs for Navajo Sky, 1973, 31:56 min, b&w and color, sound

Kubota narrates this video diary of her month-long stay with a Navajo family on a reservation in Chinle, Arizona. She talks to women as they cross the desert in a horse-drawn carriage to get water from the nearest well, and captures footage of tribal songs and dances, children's pranks, and a local rodeo. Merging black-and-white video footage (shot with an early 1/2" Sony Portapak system) and intensely saturated electronic processing, Kubota creates a cross-cultural collage that is both humorous and moving.

Video Tape Editor: George Palmer. Post Production: Synapse of Syracuse University, Union at the Newhouse Communications Center.

Marcel Duchamp and John Cage, 1972, 28:27 min, b&w and color, sound

In this elegiac piece, Kubota explores the relationship between Marcel Duchamp and John Cage, both of whom she cites as influences on her work. The core images are Kubota's photographs of the famous 1968 chess match between Duchamp and Cage, in which the board, wired for sound, functioned as a musical instrument. Recordings of Cage's compositions accompany the stills and video footage, which Kubota electronically transforms into abstraction.

Europe on 1/2 Inch a Day, 1972, 30:48 min, b&w and color, sound

This early video document is Kubota's answer to the question, "What happens if you travel with a portapak instead of American Express through Europe?" Spontaneous, low-tech, and infused with a spirit of uncensored adventure, Kubota's video travel diary is a personal and cultural time capsule of Europe and its subcultures in the 1970s, from a Parisian sex cabaret to a ritualistic Hermann Nitsch performance art piece, culminating in an homage to Marcel Duchamp at his grave in Paris.