

Fergus McCaffrey

Shigeko Kubota and Women Artists in New Media
A Conversation with Mary Lucier, Liz Phillips and Joan Logue
Moderated by Midori Yoshimoto, Ph.D.

December 10, 2024
6:00 - 7:30 PM
Fergus McCaffrey New York



Shigeko Kubota, *Video Rock Garden*, 1996. Seven cathode-ray monitors, plywood, plexiglass. Seven modules - Dimensions variable

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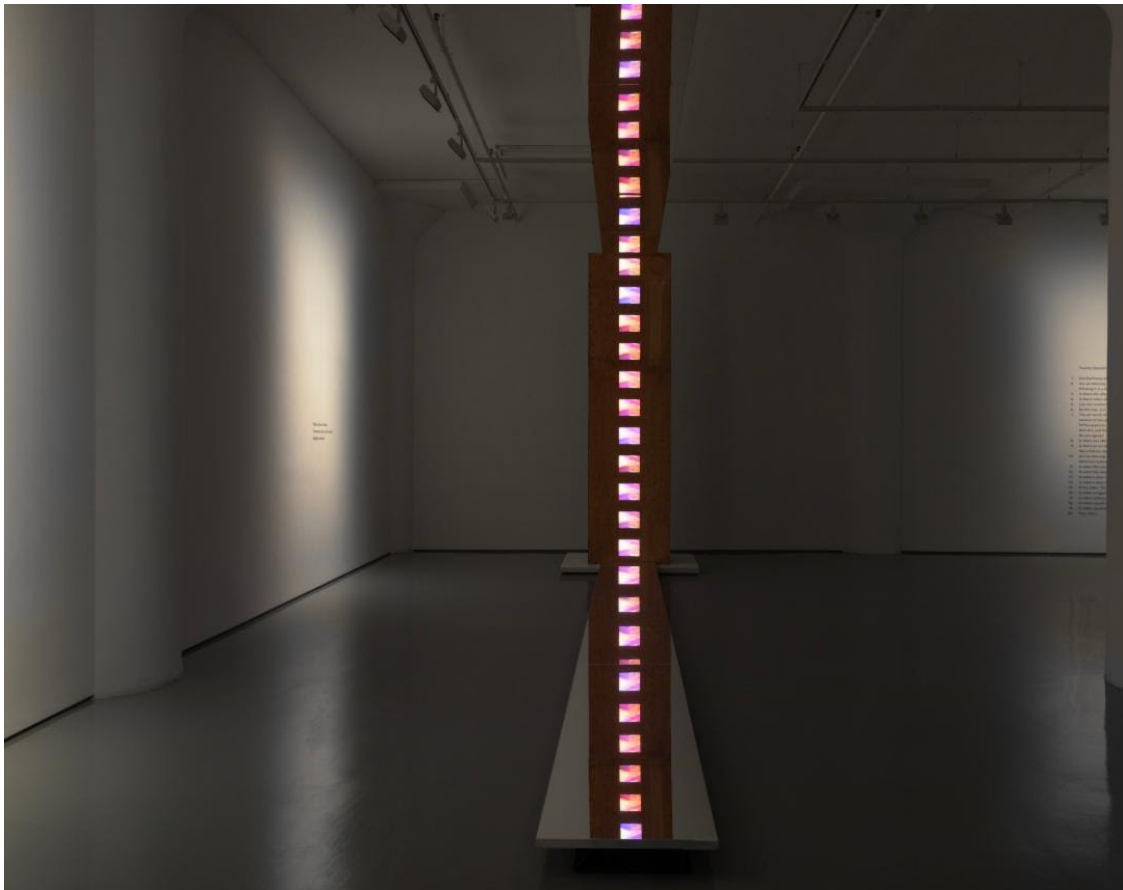
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Tuesday, December 10 at 6:00 PM

"We were all part of an electronic revolution in music, video, performance and art, where tools and electronic controls returned to the hands of the art makers and audience." Multimedia artist [Liz Phillips](#) stated in her essay about her friendship with Shigeko Kubota in the [Viva Video!: The Art and Life of Shigeko Kubota](#) catalog (2021). Since they met in 1965, [Mary Lucier](#) became Kubota's earliest friend who collaborated with her both in Sonic Arts Union and Red White Yellow & Black before choosing video as her medium. [Joan Logue](#) made a video portrait of Kubota in California in 1976 before moving to New York and becoming Kubota's neighbor. This informal panel will showcase some of the rarely seen photographs and videos while illuminating the art and person of Shigeko Kubota from multiple facets. The panel is co-organized by the Shigeko Kubota Video Art Foundation and Fergus McCaffrey.

