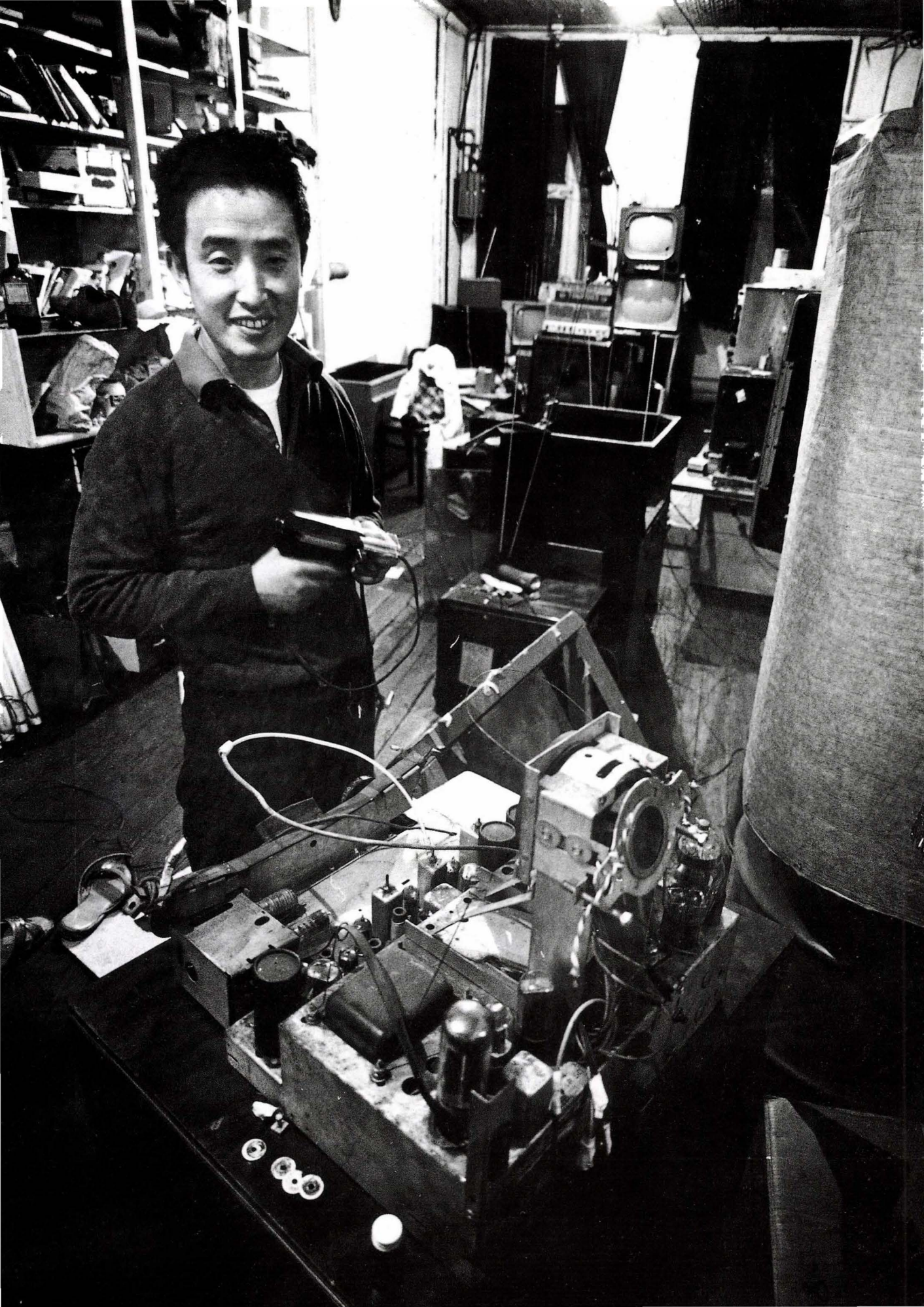
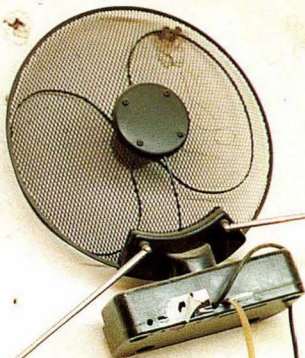


