

The Kitchen

Red, White, Yellow, and Black: 1972—73

March 7–April 29, 2023

Red, White, Yellow, and Black: 1972–73 is organized by Lumi Tan, former Senior Curator, The Kitchen and Lia Robinson, Director of Programs and Research, Shigeko Kubota Video Art Foundation, with Angelique Rosales Salgado, Curatorial Assistant, The Kitchen; Alex Waterman, Archivist, The Kitchen; and Matthew Lyons, Curator, The Kitchen. This exhibition was made possible with support from the Shigeko Kubota Video Art Foundation.

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Season programming is made possible in part with support from The Kitchen's Board of Directors and The Kitchen Leadership Fund.

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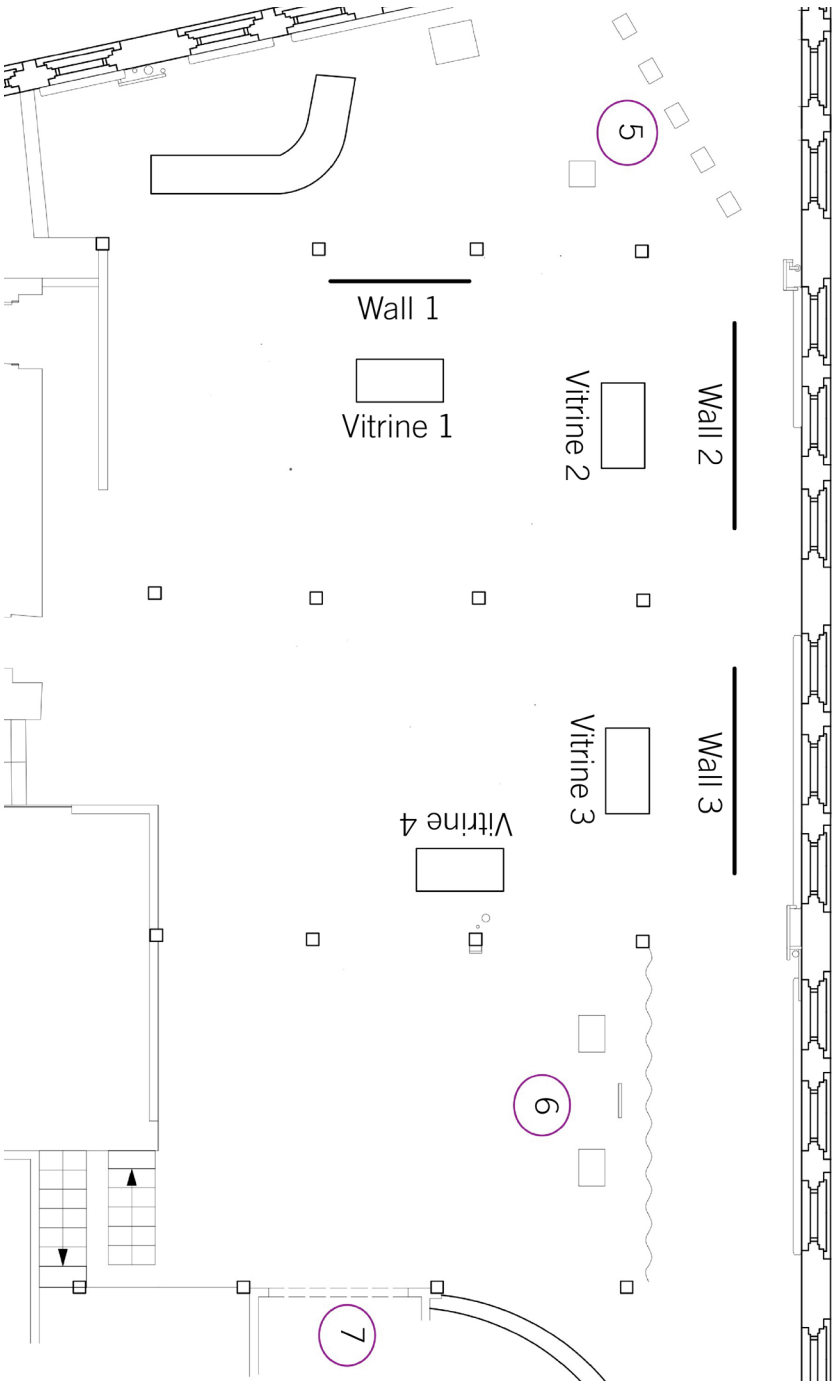
EXHIBITION NOTES

In December 1972 and April 1973, Shigeko Kubota, Mary Lucier, Cecilia Sandoval and Charlotte Warren conceived of multimedia concerts at The Kitchen under the coalition Red, White, Yellow and Black—a name that explicitly associated each member with their cultural identity. Exemplifying their individual activities and backgrounds rather than act as a collective, the four women presented multimedia work which has notably dematerialized after the concerts, and has since been reconstructed only through scholarly text. In recognition of the 50th anniversary of these performances, this exhibition will bring together rarely seen archival material from the evenings in addition to the restaging of Kubota's first video sculpture, *Riverrun- Video Water Poem* (1972), and Lucier and Sandoval's *The Occasion of Her First Dance and How She Looked* (1973). The living members of the collective will gather for a public program on March 11 to reflect on the legacy of the performances and the divergent directions their lives took afterwards.

