

AN OUTDOOR CINEMA EXPERIENCE

FEBRUARY 22ND

DOORS OPEN AT 5:00PM

SCREENING AT 6PM

BREATH- ING IN THE HOUSE



Film still from hottamaru • days

AN INVITATION —

In late Fall 2021, I had the opportunity to observe the last phase of Zakkubalan's installation of their exhibition at the David Ireland House, **Below the lighthouse is the darkest part of night**. It was towards the end of their month-long residency of living in the house and making site-specific work there. I watched them scurry about,

going up and down the stairs, meandering from room to room, turning lights on and off, projecting images onto surfaces, pointing cameras at mirrors, pointing at their favorite cracks in the wall or their favorite pieces by David Ireland, and presenting me with an impressive pile of empty cans of beer that they had amassed during their stay with the help of the House's wonderful staff and the steady stream of friends of the David Ireland House— they ended up re-arranging the cans and exhibiting them as an impromptu piece they titled "Collaboration".

During my visit, I was struck by how much Zakkubalan had become a part of the House and how the location itself was the main material and inspiration for their new work. The process of turning on and off the lights of the house became a ritual which inspired their video piece, *"Everyday."* *Did David Ireland also turn the lights off in the house the same way?* Through the House, the artists in residence seemed to be in conversation with David Ireland and his legacy and spirit. As a result, the duo's works shine new light into the space both figuratively and physically through the projections they set up in the house. And with Lian Ladia's inspired curatorial vision, Zakkubalan's works sit together with David Ireland's pieces. I was moved by a sense of history being activated by new work and present people.

Tonight's program of films was curated in response to Zakkubalan's exhibition. Six short works by two artists: **hottamaru • days** and **Breathing House** are by Japan-based filmmaker Nao Yoshigai and **Cherrie and Matthew** and three very short **Study** pieces are by Cherrie Yu, an artist born in Xi'an, China. Both artists are choreographers/dancers who work with the moving image. Both of Yoshigai's pieces draw inspiration from houses and Yu's pieces retrace movements of others through choreography and dance. The joy of curating is to put great works in conversation with each other, which I am lucky to be able to do tonight.

I hope you will settle in your seats, breathe out and breathe in, and feel all the spirits mingle at the David Ireland House.

— Aiko Masubuchi

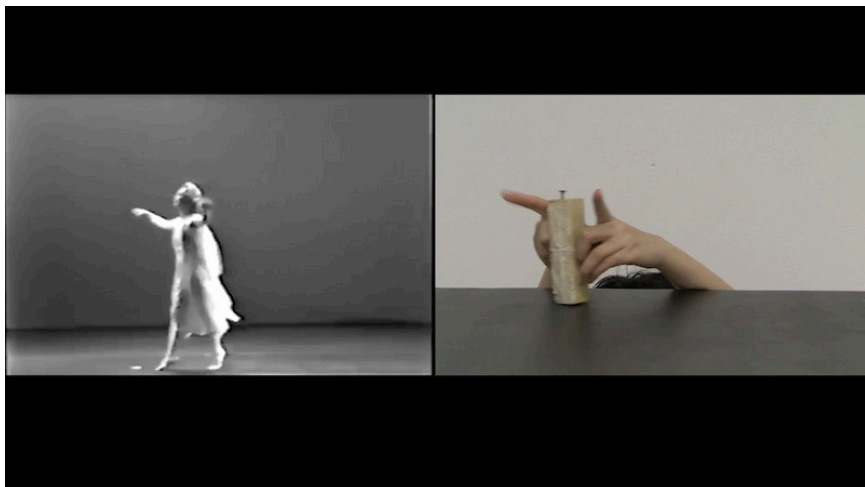




Breathing House

— 12 min, 2017 | directed by Nao Yoshigai

Commissioned to shoot a documentary film about a historical house in Kyoto called Seizasha, that was days away from being demolished, Yoshigai started rolling her camera while helping the residents move out. The house, known as the birthplace of a meditational breathing method called the Okada Style Breathing, became an inspiration for the film itself to become a meditation on breathing.