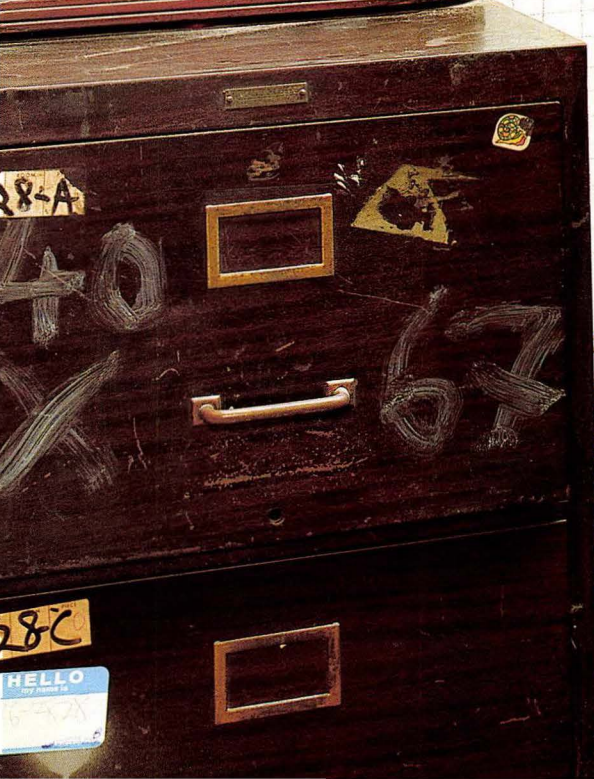
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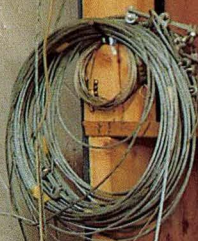
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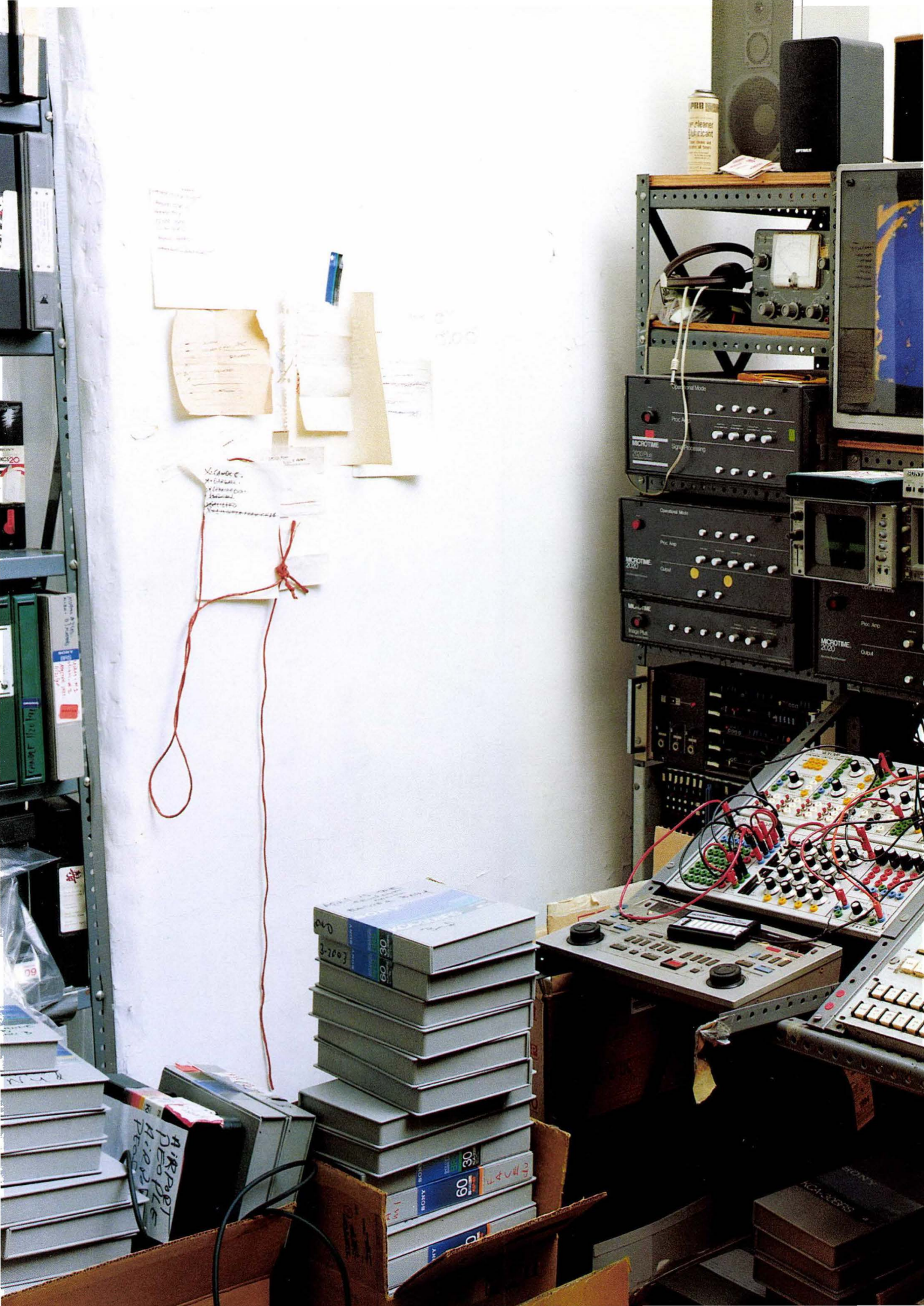


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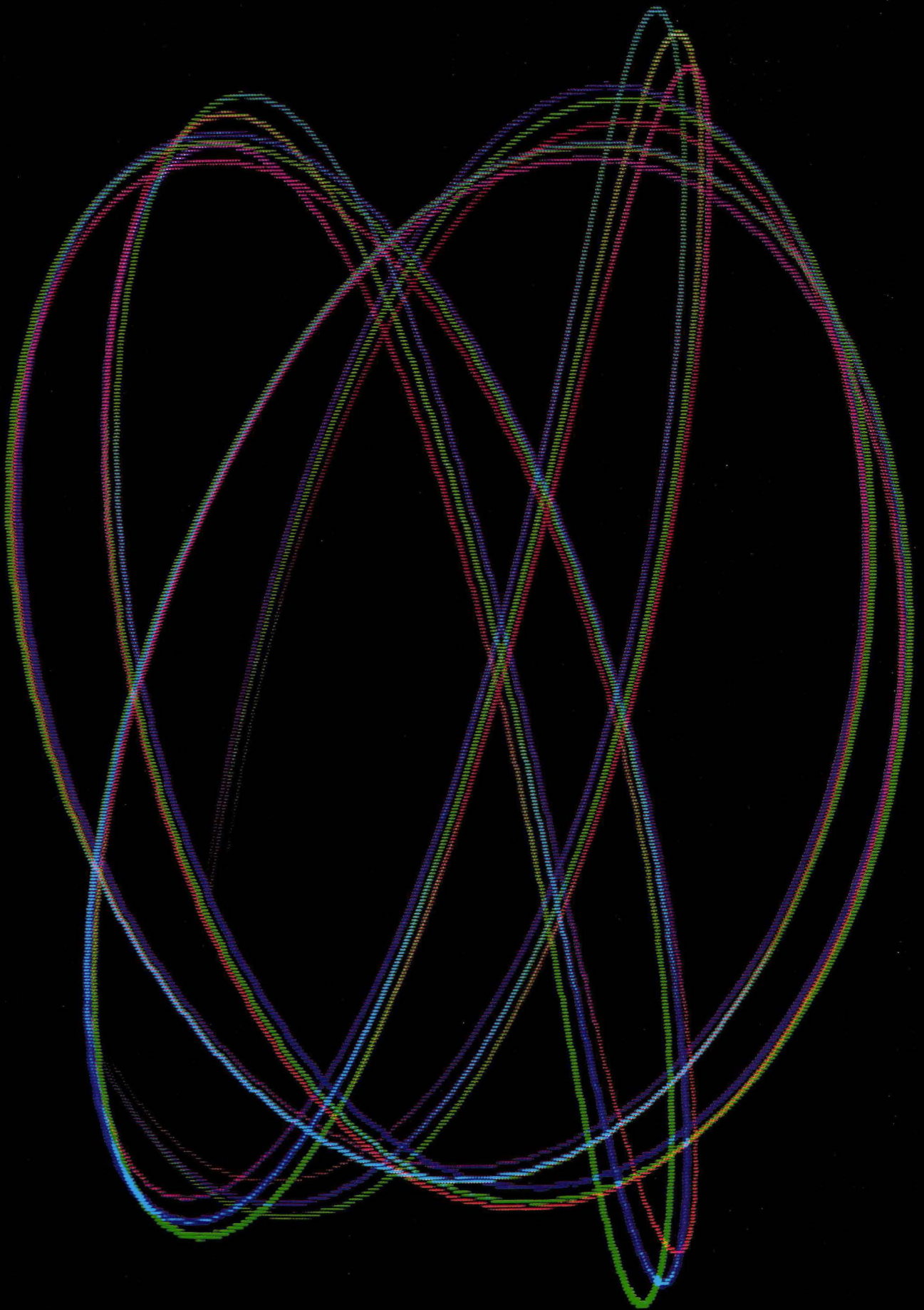