To learn more about this exhibition, scan the QR code for access to audio recordings of the texts included here on Bloomberg Connects.



On view Tuesday–Saturday, 11–6pm (Free)





Mary Lucier
Charlotte Warren
Eililian
Shigeko Kubota

VIDEO POEM
IMAGE SLIDE
VIDEO ART

WHITE BLACK RED & YELLOW

8:30 16th of December, 1972
At the Kitchen
Mercer Arts Center
240 Mercer st. N.Y.C
Tel 415. 9865

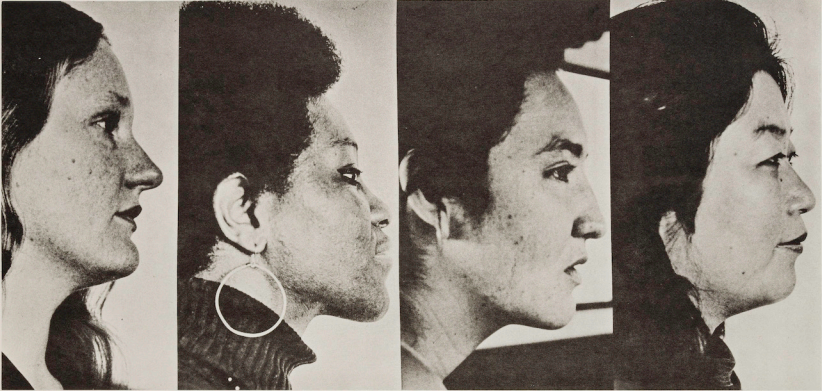
Red, White, Yellow & Black Poster Draft. 1972. Color marker on paper. Courtesy of Shigeko Kubota Video Art Foundation; © 2023 Estate of Shigeko Kubota/ Licensed by VAGA at Artists Rights Society (ARS), New York.

WHITE

BLACK

RED &

YELLOW



SHIGEKO KUBOTA
MARY LUCIER
CECILIA SANDOVAL
CHARLOTTE WARREN

DECEMBER 16, 8:30^{PM} 1972

AT THE KITCHEN THE MERCER ARTS CENTER
240 MERCER ST. NEW YORK TEL 475-9865

TELEPHONE WATER VIDEO SONG SLIDES SPEECH

Poster from Red, White, Yellow, and Black Performance at The Kitchen, December 16, 1972. Black and white poster on paper. Courtesy of Shigeko Kubota Video Art Foundation; © 2023 Estate of Shigeko Kubota/ Licensed by VAGA at Artists Rights Society (ARS), New York.

CHECKLIST

VITRINE 1: BEFORE RED, WHITE, YELLOW, AND BLACK

The intimate alliance between Mary Lucier, Shigeiko Kubota, Charlotte Warren-Huey, and Cecilia Sandoval—the four artists and members of the group Red, White, Yellow and Black—in the years before their 1972 concert at The Kitchen is shown here through letters and photos. Correspondence between Lucier and Kubota, who became close on a European tour with the Sonic Arts Union—a collective of experimental musicians—in the late 1960s, shows Kubota’s proposal to Lucier for a concert of “4 girls.” Around the same time, Warren-Huey was returning to New York after living in Belgium and making connections to avant-garde performance abroad, and was introduced to Lucier and Kubota through the Belgian composer and writer Jacques Bekaert. Sandoval recently returned from completing her high school education in France and was working as a teaching assistant for her cousin Douglas “Doogie” Mitchell, a Visiting Artist in American Indian Music at Wesleyan University, when she met Lucier there. The artists gathered together a number of times in New York City to discuss their visions for the group; however, most plans for the concerts materialized through letters and telephone conversations. By 1972, Kubota was already organizing screenings and presenting video work at The Kitchen when she proposed the Red, White, Yellow, and Black group for a program in The Kitchen’s first Mercer Street location.