Wrestling Study/Isadora Duncan Study/ Homer Study

— Approximately 4 min total, 2017-2018 | directed by
Cherrie Yu

A selection of short and whimsical studies of movement in which the artist Cherrie Yu traces the movements of others using her own body (sometimes with the help of props). By taking everyday movements out of its original context and restaging them in unexpected places, Yu refocuses our attention onto the movements themselves, drawing out a sense of wry humor and in some instances a catharsis in the synchronization that Yu manages with her subjects — a kind of embodied ethnography through movement.



Cherrie and Matthew

— 15 min, 2019

A recording of a performance at Museum of Contemporary Photography, Chicago, IL by Cherrie Yu and her collaborator Matthew Lemus, who works as a janitor at a highrise building in Chicago. Together, they created a dance derived from Matthew's daily movements as a janitor and they perform the dance as they recount the process of their collaboration. Video and sound recording by Julian Flavin.



hottamaru • days

— 37 min, 2015 | directed by Nao Yoshigai

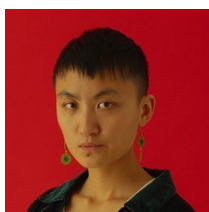
In a small, wooden, one-story house live four dancing nymphs in leotards who impishly scuttle around the house looking for things to collect and share with one another. They live alongside Satoko, a human who spends her days singing in the house. The nymphs lead a comfortable and charmed life until one day, they encounter another little girl who also seems to live in the house. “Hottamaru” is a term coined by Yoshigai, that is a combination of two Japanese words “Hotteoku” (to leave something as is) and “Tamaru” (accumulating). In houses, things like hair, nails, shedded skin and smells accumulate in everyday life and are perhaps left to collect—unless you have nymphs sauntering around looking for things to play with.

ABOUT THE ARTISTS



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Nao Yoshigai was born in 1987. She expresses the experiences, sensations, feelings and memories that have accumulated in her body and soul primarily through filmmaking but also in other mediums. Her works have been screened at international film festivals worldwide and her installation works have been presented in exhibition spaces. She also directs, choreographs and appears in music videos. Her mid-length film *Shari* had its international premiere at International Film Festival of Rotterdam this year and her short “Grand Bouquet” premiered at Director’s Fortnight Short Films category of the 72nd Cannes Film Festival. “hottamaru • days” won the Newcomer’s Award at the 19th Japan Media Arts Festival.



Cherrie Yu is a 26 year old artist born in Xi’an, China. Her films and performances have shown at Chicago Cultural Center, the Museum of Contemporary Photography, Links Hall and Arts Club of Chicago, Helena Anrather Gallery, and Wassaic Project in New York, Chengdu Times Museum in China and Mint Museum in Charlotte NC. She has been an artist in residence at McColl Center, ACRE Residency, Contemporary Calgary Museum, Monson Arts, and a

visiting artist at Emory University and University of North Carolina in Charlotte. She is the awardee of the 2021 Kala Art Institute Media Award Fellowship, and will be an artist in residence at Yaddo Foundation in 2022.

ABOUT THE PROGRAMMER

Aiko Masubuchi is a film programmer, producer and translator based in New York and Tokyo. After working at MoMA's Film Department and at the American Museum of Natural History, she was the Senior Film Programmer at Japan Society in New York (2013-2018) where she also organized JAPAN CUTS, the largest film festival of Japanese films in the Americas.

She has guest-programmed at venues such as MoMA, Film Forum and Anthology Film Archives in New York. As a producer, she has produced short films such as *THE CHICKEN* (dir. Neo Sora, Locarno 2020), *WHAT IS IT THAT YOU SAID?* (dir. Shun Ikezoe, New York 2021) and *SUGAR GLASS BOTTLE* (dir. by Neo Sora, 2022). As a translator, she has interpreted for filmmakers such as Ryusuke Hamaguchi and Kiyoshi Kurosawa and a short story by Izumi Suzuki that she translated, appears in a collection called *Terminal Boredom* published by Verso Books in 2021.

Acknowledgements: The films are courtesy of Nao Yoshigai and Cherrie Yu. Special thanks to Zachary Ianazzi, Victoria Chen, Anthony Russell and Raphael Villet.