THE WORLDS OF NAM JUNE PAIK

THE WORLDS OF NAM JUNE PAIK

Organized by John G. Hanhardt, Senior Curator of Film and
Media Arts, with Jon Ippolito, Assistant Curator of Media Arts

Solomon R. Guggenheim Museum
February 11–April 26, 2000

This exhibition is sponsored by  **Merrill Lynch**

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by The Bohen Foundation

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 National Endowment for the Arts

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The Andy Warhol Foundation for the Visual Arts

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Front cover: Test for *Modulation in Sync: Sweet and Sublime*, 2000 (fig. 260). Photo by David Heald. Back cover: Paik sitting in *TV Chair* (1968), 1976 (fig. 120). Photo by Friedrich Rosenstiel. Visual prologue: page i. Paik in his Canal Street studio, New York, October 24, 1965. Photo by Peter Moore/VAGA, NYC. pages ii–iii. Paik's Broome Street studio, New York, 1999. Photo by David Heald. pages iv–v. Electronic components at Paik's Broome Street studio, New York, 1999. Photo by David Heald. pages vi–ix. Paik's Broome Street studio, New York, 1999. Photo by David Heald. pages x–xiii. Paik's Grand Street studio, New York, 1999. Photo by David Heald. pages xiv–xv. Paik's video editing studio in his home on Mercer Street, New York, 1999. Photo by David Heald. page xvi. *TV Crown*, 1965 (1999 version shown). Manipulated television with signal amplifiers; color, silent; dimensions vary with installation. Collection of the artist. Photo by David Heald.

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As we look back over the twentieth century it is clear that the cinema and the electronic media of video and television have had a profound impact on the arts. All of the arts, from literature to the visual and plastic arts, have felt the impact of the moving, temporal image. The century-long expansion of the recorded and processed moving image has profoundly shaped how we see and interpret the world around us. Today, new developments in multimedia and the internet are further changing how we create art, conduct commerce, and lead our daily lives. As we enter a new millennium, media culture will assume an even greater global presence in daily business and popular culture, as well as in innovative art practices.

The challenge for museums is to bring this history of media and contemporary practice into their exhibition and collection programs. A major step in this direction was taken when I began to have conversations with Nam June Paik—the artist most identified with the transformation of video and television into new art forms—about celebrating his extraordinary achievement at the Guggenheim. The artist's response was to propose a spectacular new laser installation for Frank Lloyd Wright's rotunda. The realization of this site-specific artwork confirms Paik's truly visionary role as an artist who meets new challenges with brilliant and farseeing solutions, and continually incorporates new tools and media into his art making.

In 1996, I invited John G. Hanhardt to join the Guggenheim Museum as Senior Curator of Film and Media Arts. Recognizing John's expertise, we asked him to place film and the media arts into the collection and international programming of the Guggenheim Museum. To that end, he has established a major film and video exhibition series for the Peter B. Lewis Theater or the Sackler Center for Arts Education at the Solomon R. Guggenheim Museum, and has curated numerous media-arts exhibitions at the Guggenheim Museum SoHo. He has also brought a major selection of historical and recent installation artworks into the permanent collection. The development of the Guggenheim Virtual Museum on the Web and the commissioning of a major new installation by Bill Viola for the Deutsche Guggenheim Berlin are additional recent initiatives in a large, dynamic, and continually evolving exhibition, collection, and education program in film and media arts for the international Guggenheim Museum.

As the curator of Paik's first major retrospective in New York at the Whitney Museum of American Art in 1982, John has had a long familiarity with this artist's career. The Guggenheim exhibition celebrates first and foremost the remarkable visionary genius of Nam June Paik through a selection of his major artworks drawn from the 1960s to today. The site-specific commission for the rotunda, *Modulation in Sync*, is a tour de force in which Paik responds to Wright's celebrated architectural space

with a dynamic display of light and imagery. This exhibition thus recognizes Paik's historical as well as contemporary achievements and the importance of this artist to past and future generations of artists.

In realizing an exhibition of this scope and complexity, the Guggenheim Museum has benefited from the generous support of numerous funders who have made this project possible. I want to extend my sincere thanks to Merrill Lynch, whose commitment to the new technologies of commerce is expressed through their support of this remarkable exhibition. In particular, I would like to thank David H. Komansky, the company's Chairman and Chief Executive Officer, for his vision and leadership. In addition, I thank Anita Contini, Fredrick Wodin, and Rachel Gordon, Merrill Lynch's Global Sponsorships team, for their creativity and dedication to this landmark exhibition. The realization of Paik's two major site-specific installations has been made possible by The Bohen Foundation. As President of The Bohen Foundation, Fred Henry's singular role in making possible important new artworks has been demonstrated once again, and I wish to thank him especially for his ongoing support of the museum's film and media arts program. I would also like to acknowledge with gratitude Samsung Electronics and Madame Ra Hee Hong Lee, Director General, Samsung Museums, long-term supporters of the Guggenheim, and recognize their significant ongoing support of Paik during his career. The Rockefeller Foundation deserves credit and recognition of its unique role in the media arts, providing philanthropic leadership in supporting innovative visions and serving as early and continuing supporters of Paik. The National Endowment for the Arts has made an important contribution to this exhibition, and its recognition and financial support are central to the cultural life of this nation. Barbara Wise, a friend of the Guggenheim Museum and of the artist, has played an important part in the exhibition with her support toward the restoration of the artist's videotapes and audiotapes. We are also grateful to Metropolis DVD for providing essential DVD production services to make this exhibition possible. I would also like to recognize Korean Cultural Services for its support, and NASA, whose interest in the relationship between science and art and consequent support of this exhibition has been most welcome. Finally, the educational panel discussions have been generously underwritten by Swatch, and the preparation of the catalogue for *The Worlds of Nam June Paik* has been greatly aided by the generosity of The Andy Warhol Foundation for the Visual Arts.

Thomas Krens

Director

The Solomon R. Guggenheim Foundation

The goal of this exhibition and catalogue is to bring a new understanding and appreciation of Nam June Paik's extraordinary accomplishments. Thus, I would like to extend my profound thanks to Nam June for all that he brought to realizing this undertaking. His commission, *Modulation in Sync*, and the innovative installation devised for his seminal work add a new dimension to the artist's unique vision.

I want to extend my great appreciation to my collaborator at the Guggenheim Museum, Jon Ippolito, Assistant Curator of Media Arts. His tireless energy, innovative approach to problem solving, and leadership were essential to realizing this complex exhibition and catalogue. This ambitious exhibition would not have been possible without the initial and continued support provided by Thomas Krens, Director of the Solomon R. Guggenheim Foundation, who first invited Nam June Paik to have an exhibition at the museum, as well as the support of Judith Cox, Deputy Director, and Lisa Dennison, Deputy Director and Chief Curator. I would also like to thank Jane DeBevoise, Deputy Director of Program Administration, who provided expert management.