Photographs from Sonic Arts Union Tour of Europe, April 14-May 14, 1969

Contact Sheet

Assorted negatives for photographs from Sonic Arts Tours in Stockholm, Sweden, Helsinki, Finland, Oslo, Norway, and more
Collection Shigeiko Kubota Video Art Foundation

Mary Lucier and Shigeiko Kubota Eating Watermelon with the Sonic Arts Union, ca.1969

Color Photograph

Collection SKVAF

Shigeko Kubota, Mary Lucier, and Alvin Lucier on Sonic Arts Union Tour in Paris, April 1969

Color Photograph

Collection SKVAF

CHARLOTTE WARREN

Three envelopes for letters from Charlotte Warren to Shigeko Kubota, October 20, 1972, February 18, 1972, and March 14, 1972

Letters from Warren to Kubota 1971-1972 about artist's personal life enclosed in envelopes

Collection SKVAF

Letter from Charlotte Warren, March 13, 1972

Pen on paper in envelope

Handwritten letter to Shigeko Kubota from Charlotte Warren, folder paper inside envelope with black pen

Collection SKVAF

MARY LUCIER

Letter from Mary Lucier, October 15, 1972

Typed letter in large envelope with printed scans

Typed letter from Mary Lucier addressed to Charlotte Huey, Shigeko Kubota, and Cecilia Sandoval with scanned information about UC San Diego's Project for Music Experiment

Collection SKVAF

Letter to Sandoval from Lucier, October 15, 1972

Typed text on paper

Letter to Sandoval discussing December concert

Collection Mary Lucier

Letter to Shigeko from Lucier, August 28, 1972

Typed text on paper

Letter from Kubota discussing inviting Sandoval to the group

Collection Mary Lucier

SHIGEKO KUBOTA

Letter to Mary Lucier

Pen on paper, August 30, 1972

Letter to Lucier from Kubota with first idea to work together

Collection Mary Lucier

Letter to Mary Lucier, 1972

Pen on paper

Handwritten letter from Kubota discussing RWYB poster (on the back of Kitchen calendar)

Collection Mary Lucier

Letter to Lucier from Kubota,* 1972

Ink and Marker on paper

Postcard to Lucier referencing Red, White, Yellow and Black

Collection Mary Lucier

*Backside of letter can be seen on Bloomberg Connects, and features a comment about “women’s lib” and “good girls.”

Copy of Letter to Warren with Note for Mary Lucier from Shigeko Kubota, September 11, 1972

Typed text and ink on paper

Copy of Letter to Warren from Kubota for Lucier, discussing concept for the group

Collection Mary Lucier

Note to Lucier from Kubota, 1972

Typed text on paper

Postcard to Lucier and Sandoval from Kubota, discussing works for December concert

Collection Mary Lucier

Letter to Lucier from Kubota, 1972

Typed text on paper

Letter from Lucier to Kubota, discussing lunch with Warren

Collection Mary Lucier

WALL 1

MARY ASHLEY, ROBERT ASHLEY, SHIGEKO KUBOTA, DAVID BEH- RMAN, MARY LUCIER, ALVIN LUCIER

Sonic Arts Group Fylkingen event program, April 1, 1969

Printed pamphlet

Square pamphlet for the Moderna Museet in Stockholm, detailing the program of the Sonic Arts Group for Monday, April 14 and Tuesday, April 15 (all in Swedish)

Collection SKVAF

Photographs from Sonic Arts Union Tour of Europe, April 14-May 14, 1969

Contact Sheet

Assorted negatives for photographs from Sonic Arts Tours in Stockholm, Sweden, Helsinki, Finland, Oslo, Norway, Geneva, Switzerland, Rome and L'Aquila, Italy, London, Dartington, and York, UK, Zagreb, Yugoslavia, and Brussels, Belgium

Collection SKVAF

Mary Lucier and Douglas "Doogie" Mitchell in Chinle, Arizona, ca.1970-1

Black and White Photograph

Courtesy Mary Lucier

MARY LUCIER

Letter to Lucier from Kubota, 1972

Typed text on paper (Reproduction)

Letter from Lucier to Kubota, discussing death of Douglas "Doogie" Mitchell and December concert

Collection Mary Lucier

Letter to Shigeko Kubota and Charlotte Warren, November 10, 1972

Text on paper

Letter from Mary Lucier to Shigeko Kubota and Charlotte Warren proposing invitations to Mary Ashley, Pauline Oliveros, Allison Knowles, Barbara Lloyd, Charlotte Moorman, Hill Johnston, Yoko

Ono, and Carolee Schneeman to join a future performance

Red, White, Yellow, and Black Headshots, 1972

Photograph

Collection SKVAF

SHIGEKO KUBOTA

Artist sketch I of White Black Red & Yellow poster at The Kitchen, 1972

Marker on paper

Collection SKVAF

Artist sketch II of White Black Red & Yellow poster at The Kitchen, 1972

Marker on paper

Collection SKVAF

Artist sketch III of White Black Red & Yellow poster at The Kitchen, 1972

Marker on paper

Collection SKVAF

Returned poster Mailer from Shigeko Kubota to Lawrence Wisniewski for Red White Yellow Black Multimedia Concert on December 16, 1972, December 10, 1972

Poster with stamp

Collection SKVAF

VIDEO INSTALLATION (5 on map)

SHIGEKO KUBOTA

Riverrun- Video Water Poem, 1972/2023

Eight-channel video on 13 cathode ray tube monitors (Five rivers looped: Seine: 13 min. 6 sec., Rhine: 24 min. 3 sec., Hudson: 1 min. 7 sec., Venice: 1 min. 2 sec., Amsterdam: 14 min. 20 sec and three closed circuit channels), three CCTV cameras, video synthesizer, drink fountain with orange juice*, audio excerpts from James Joyce's *Finnegan's Wake*.