Required RSVP before December 9, please write to: kara@fergusmccaffrey.com



Shigeko Kubota, *Duchampiana: Marcel Duchamp's Grave*, 1972-1975. Eleven cathode-ray monitors, plywood, mylar. Overall dimensions variable

Speaker biographies in the order of presentation:



Mary Lucier has been noted for her contributions to the form of multi-monitor, multi-channel video installation since the early 1970s. Lucier's video installations have been shown in major museums and galleries around the world. Many now reside in important collections, including Whitney Museum of American Art, The Museum of Modern Art, Reina Sofia, Stedelijk Museum Amsterdam, San Francisco Museum of Modern Art; ZKM | Center for Art and Media, Milwaukee Art Museum; Columbus Museum of Art, and National Academy of Design, among others. She has also produced a significant body of single-channel works which have been screened in museums and festivals worldwide. From the austere black and white experiments of the 1970's to recent studies of Japanese Buddhist ceremonies and Dakota Sioux dances, these works acknowledge the influence of both Avant Garde and documentary practices in American art and cinema.



Liz Phillips has been making interactive multi-media installations for the past 50+ years. She creates responsive environments sensing wind, plants, fish, audience, dance, water, and food. Sound is her primary descriptive material while audio and visual art forms are combined with new technologies to create elastic time-space constructs. Phillips has exhibited interactive sound installations at art museums, alternative spaces, festivals, and public spaces. These include The Academy of Natural Sciences of Drexel University, Milwaukee Art Museum, Queens Museum, The Jewish Museum, Whitney Museum of American Art, San Francisco Museum of Modern Art, Walker Art Center, Ars Electronica, Lincoln Center, The Kitchen, Réne Block Gallery, and Frederieke Taylor Gallery. Phillips has also collaborated with the Merce Cunningham Dance Company, Nam June Paik, Heidi Howard, Earl Howard, Simone Forti, among others.



Joan Logue is an American video artist and the pioneer in the field of video portraiture. In 1968 Logue was the still photographer at the American Film Institute and while there, she set up a video program at the American Film Institute and started using video in 1969-71. The video portraits began while teaching at California Institute of the Arts in 1971 and while teaching video in Sucromu Liberia in 1972. Logue has exhibited internationally, and her work has been supported by NY State Council on the Arts, numerous NEA Individual artist grants from 1982-1990, numerous French Ministry of Culture grant from 1982-93, DAAD, Massachusetts Council on the Arts, Pew Foundation, Paris City des Arts, MIT Media Lab, Pioneer Works, and Guggenheim Foundation among others.



Midori Yoshimoto is professor of art history and gallery director at New Jersey City University. Yoshimoto specializes in post-1945 Japanese art and its diaspora with a focus on women artists, Fluxus, and intermedia. Her 2005 book, *Into Performance: Japanese Women Artists in New York*, led to numerous publications including an essay in *Yoko Ono One Woman Show* (Museum of Modern Art, New York, 2015). Yoshimoto co-curated a major survey exhibition of Japanese American artist Shigeo Kubota, which traveled to three museums in Japan in 2021-22. Its catalog, *Viva Video! The Art and Life of Shigeo Kubota* was published by Kawade Shobo Shinsha and received the Ringa Art Encouragement Award in Japan. She is also a co-editor and author of a groundbreaking publication, *Women, Aging, and Art: A Crosscultural Anthology* (Bloomsbury, 2021). In 2023, she guest-curated the exhibition, *Out of Bounds: Japanese Women Artists in Fluxus* at Japan Society in New York, which received critical acclaim. Yoshimoto is curatorial advisor of the present exhibition, *Shigeo Kubota: Video Mirror*.

The 6:00 PM event will begin promptly at Fergus McCaffrey [New York: 514 West 26 Street](#)