The artist's studio assistants Jon Huffman and Blair Thurman provided special knowledge and insight, and made significant contributions to fulfilling the artist's wishes. Paik's new laser pieces were created by the artist in collaboration with Norman Ballard. Special thanks are due to Norman and his assistant Raphael Shirley for their creative expertise and calm under pressure. The restoration of Nam June's early audiotapes and videotapes was led by Stephen Vitiello of Electronic Arts Intermix, who saw the archival process through with his careful research and supervision. Amir Kahn and Art Shiffrin at Vidipax did a thorough job of solving the technical restoration problems for the audio and video pieces.

The catalogue for the exhibition provided its own challenges, and Anthony Calnek, Director of Publications, managed a complicated publication with the skills of a magician; I wish to thank him and Elizabeth Levy, Managing Editor/Manager of Foreign Editions; Melissa Secondino, Production Associate; Edward Weisberger, Editor; Rachel Shuman, Editorial Assistant; and Jennifer Knox White. I am also grateful to J. Abbott Miller, who, working with Scott Devendorf, Roy Brooks, and Jeremy Hoffman, met the goal of creating a new look for representing the artist.

An exhibition and catalogue require the compilation of much data and information. In the career of artists working within the international avant-garde of performance and video, the challenge is formidable. My thanks to the research team assembled by Jon Ippolito: Research Assistants Ulrike Andres, Tanya Bezreh, Eugene Jho, Maggie Mechlinkski, Miwako Fujii Wakimura, and Yeon Shim Chung. I also want to extend my appreciation to Maria-Christina Villaseñor, Assistant Curator of Film and Media Arts, for her editorial assistance and for organiz-

ing the film exhibition *Nam June Paik and the Worlds of Film and Video*, and Lisa Ventry, Administrative Assistant, Film and Media Arts.

The Worlds of Nam June Paik provided a unique set of challenges to realize a large and unprecedented project. I owe a great deal to the installation team, which met every problem with a true spirit of collaboration: Joe Adams, Assistant Manager of Art Services; David Bufano, Senior Exhibition Technician; Walter Christie, Maintenance Electrician; Stephen Engelman, Fabrication Specialist; Mary Ann Hoag, Lighting Designer; Alexis Katz, CAD Coordinator; Paul Kuranko, Electronic Art and Exhibition Specialist; Sean Mooney, Exhibition Design Manager; Peter Read, Manager of Exhibition Fabrication and Design; Jill Thompson, Assistant Registrar; Scott Wilhelme, Museum Cabinetmaker; and Scott A. Wixon, Manager of Art Services and Preparations.

The realization of this project would not have been possible without the efforts of the Development department, including Ben P. Hartley, Director of Corporate Communication and Sponsorship, Mary Beth Smalley, Director of Institutional Giving, and Kendall Hubert, Manager of Corporate Sponsorship; Scott L. Gutterman, Director of Public Affairs, and the Public Affairs department; the Special Events department, including Gina Rogak, Director of Special Events, and Stephen Diefenderfer, Special Events Manager; the Education department, including Marilyn JS Goodman, Education Director, Pablo Helguera, Education Program Manager, and David Bleecker, Education Program Coordinator; and Laura Miller, Director of Marketing, and her staff.

A number of individuals and organizations provided special assistance to us in preparing and locating material for the exhibition and catalogue. I want to thank Barbara Moore, Curator of the Peter Moore Archive and the Charlotte Moorman Archive/Estate of Frank Pillegi; Jon Hendricks, Curator of the Gilbert and Lila Silverman Fluxus Collection; Mary Corliss, Assistant Curator, The Museum of Modern Art/Film Stills Archive; the staff of WATARI-UM, The Watari Museum of Contemporary Art; Jonas Mekas and Robert Haller, Anthology Film Archives; Fernanda Bonino; Edith Decker-Phillips; Carl Solway and Anita Douthat of the Carl Solway Gallery, Cincinnati; Holly Solomon and Sara Jo Romero, Holly Solomon Gallery, New York; Wulf Herzogenrath and Sabina Schmidt, Kunsthalle Bremen; Charles M. Falco, University of Arizona; Christina Yang, Media Director, The Kitchen, New York; Manfred Leve, photographer; Daniel Goldin, NASA Administrator; Kyung-hwa Ahn, Wolgan Misool; Kiyoshi Wako, Wako Works of Art; Motoko Suhama, Hiroshima Contemporary Art Museum; Junko Watanabe, Hara Museum; Yong-woo Lee; and Jud Yalkut.

The exhibition Web site was a collaborative effort by Ron

Wakkary, oo-design/Associate Professor at the Technical University of British Columbia and Jon Ippolito. Critical support was provided by Electronic Arts Intermix and, in particular, by Galen Joseph-Hunter.

A number of people and organizations have made a special effort to assist us in realizing our goals of presenting a selection of Nam June Paik's key artworks in the Guggenheim Museum's unique exhibition spaces. *Magnet TV* (1965) was loaned to us from the Whitney Museum of American Art. Thanks to Eugenie Tsai, Senior Curator, Permanent Collection, for her support of our request. My special thanks for the loan of *Video Buddha* (1976) to Marieluise Hessel of the Marieluise Hessel Collection, on permanent loan to the Center for Curatorial Studies and Art in Contemporary Culture, Bard College, Annandale-on-Hudson; and thanks to Marcia Acita, the Center's Assistant Director. *Family of Robot: Hi-Tech Baby* (1986) was loaned from the Art Institute of Chicago; my thanks to Jeremy Strick, Frances and Thomas Dittmer Curator of Twentieth-Century Painting and Sculpture. *Family of Robot: Grandmother* (1986) and *Family of Robot: Grandfather* (1986) were borrowed from Robert J. Shiffler, Robert J. Shiffler Foundation, Greenville, Ohio. *TV Cello* (1971) was made available from the collection of the Walker Art Center, Minneapolis; thanks to the Walker's Director, Kathy Halbreich. Professor Doctor Klaus Bußman, Director, Westphälisches Landesmuseum für Kunst und Kulturgeschichte, Münster, made possible the loan of *Mongolian Tent* (1993).

The installation of *Moon Is the Oldest TV* (1965) and *Video Fish* (1975) was facilitated by Christine van Assche, Chief Curator, Nouveaux médias, Centre de création industrielle, Musée national d'art moderne, Centre Georges Pompidou, Paris. The presentation of *TV Clock* (1963) was realized through the cooperation of Diana Du Pont, Curator of Twentieth-Century Art, Santa Barbara Museum of Art. *One Candle (Candle Projection)* (1988) has been installed with the support of Jean-Christophe Ammann, Director, Museum für Moderne Kunst, Frankfurt.

The presentation of photographs and Fluxus related materials was facilitated through the enthusiastic interest of Barbara Moore. The Gilbert and Lila Silverman Fluxus Collection, Detroit, and the knowledge of its Curator, Jon Hendricks, was a constant source of assistance and an extraordinary archive.