Courtesy of the Shigeo Kubota Video Art Foundation
Special thanks to the Videtti family for their support in the re-realization of this sculpture

Riverrun– Video Water Poem (1972) is a multimedia installation featuring footage from along the rivers Seine, Rhine, Hudson as well as the Amsterdam and Venice canals, recorded on Shigeo Kubota's Portapak during travels through Europe in 1972. The title of the work and the audio accompaniment sample James Joyce's novel *Finnegan's Wake* (1939), which Kubota interpreted as an "autobiography of running time." For the artist, the flow of water was a metaphor for moving images and video's potential to reorient one's relationship to the passage of time, a theme she would return to in many of her seminal video sculptures. Foregrounding the installation presented at the first Red, White, Yellow, and Black multimedia concert in 1972 was a fountain filled with orange juice—a reference to fellow Fluxus artist George Maciunas (1931-78) who kept a dedicated refrigerator full of oranges for fresh-squeezed juice—from which audience members were invited to drink. Audience interactions with the work were captured on a closed circuit video feed where their images were altered and colorized in real time by a Paik/Abe video synthesizer. The synthesizer, a collaboration between Nam June Paik and engineer Shuya Abe, was the first machine designed to colorize, modulate, and mix video images, increasing the expressive possibilities of the medium. While Kubota later envisioned this work on a larger scale using thirty monitors to display the rivers, it is likely that the first iteration of the installation at The Kitchen in 1972 utilized ten monitors. The work was shown one additional time in February of 1973, shortly after the group's performances, at the School of the Art Institute of Chicago. Notes delineating the plan for the first installation of the work are included in vitrine #2.

*The orange liquid used in this restaged iteration on view in the exhibition is not meant for public consumption.

VITRINE 2: 1972 CONCERT

The multimedia concert at The Kitchen on December 16, 1972 advertised the group under Shigeeko Kubota's initial name, "White Black Red and Yellow." Kubota designed the poster and Mary Lucier took profile photographs of each of the members. Kubota proposed a layout for the evening in which each of the artists presented their work simultaneously. Warren-Huey read poems by Black authors—of which she has produced a new recording of for the exhibition; Lucier performed *Red Herring Journal* (1972), her first performance for which the script, score and slides are on view here; and Kubota presented her first foray into sculptural video titled *Riverrun– Video Water Poem* (1972/2023), re-realized for this exhibition. Because of her cousin "Doogie" Mitchell's untimely death a few weeks prior to the first concert, Cecilia Sandoval was on the reservation in Chinle, Arizona and was not present that evening; it was planned for her to call in and sing "Mary had a little lamb" in Navajo, which was a reference to how her grandfather called her the *Bá heh*—or little spotted lamb—of the family because she was biracial and light-skinned. Unfortunately, the long-distance call could not go through because of bad weather in Chinle. While there is no video or photo documentation of the evening, the musician Kenneth "Phil Harmonic" Werner serendipitously called into The Kitchen that evening and spoke to members of the group as well as those in the audience, giving a fuller portrait of the event. A full transcript of this phone call, featuring artists Robert Ashley, Alvin Lucier, Yasunao Tone, David Behrman, Nam June Paik, and Elsa Tambellini who were in attendance, can be seen on the wall.

SHIGEKO KUBOTA

Artist sketch and notes for *Riverrun - Video Water Poem*, 1972

Ink on notebook paper

Two sheets of Kubota's drawings and notes about *Riverrun* on yellow notebook paper

Collection SKVAF

Drawing of 1972 layout, 1972

Pen and marker on paper

Initial proposal for 1972 RWYB multimedia concert layout

Collection SKVAF

MARY LUCIER

Script and score for *Red Herring Journal: The Boston Strangler Was a Woman*, 1972

Typed text on paper, 6 pages

Collection Mary Lucier

Red Herring Journal: The Boston Strangler Was a Woman, 1972

Two sheets of slides from the projection work on view on a light-box

Collection Mary Lucier

Wall 2

MARY LUCIER, SHIGEKO KUBOTA, CHARLOTTE WARREN, AND CECILIA SANDOVAL

Poster from Red, White, Yellow, and Black Performance, December 16, 1972

Poster

Collection SKVAF/The Kitchen

Program from Red, White, Yellow, and Black Performance, December 16, 1972

Typed program on paper

Collection SKVAF/The Kitchen

MARY LUCIER

Materials for *Red Herring Journal: The Boston Strangler Was a Woman*, 1972

Typed text on paper, 4 pages (Reproduction)