And finally I want to extend my deep appreciation to Shigeko Kubota and Stephen Jallim for their loving support of Nam June and care for this undertaking.

John G. Hanhardt
Senior Curator for Media Arts
Solomon R. Guggenheim Museum

Merrill Lynch is proud to sponsor *The Worlds of Nam June Paik*. This retrospective of the artist's work, the first in eighteen years, confirms his stature as one of the great originators and innovators of contemporary multimedia art.

Nam June Paik's video sculptures, installations, and performances anticipate much of the dramatic technological change that has shaped our lives in recent years—change that continues to engage and challenge us at the dawn of the new millennium. Paik coined the term “electronic superhighway” in a 1976 paper written for the Rockefeller Foundation. In the years since, his art and career have taught us that technology has the capacity to enrich and enhance our lives in unexpected ways, perhaps most importantly by helping us see and understand our changing world with greater clarity.

We congratulate the Solomon R. Guggenheim Museum, one of the world's preeminent cultural institutions. Its curatorial vision and ongoing leadership help deepen our understanding both of ourselves and of the world around us. Nowhere is this more evident than with the exhibition *The Worlds of Nam June Paik*.

David H. Komansky
Chairman and Chief Executive Officer

(1944)

Do you know...?

How soon television will be in most homes?
How many small packages are lost annually?
The cruising range of small postwar planes?

18



Q. How soon after the war will television be available for the average home?

☐ 6 months ☐ 1 year ☐ 2 years

A. Experts estimate that television will be ready in about six months after civilian production resumes. And one of the important production techniques that will help speed delivery of

DO YOU KNOW...?

How soon TV-chair will be available in most museums ?

How soon artist will have their own TV channels ?

How soon wall to wall TV for video-art will be installed in most homes ?

A new design for TV-chair

(dedicated to the great
communication-artist Ray
Johnson)

1. *A New Design for TV Chair*, 1973. Silkscreen on paper,
12 x 9 inches (30.5 x 22.9 cm). Edition of 25.

INTRODUCTION

The Worlds of Nam June Paik is an appreciation of and reflection on the life and art of Nam June Paik. Paik's journey as an artist has been truly global, and his impact on the art of video and television has been profound. To foreground the creative process that is distinctive to Paik's artwork, it is necessary to sort through his mercurial movements, from Asia through Europe to the United States, and examine his shifting interests and the ways that individual artworks changed accordingly. It is my argument that Paik's prolific and complex career can be read as a process grounded in his early interests in composition and performance. These would strongly shape his ideas for media-based art at a time when the electronic moving image and media technologies were increasingly present in our daily lives. In turn, Paik's work would have a profound and sustained impact on the media culture of the late twentieth century; his remarkable career witnessed and influenced the redefinition of broadcast television and transformation of video into an artist's medium.

In 1982, my longtime fascination with Paik's work resulted in a retrospective exhibition that I organized for the Whitney Museum of American Art in New York.¹ Over the ensuing years, his success and renown have grown steadily. The wide presence of the media arts in contemporary culture is in no small measure due to the power of Paik's art and ideas. Through television projects, installations, performances, collaborations, development of new artists' tools, writing, and teaching, he has contributed to the creation of a media culture that has expanded the definitions and languages of art making.²

Paik's life in art grew out of the politics and anti-art movements of the 1950s, 1960s, and 1970s. During this time of societal and cultural change, he pursued a determined quest to combine the expressive capacity and conceptual power of performance with the new technological possibilities associated with the moving image. I will argue that Paik realized the ambition of the cinematic imaginary in avant-garde and independent film by treating film and video as flexible and dynamic multitextual art forms. Using television, as well as the modalities of single-channel videotape and sculptural/installation formats, he imbued the electronic moving image with new meanings. Paik's investigations into video and television and his key role in transforming the electronic moving image into an artist's medium are part of the history of the media arts. As we look back at the twentieth century, the concept of the moving image, as it has been employed to express representational and abstract imagery through recorded and virtual technologies, constitutes a powerful discourse maintained across different media. The concept of the moving, temporal image is a key modality through which artists have articulated new strategies and forms of image making; to understand them, we need to fashion historiographic models and theoretical interpretations that locate the moving image as central in our visual culture.

Paik's latest creative deployment of new media is through laser technology. He has called his most recent installation a "post-video project," which continues the articulation of the kinetic image through the use of laser energy projected onto scrim, cascading water, and smoke-filled sculptures. At the beginning of the twenty-first century, Paik's work shows us that the cinema and video are fusing with electronic and digital media into new image technologies and forms of expression. The end of video and television as we know them signals a transformation of our visual culture.

The first chapter of this catalogue, "The Seoul of Fluxus,"³ is a consideration of Paik's position as a Korean-born artist whose interest in art began with composition and performance. "The Cinematic Avant-Garde," a survey of independent film practices in the 1960s and 1970s, is offered as a backdrop to his engagement with various artistic milieus in New York and his preliminary explorations of the electronic moving image, through video, in the mid-1960s. Performance and film are integrally linked to Paik's transformation of the institutional context of television and video. "The Triumph of Nam June Paik" documents and reflects on his heroic effort to support and articulate the expressive and compositional capacities of the electronic moving image. Paik put the video image into a vast array of formal configurations, and thus added an entirely new dimension to the form of sculpture and the parameters of installation art. He transformed the very instrumentality of the video medium through a process that expressed his deep insights into electronic technology and his understanding of

how to reconceive television, to "turn it inside out" and render something entirely new. Paik's imagery has not been predetermined or limited by the technologies of video or the system of television. Rather, he altered the materiality and composition of the electronic image and its placement within a space and on television and, in the process, defined a new form of creative expression. Paik's understanding of the power of the moving image began as an intuitive perception of an emerging technology, which he seized upon and transformed. In addition to collaborating with a number of technicians such as Shuya Abe, Norman Ballard, and Horst Bauman to make new tools to rework the electronic image, Paik also incorporated sophisticated computer and digital technologies into his art to continue to refashion its content, visual vocabulary, and plastic forms.

This catalogue offers a set of exploratory observations. By clustering Paik's seminal artworks around key concepts and issues that define Paik's career and achievements, I hope to suggest the depth and complexity of his aesthetic project as he has sustained it.⁴ In addition, I have placed selections of Paik's writings throughout the catalogue to help illustrate these observations. The design of the catalogue, by J. Abbott Miller, offers a fresh view of Paik's art and career, much as the design of the exhibition within Frank Lloyd Wright's Modernist container sets new terms for looking at and engaging in the full range of Paik's art. Two site-specific laser-projection pieces dramatically transform the Guggenheim's rotunda: one laser projects a constantly moving display of shapes and forms onto the oculus of the skylight, while a second laser moves through a cascade of water falling from the top ramp to the rotunda floor, creating a dynamic visual display through the drops of falling water. These arresting laser installations can be viewed from multiple perspectives as the spectator walks along the ramp. The projections give expression to the dynamic dialogue between art and technology that is at the heart of Paik's contribution to art and culture.