Quotes and materials for live-writing portion of *Red Herring Journal* performance

Collection Mary Lucier

THE KITCHEN

Red, White, Yellow, and Black December 1972 poster and program calendar, 1972

Printed paper

Courtesy of The Kitchen

KENNETH “PHIL HARMONIC” WERNER

Transcript of phone call to RWYB concert evening, 1972

Originally published in Werner’s self-published magazine *New Look* (Reproduction)

Courtesy of The Kitchen

VITRINE 3: 1972 CONTINUED & 1973 CONCERT

By the second concert a few months later, the group was renamed “Red White Yellow and Black”, taking off from the American flag’s “red white and blue.” Mary Lucier again took the members’ photos, this time showing the group together around a table, with their faces blurred. (On display is a print of another photo from the session, with the artists sitting around the table and looking straight into the camera.) There were two evenings of performances and video: Charlotte Warren-Huey again read poems accompanied by dance, Shigeko Kubota read palms as part of the four-channel installation *Video Fortune Telling* (1973), which featured footage of John Cage and David Tudor’s *Birdcage* (1972), her video diary, and a live feed of the palm reading along with a single-channel video featuring Allen Ginsberg. Cecilia Sandoval and Lucier collaborated on *The Occasion of Her First Dance and How She Looked* (1973/2023), which has been partially restaged in the exhibition here. A postcard from Mary Ashley to Lucier in 1972 suggests her inclusion to the group as a “beige.”

CHARLOTTE WARREN

Charlotte Warren biography with note to Mary Lucier, 1972

Type and pen on paper

Warren bio with note to Lucier at the bottom

Collection Mary Lucier

MARY ASHLEY

Postcard from Mary Ashley, 1972

Ink on postcard

Postcard to Mary Lucier from Mary Ashley “if you ever need a beige...”

Collection Mary Lucier

THE KITCHEN

Press release draft, 1972

Type and pen on paper

Press release draft (11/15/1972) “WHITE, BLACK, RED & YELLOW: Video Dance Story Image Theater” and handwritten scribble

Collection Mary Lucier

SHIGEKO KUBOTA

Letter to Mary Lucier, Alvin Lucier, and Cecilia Sandoval, 1972

Type and pen on paper

Typewritten letter to Lucier, Sandoval, and Alvin Lucier from Kubota discussing The Kitchen and equipment inventory i.e. monitors

Collection Mary Lucier

Postcard to Lucier from Kubota, February 3, 1973

Ink on postcard

Postcard to Lucier referencing Red, White, Yellow and Black

Collection Mary Lucier

MARY LUCIER

The Occasion of her First Dance and How She Looked floor plan, 1973

Pen and marker on paper

Collection Mary Lucier

The Occasion of her First Dance and How She Looked floor plan II, 1973

Pen on paper

Collection Mary Lucier

Score for *The Occasion of her First Dance and How She Looked*,
(Part 1), 1973

Typed score on paper
Collection Mary Lucier

Script for *The Occasion of her First Dance and How She Looked*,
1973

Typed text on paper (multiple sheets)
Collection Mary Lucier

Score for *The Occasion of Her First Dance and How She Looked*,
(Part 2) 1973

Typed score on paper (Multiple pages)
Collection Mary Lucier

WALL 3

CHARLOTTE WARREN

*Black Voices**, 1972/ 2023

Audio recording and text

Re-realized audio recording of poems from the artist's 1972
performance exploring the black experience in the United States
Courtesy of the artist

*For this newly recorded iteration, the artist reads a selection
contemporary poems

MARY LUCIER

Photo of Mary Lucier, Charlotte Warren, Cecilia Sandoval, and
Shigeko Kubota during a Red, White, Yellow, and Black planning
session on E. 7th St., 1972

Black and white photograph
Collection Mary Lucier

MARY LUCIER, SHIGEKO KUBOTA, CHARLOTTE WARREN, AND CE- CILIA SANDOVAL

Poster from Red, White, Yellow, and Black Multimedia Concert,
April 20-21, 1973

Poster
Collection SKVAF/The Kitchen

Program from Red, White, Yellow, and Black Multimedia Concert, April 20-21, 1973
Typed program on paper
Collection SKVAF/The Kitchen