On the rotunda floor, the artist has arranged one hundred television sets and monitors to distribute a pulsing display of his video imagery on multiple channels. Complementing these changing images are large screens installed on the sides of the rotunda, which visually link the monitors' glowing images on the ground floor to the laser projections on the oculus.

Along the ramps of the rotunda are Paik's seminal video installations including the large-scale pieces *TV Garden* (1974), *Moon Is the Oldest TV* (1965), and *Video Fish* (1975), which have been reconfigured by Paik to suit the unique exhibition spaces they occupy. Smaller-scale video sculptures are also installed on the ramps, including *TV Chair* (1968), *Real Fish/Live Fish* (1982), *Video Buddha* (1976), *Swiss Clock* (1988), *Candle TV* (1975), *TV Crown* (1965), and selections from *Family of Robot* (1986). One tower gallery will highlight key formative periods in Paik's career, including the presentation of his audiotape

pieces from the 1950s and 1960s, which have been rediscovered and restored; early interactive video pieces including *Magnet TV* (1965), *Participation TV* (1963), and *Footswitch TV* (1988), accompanied by videotape and photographic documentation of original installations of this work; the *Paik-Abe Video Synthesizer* (1969) and documentation of video productions made with this early image processor; Fluxus objects, scores, posters, and videotape documentation of Fluxus performances that highlight this important aspect of Paik's career; and a tribute to Charlotte Moorman with her *TV Cello* (1971), as well as photographic and videotape documentation of her legendary performances.

Adjacent to this gallery is a single-channel screening room featuring Paik's videotapes and key collaborative works for global broadcast television, including the recently restored *9/23/69 Experiment with David Atwood* (1969), *Global Groove* (1973), *Good Morning, Mr. Orwell* (1984), and *Living with the Living Theatre* (1989). In preparation for the exhibition, Stephen Vitiello of Electronic Arts Intermix was given access to the artist's personal video archive. In collaboration with Vidipax, Vitiello was able to restore a number of video and audiotapes which, until this exhibition, had been lost to public awareness. The High Gallery will feature Paik's latest laser sculptures developed in collaboration with Norman Ballard. Each of the three sculptures features a distinctive deployment of laser to evoke virtual spaces of moving light.

As the frontispiece for this introduction, I have chosen to reproduce a work from 1973 called *A New Design for TV Chair*. In it, Paik appropriated an image from a 1940s popular-science magazine that depicts the home viewer of the future watching television. Television had already become a monopolistic industry that was a conduit for advertising, a "communication" industry that operated on a one-way street of information. But in *A New Design for TV Chair*, Paik posited his own questions to project an alternative future for television:

DO YOU KNOW... ?

How soon TV-chair will be available in most museums?

How soon artists will have their own TV channels?

How soon wall-to-wall TV for video art will be installed in most homes?

Paik envisioned a different television, a "global groove" of artists' expressions seen as part of an "electronic superhighway" that would be open and free to everyone. The multiple forms of video that Paik developed can be interpreted as an expression of an open medium able to flourish and grow through the imagination and participation of communities and individuals from around the world. Paik, along with many artists working as individuals and within collectives through the 1960s and 1970s to create work for television as well as for alternative

spaces, challenged the idea of television as a medium and domain exclusively controlled by a monopoly of broadcasters.

This introduction concludes with a photograph documenting Paik's *Robot K-456* (1964) in an "accident" staged in front of the Whitney Museum of American Art in 1982. Paik removed his remote-controlled robot from his retrospective exhibition at the Whitney and guided it up the sidewalk along Madison Avenue. As the robot crossed the avenue, it was struck by a car and fell to the ground. Paik declared this to represent a "catastrophe of technology in the twentieth century," stating that the lesson to be gained from these tentative technological steps is that "we are learning to cope with it." Paik's staged event drew attention to the fragility of humankind and of technology itself. Twenty years after his first experiments with the television set, this street performance was made for television: after the performance, he was interviewed by television news reports; Paik took this playful moment as an opportunity to recall the need to understand technology and make sure that it does not control us. Paik's staged event with his manmade robot was a humanist expression of a technology that subverted the dominant post-institutions. Paik, who remade the television into an artist's instrument, reminded us that we must recall the avant-garde movements of the 1960s and learn from their conceptual foundation, which expressed the need to create alternative forms of expression out of the very technologies that impact our lives. *Robot K-456* is a statement of liberation, demonstrating that the potential for innovation and new possibilities must not be lost, but must be continually reimagined and remade by the artist.

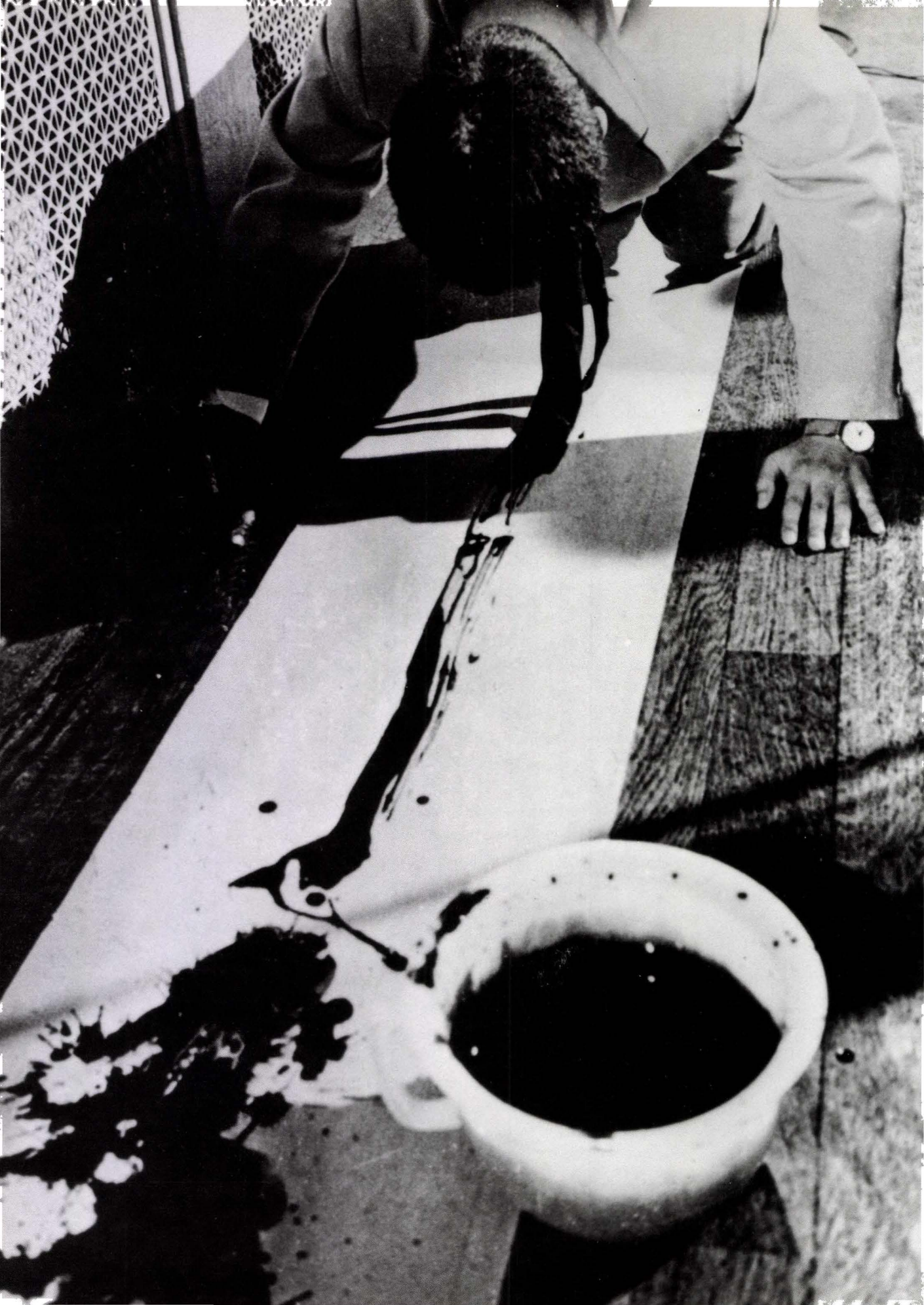
It is my wish that *The Worlds of Nam June Paik* will offer a new look at Paik's career and inspire a new generation of artists to recognize his relevance to late-twentieth-century art and his impact on the future of an expanding media culture.⁵ His ever-changing images offer themselves as the fleeting memories of history and as an empowering example of the struggle to proclaim the liberating and renewing possibilities of the future.

Video art imitates nature, not in its appearance or mass, but in its intimate "time-structure" . . . which is the process of AGING (a certain kind of *irreversibility*). Norbert Wiener, in his design of the Radar system (a micro two-way enveloping-time analysis), did the most profound thinking about Newtonian Time (reversible) and Bergsonian Time (irreversible). Edmund Husserl, in his lecture on "The Phenomenology of Inner Time-consciousness" (1928), quotes St. Augustine (the best aesthete of music in the Medieval age) who said "What is TIME?? If no one asks me, I know . . . if some one asks me, 'I know not.'" This paradox in a twentieth-century modulation connects us to the Sartrean paradox "I am always not what I am and I am always what I am not."⁶

—Paik, 1976



2. Street performance with *Robot K-456* (1964) in a staged accident in front of the Whitney Museum of American Art, New York, June 18, 1982. Photo by George Hirose.



THE SOUL OF FLUXUS

COMPOSITION, PERFORMANCE, AND THE
TRANSFORMATION OF VIDEO AND TELEVISION



Fluxus is definitely against art-object as non-functional commodity—to be sold and to make livelihood for an artist. It could temporarily have the pedagogical function of teaching people the needlessness of art including the eventual needlessness of itself. It should not be therefore permanent.¹
—George Maciunas, 1964

I am tired of renewing the form of music. . . . I must renew the ontological form of music. . . . In the “Moving Theatre” in the street, the sounds move in the street, the audience meets or encounters them “unexpectedly” in the street. The beauty of moving theatre lies in this “surprise a priori,” because almost all of the audience is uninvited, not knowing what it is, why it is, who is the composer, the player, organizer—or better speaking—organizer, composer, player.²
—Paik, 1963

Nam June Paik's role in contemporary art history and in the establishment of a new aesthetic discourse is unique. His generosity toward other artists, willingness to collaborate and work for the recognition and support of video as an art medium, full-time commitment to the adventure of avant-garde art, and global perspective on art and technology make him a singular figure in late-twentieth-century culture.

Born in Seoul, Korea in 1932, Paik has spent the majority of his creative life in Europe and the United States. His love of New York City, where he moved in 1964, was inspired by the variety and diversity of the city's population and culture. For him,

3. *Zen for Head* (1962; Paik's interpretation of La Monte Young's *Composition 1960 #10 [to Bob Morris]*), performed at the Städtisches Museum, Wiesbaden, August 9, 1962. Photo © dpa.



4. Paik (front row, left) and family on Mount Kumgang, Korea, ca. 1935.





5. Yves Klein, *Anthropométries de l'Époque Bleue* (1960), performed at Galerie Internationale d'Art Contemporain, Paris, March 9, 1960. Photo by Harry Shunk.



6. Kazuo Shiraga, *Challenging Mud* (1955), performed as part of the First Gutai Art Exhibition, Ohara Kaikan Hall, Tokyo, October 1955. Photo © Former Members of the Gutai Group and the Ashiya City Museum of Art and History.

New York was a place where new ideas could find acceptance and support. It was also the home of many artists he had first met in Europe and who proved pivotal to his art, including John Cage and George Maciunas. Paik played a distinctive role in the history of Fluxus, one of the anti-art avant-garde movements circulating through Western culture in the 1960s. His move from action-art performances to a new way of working with television and video was a heroic and sustained effort.

Just as theater played an important role in the early history of the motion picture and the formation of the classical cinema, so the performance practices created within various avant-garde movements in the 1960s—including Fluxus, Happenings, Conceptual art, and Process art—were to create a vital connection that linked video to late-twentieth-century film art and installation practices. Paik's ability to locate himself alongside avant-garde film and within the art world grew out of his impromptu actions within the moving theater of avant-garde festivals in Asia, Europe, and the United States.

In order to position Paik in this complex confluence of debates, manifestos, actions, and anti-art events, it is important to recognize his early interest in musical composition. From an early age, he rejected the bourgeois professional life his family sought for him. Western music provided a point of entry for Paik's inquiring intelligence and spurred a desire to break from the conventions of his culture. His early interest in the composer Arnold Schoenberg, whose work he discovered in high school in Seoul in 1947,³ was an important introduction to a new world of art and composition. In 1949, the imminent Korean War caused the Paik family to move to Hong Kong, where Paik attended the Royden School. A year later they moved to Tokyo, and he enrolled at Tokyo University to study music, art history, and aesthetics. His studies there led to a graduation thesis on Schoenberg. However, just as the formulas and rhetoric of tradition could stifle creativity, so serial composition and the strictures of Western Modernism posed their own limits.