THE KITCHEN

April 1973 calendar, 1973
Printed paper
Courtesy SKVAF/The Kitchen

VITRINE 4: AFTER RED, WHITE, YELLOW, AND BLACK

This vitrine includes correspondence and other ephemera which demonstrates the friendship and professional support offered by Mary Lucier, Shigeko Kubota, Charlotte Warren-Huey, and Cecilia Sandoval after their 1973 program. There was no official conclusion to the Red, White, Yellow, and Black group. There seemed to be a recognition that Kubota and Lucier were pursuing individual artistic careers with a different intent than Warren-Huey and Sandoval, and the group should not be formalized in any way. Warren-Huey went on to serve as an educator and guidance counselor in New York City schools, and Sandoval joined the United States Air Force to pursue a career in nursing. Their expanded network is demonstrated in letters about exhibition opportunities and an evening program at P.S.1 curated by Kubota that includes Warren-Huey, in addition to photos of Kubota sent by Lucier and Sandoval but taken by other women who had been thought to be invited if the group were to expand. A 1986 article written by Sandoval while serving in the military shows her continued exploration of her Navajo identity and advocacy work. Also on view are Kubota's journals which include portraits of Warren-Huey and Sandoval; Sandoval's portrait was drawn during Lucier and Kubota's month-long visit to Sandoval at the Navajo reservation in Chinle, Arizona in 1973, where Kubota filmed *Video Girls and Songs for Navajo Sky* (1973).

CECILIA SANDOVAL

Letter from Cecilia Sandoval and Mary Lucier to Shigeko Kubota with photographs, Postmarked September 13, 1973
Envelope, Photographs by Shirley Clarke, Allison Knowles, and Charlotte Moorman and typed letters with hand-written notes
Collection SKVAF

SHIGEKO KUBOTA

“Miss Navajo” (Sandoval’s self-given nickname) drawing by the artist on ASCII stationary, 1978
Printed postcard, ink on verso
Handwritten note and drawing to Mary Lucier
Collection SKVAF

Front of Postcard to Mary Lucier and Cecilia Sandoval from Shigeko Kubota, 1973
Ink on postcard
Postcard to Lucier and Sandoval from Kubota, discussing April concert
Collection Mary Lucier

Anthology Film Archives Video Program curated by Shigeko Kubota, featuring Charlotte Warren
Printed paper
December 3, 1978 - January 21, 1979
Document outlining the various programs and events for Kubota’s curatorial program at MoMA PS1 for Anthology Film Archive
Collection SKVAF

CECILIA SANDOVAL

“What is an American?,” April 23, 1986
Reproduction of cover page for prize-winning essay from U.S. Air Force Essay Contest about American identity
Courtesy of the artist

“America: Good Things, Bad Things, A Way of Life,” May 30, 1986, from *The Thunderbolt*, MacDill Airforce Base
Reproduction of article written for U.S. Air Force Newspaper ar-

title written by Sandoval about her Indian American identity
Courtesy of the artist

SHIGEKO KUBOTA

Portrait of Charlotte Warren, 1973
Artist's journal; colored pencil on paper
Collection SKVAF

Portrait of Cecilia Sandoval, 1972
Artist's journal; colored pencil on paper
Collection SKVAF

Back of Postcard to Mary Lucier and Cecilia Sandoval from Kubota, 1973
Ink on postcard
Postcard to Lucier and Sandoval from Kubota, discussing April concert
Collection Mary Lucier

CHARLOTTE WARREN

Postcard from Charlotte Warren, 1979
Pen on postcard
Handwritten postcard to Kubota from Warren
Warren during her trip to New Mexico, blue ink on Old West Collectors Series postcard featuring Apache and runaway slave "Frontier Scouts"
Collection SKVAF

Letter from Charlotte Warren, April 17, 1978
Pen on paper in envelope
Handwritten letter to Kubota from Warren, folder paper inside envelope with red pen
Collection SKVAF

MARY LUCIER

Paris Dawn Burn Postcard to Shigeko Kubota, 1977
Postcard with handwriting
Collection SKVAF

VIDEO INSTALLATIONS CONTINUED (6 and 7 on map)

MARY LUCIER AND CECILIA SANDOVAL

The Occasion of Her First Dance and How She Looked, 1973/2023
Single channel video, 28:02 minutes, digital slide projections, 10:11 minute voiceover by Mary Lucier, costume, two chairs, two velvet stanchions; featuring the song “Lead Me On” by Conway Twitty and Loretta Lynn (1972)
Courtesy of the artists

The Occasion of Her First Dance and How She Looked (1973) is a collaborative work by Mary Lucier and Cecilia Sandoval that began with recordings of an interview between the artists in which Sandoval spoke of real and imagined episodes from her life. Lucier narrated excerpts from this interview in the third person feminine, as well as excerpts from a newspaper interview between a married lesbian couple, while Sandoval walked through the audience and invited men and women to dance with her to country western music. Sandoval’s performance reflected her biracial identity, and her struggles to be fully accepted by American Indian communities or white culture, as well as her refusal of traditional feminine roles in her upbringing. She changed clothing between a track suit, which represented a fantasy of getting married in a baseball stadium, a red dress which recalled one she wore for her first dance, and a black bodysuit with heels. This marked Lucier’s first video work, which she created from stills of Sandoval and others at an American Indian Fashion Show and Pow Wow at the McBurney YMCA New York in March 1973. Lucier then filmed projections of those slides and created visual effects with the projector to give a degraded and ghostly effect, pointing to Sandoval’s blurred identity and the disappearance of American Indian culture. The stack of projected slides meant to evoke a totem pole, shows two sets of images: one, a trio of photographs by Lucier of male friends from Wesleyan (including Sandoval’s cousin “Doogie” Mitchell) in clothing associated with women. In the other set of slides, photos of Lucier’s friend, Nancy, are paired with photos of Sandoval’s aunt, Alice, during

her time in the Air Force. The performance score and original description for this work can be seen in vitrine #3.

ALVIN LUCIER

Film of Navajo Reservation, Chinle, Arizona, 1971-72

Super 8 mm film, one-channel digitized video, no sound, 15:54 minutes.

Courtesy of Mary Lucier

This “home film” in Super-8 mm film by artist and composer Alvin Lucier features footage of the Sandoval-Mitchell family in Chinle, Arizona during one of Mary and Alvin Lucier’s early trips to the Navajo reservation. The Luciers became acquainted with the Sandoval-Mitchell family through their colleagues and friends, Cecilia Sandoval and Sandoval’s cousin Douglas “Doogie” Mitchell. A self-taught musical prodigy, “Doogie” joined the World Music Department at Wesleyan University as Artist-in-Residence at the invitation of ethnomusicologist David McAlister in the late 1960s and was joined by a 19-year old Sandoval in 1970. The Sandoval-Mitchell families were respected Navajo musicians and caretakers of tradition in their community—including the revered Blessingway ceremonialist, community leader, and tribal judge Frank Mitchell and the first Navajo musician to record an album, Ed Lee Natay. The film features everyday life on the reservation, including the families’ *hogan* (traditional Navajo dwellings), “Doogie” showcasing *tsiyéél*—a Navajo hairstyle symbolizing abundance and rejuvenation, and a celebratory family dinner with matriarch Rose Mitchell, as well as an excursion to sacred sites of Canyon de Chelly.

ARTIST BIOS

SHIGEKO KUBOTA (b. 1937, Niigata, Japan–d. 2015, New York, NY) was an avant-garde artist, critic and curator whose works spanned video, sculpture, performance, and text. Initially trained in painting and sculpture, Kubota was a key member of the Tokyo and New York experimental art scenes and throughout the 1960s participated in happenings and performance before taking up video as her primary medium in the early 1970s. Born in Niigata, Japan, Kubota graduated from the Tokyo University School of Education in 1960 with a degree in sculpture and participated in happenings as part of the collective Hi Red Center. Disappointed by the lack of critical attention to her work in Japan, the artist decided to move to New York City in 1964 at the invitation of Fluxus impresario George Maciunas. Later dubbed Vice Chairperson of Fluxus, Kubota became a nexus between the Tokyo and New York Fluxus networks throughout the 1970s, participating in Fluxus and Avant-Garde Festivals while facilitating informal, interdisciplinary performances and object-making that blurred the distinction between art and everyday life. An early pioneer of video art, Kubota’s hybrid and thematically interconnected practice included *video sculpture*, which unified video and three-dimensional forms made from plywood, metal, and water to explore relationships between nature, technology, and memory—often referred to by the artist as “autobiographical objects.” In parallel, the artist also developed a wide-ranging body of video diary, single-channel, documentary-style video interwoven with text that chronicled her everyday life. Kubota served as Video Curator at the Anthology Film Archives (1974-1982) and exhibited her work widely throughout the 1980s and 1990s, including the 1990 Venice and Sydney Biennales. She also taught at the School of Visual Arts, New York (1978) and was artist in residence at Brown University (1981) and School of the Art Institute of Chicago (1973, 1981, 1982, and 1984). A retrospective of her work was presented at the American Museum of the Moving Image, New York in 1991. She has held solo shows at the Whitney Museum of American Art, New York (1996), The Museum of Modern Art, New York (2021), as well as the Niigata Prefectural Museum of Modern Art, National Museum of Art, Osaka, and Museum of Contemporary Art, Tokyo (2020-22).

MARY LUCIER (b. 1944, Bucyrus, OH) has been noted for her contributions to the form of multi-monitor, multi-channel video installation since the early 1970s. After graduating in sculpture and literature from Brandeis University, she became involved in photography and performance while still living in the Boston area. Her work prior to her introduction to video was largely concerned with manipulation of the black and white image through a graphic performative process, as in the *Polaroid Image Series*, designed to accompany *I am sitting in a room* by Alvin Lucier. She also produced several live performances with the feminist video collective Red, White, Yellow, and Black (along with Shigeiko Kubota, Cecilia Sandoval and Charlotte Warren) at the original Kitchen in 1972

and '73. Since 1975 her mixed-media video works such as *Dawn Burn, Ohio at Giverny*, and *Wilderness* have consistently explored the theme of landscape as a metaphor for loss and regeneration, while subsequent works such as *Noah's Raven, House by the Water*, and *Floodsongs* have examined ecological trauma and transformation in more obliquely narrative modes. Lucier's video installations have been shown in major museums and galleries around the world. Many now reside in important collections, among them the Whitney Museum of American Art, NY; the Museum of Modern Art, NY; the Reina Sofia, Madrid; the Stedelijk Museum, Amsterdam; the San Francisco Museum of Modern Art; ZKM, Karlsruhe, Germany; the Milwaukee Art Museum; the Columbus Museum of Art, Columbus, OH; the National Academy of Design, New York, NY, among others. She has also produced a significant body of single-channel works which have been screened in museums and festivals world-wide.

CECILIA SANDOVAL (b. 1951, Ganado, AZ), born to Cecil Sandoval and Augusta Mitchell, Cecilia is a Navajo of the Kinyaa'áanii Clan—"Towering House People." Her grandfather, Frank Mitchell, was a renowned medicine man who also helped the tribe in negotiations with the US government. In 1965, she traveled with family friends to France where she attended school, graduating in 1968 from Vaucresson, an American High School in Paris. After returning to the States in 1970, she was invited by Professor David McAllester to Wesleyan University where she assisted her cousin, Douglas (Doogie) Mitchell, with the American Indian music program in the university's acclaimed World Music Department. During this time, she became acquainted with artists Alvin Lucier, Mary Lucier, Shigeko Kubota, and Nam June Paik, and performed in Paik's video production, *Global Groove* (1973). She was invited to participate with Kubota, Mary Lucier and Charlotte Warren in forming the multicultural feminist performance group, Red White Yellow & Black in two events at The Kitchen on Mercer Street in 1972 and 1973. Most notably, in 1973 she collaborated with Lucier on a mixed media work titled *The Occasion of her First Dance and How She Looked* (1973/2023), based loosely on a surreal dream she described to Lucier and which they recorded on audio tape. Elements of this dream, embodied in video, slides, costumes and text were incorporated into a performance with Lucier reciting the text while Sandoval enacted various episodes on stage and interacted with the audience. Eventually, members of the group went their separate ways and Sandoval made the decision to join the US Air Force and pursue nursing, which became her career. Following active duty in 1988, she worked at VA Medical Centers in Florida and San Diego until retiring in 2018 when she returned to the reservation in Chinle, AZ. There she began work with various Navajo Veterans agencies, focusing on the concerns and needs of Navajo women veterans. In recent years she has been instrumental in helping to raise essential donations on behalf of tribal Veterans and campaigned with others for \$29 million from Tribal Headquarters to build the Navajo Veterans Nursing Home in Chinle. She is President of

the Board of Directors of the Navajoland Nursing Home. She currently lives in Lakeside, AZ.

CHARLOTTE WARREN-HUEY (b. 1932, New York City, NY), a quintessential New Yorker, was born and raised in Manhattan and Queens. She was graduated as an art major from Music & Arts High School (now LaGuardia School for the Arts) and went on to obtain a Bachelor of Education and Speech at City College in Manhattan. This was followed by her first Masters in Speech Arts/Audiology at Hunter College. During this period she also taught a course in Creative Dramatics for Parents & Children at City and Hunter College. She lived in Belgium for seven years where her husband Charles went to medical school at the University of Louvain. In addition to traveling abroad during these years, she wrote articles for French newspapers and magazines (*ESPRIT*) where she met other writers of same magazine (Simone du Beauvoir, Jean Paul Sartre), tutored English for foreign students going to US for studies. Upon their return to the States, she first lived in Rochester, N.Y. (where her husband did his internship). During that period she chaired the Speech Department at West High School. She also founded a Performing Arts Center before moving to Buffalo where she directed plays at the Studio Arena Theatre. Charlotte taught at Francis Lewis High School in Queens until 1979 when she moved to Springfield Gardens High School as a College advisor/Guidance Counselor. In the interim, she received her second Masters in Counseling at C.W. Post. She worked as an adjunct professor at the University of Massachusetts at Amherst, and L.I. University as well. She also did freelance journalism for some women's magazines and papers (*New York Women's Week*). Of all her accomplishments, Charlotte is most proud of her work with the group, Red, White, Yellow and Black, where she met and engaged with Shigeko Kubota, Cecilia Sandoval and Mary Lucier. As each performed in their own medium, something that also exemplified their individual ethnic group, Charlotte's participation was readings from the works of Black poets and other Black artists of the time. The performance was at the original Kitchen at 240 Mercer Street.

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