In 1956, inspired by his desire to understand European composition centered in the Western classical and Modernist traditions, Paik moved to Germany.⁴ He pursued his interests by studying with composer Thrasybulos Georgiades at the University of Munich, followed by two years of study with the composer Wolfgang Fortner at the Academy of Music in Freiburg. It was Fortner who would encourage Paik, in 1959, to travel to the electronic studio of the Cologne radio station WDR (West Deutscher Rundfunk). In Darmstadt, at the International Summer Courses for New Music, Paik first met Karlheinz Stockhausen, in 1957, and John Cage, the following year. Cage's importance to Paik was profound. The complex set of issues that informed Cage's thinking resonated with Paik's search for a new approach to art that was compatible with his longing for new experiences. Cage was interested in Zen Buddhism, held an antimaterialist world view, and sought to



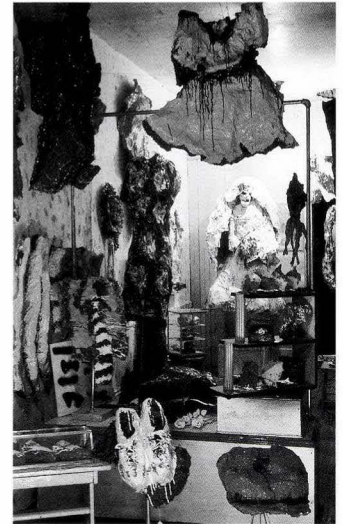
7. Rehearsal of Allan Kaprow's *18 Happenings in 6 Parts* (1959), performed at Reuben Gallery, New York, October 1959. Photo by Scott Hyde.



8. Yoko Ono, *Cut Piece* (1964), performed as part of
New Works, Carnegie Recital Hall, New York, March 21, 1965.
Photos by Peter Moore/VAGA, NYC.

find within the quotidian a simplicity that could nourish the mind. Cage's aphoristic thinking was seen in compositions such as *4'33"* (1952), whose score consists of instructions for a performer to sit before a keyboard and, after lifting the cover, do nothing until reaching the intended duration of the piece: four minutes and thirty-three seconds. One listens not to the playing of the piano, because the performer never touches the keys, but to the environment in which one is sitting. Thus *4'33"* forces an audience to become more conscious of its environment and the chance occurrences that happen within it. In his thoughts and compositions, Cage incorporated Marcel Duchamp's protean ideas about the art object—exemplified by the ready-made—especially his rejection of the categories of art making and the connoisseurship that valued, as a refined ideal, certain traditions and practices in art. Through Cage, Duchamp had a seminal impact on a generation of artists, informing and shaping a diverse set of performative art practices, and thus breaking down an art world of hierarchies, academies, and institutions. Paik's radical break from the tenets of high Modernism came through his engagement with the various anti-art movements circulating through Europe. The traditional framework and defining languages of art making were rejected by artists who engaged a variety of spaces and scenarios to question both the idea of the art object and the body of the artist as activist and creator of his or her artwork. Within this environment, Paik found a place to pursue and renew his self-defining role as an artist.

In order to contextualize Paik's early and defining "actions," it is important to place them alongside other work from the period. Whether defined within Lettrisme, Happenings, Fluxus, or Gutai, and by artists such as Joseph Beuys, Tadeusz Kantor, Allan Kaprow, Yves Klein, Milan Knířák, Claes Oldenburg, or Kazuo Shiraga, actions attacked the body as an emblem and social surface⁵; actions sought to destabilize the institutional authority of performance and the notion of art making, and they attacked the social world of consumer signs and political symbols through ironic plays on the authority of tradition. In Yoko Ono's *Cut Piece* (1964), the artist sat serenely on a stage while members of the audience were invited to approach her and use scissors to remove pieces of her clothing. The work placed risk at its center, embodying a vulnerability to chance, challenging people's sense of decorum, and confronting the issue of violation. In Shigeko Kubota's *Vagina Painting* (1965), Kubota attached a paintbrush to her body and squatted over sheets of paper placed on the floor; as she moved over the ground, the brush dipped in paint was drawn across the paper. For his *Henny Penny* (1966), Raphael Ortiz attacked and methodically destroyed a piano, creating sounds and movement in a struggle for domination of the instrument that concluded with a liberating act of total destruction. The brilliant improvisations of these artists, elaborating a performative stance and attitude to art



9. Claes Oldenburg, *The Store*, 107 East Second Street, New York, December 1961. Photo by Robert R. McElroy, New York.



10. Joseph Beuys, *Wie man dem toten Hasen die Bilder erklärt* (How To Explain Pictures to a Dead Hare) (1965), performed at Galerie Ulrike Schmela, Düsseldorf, November 26, 1965. Photo by Ute Klopheus.

making that called into question the entire tradition of the institutions and practices of high culture, were themselves ephemeral events. Attended by small audiences, and overlooked by the mainstream press, these underground performances were documented by a few photographers, such as Ute Klophaus, Manfred Leve, and Peter Moore. Their photographs are the only permanent record of these seminal actions.

It was within this community of artists and the impermanent, fragile world of performance that Paik discovered and sustained himself. As an artist looking to define himself, he found a source of inspiration in this culture of actions, which confirmed his need to act and be heard, and encouraged the creation of his own language of expression. The performances of that time can also be linked to avant-garde film and the activities of performers who integrated film into their work in order to break through the conventional rhetoric of image consumption. In *Hommage à John Cage* (1959), first performed at Jean Pierre Wilhelm's Galerie 22 in Dusseldorf, with Joseph Beuys and Mary Bauermeister in the audience. Paik employed audiotope and performance to attack traditional musical instrumentation and compositional practices. Paik created audiotope recordings of himself, splicing together piano playing and screaming, bits of classical music, and sound effects. Realizing that taped sound was not enough, he decided to move into performance, first by introducing actions into his audio work. In a related piece entitled *Erinnerung an das 20. Jahrhundert: Marilyn Monroe* (1962), Paik filled a phonograph cabinet with popular records as well as magazines and newspapers that announced the actress's death. Here, he explored and responded to Monroe's mystique and death through an examination of her exposure in the popular media. Paik's actions with records, which included playing and smashing them during performances, were a further extension of his treatment of the recorded medium and the "playing" of music.

Paik's use of audiotope technology in *Hommage* formed a critical juncture between his music/performance pieces/actions and his first experiments with the television set and transformation of the received broadcast image. His investigations into the workings of the television, and application of magnets to distort the received and prerecorded image, paralleled his treatment of sound on prerecorded audiotope and the use of audiotope decks to transform its content. (Paik initially used audiotope as a recording medium for his early videotapes because audiotope was so much cheaper.) Thus, his movement between sound and videotape was a seamless investigation into the mechanics of sound and image reproduction.

When Paik made his next move along his path of artistic self-discovery, it was in *Originale*, a multiartist, multitextual music theater event/Happening, initially conceived by Stockhausen. In this avant-garde extravaganza, presented in Cologne in 1961 at the Theater am Dom, Paik performed *Simple*,



11. Paik at the private preview of *Hommage à John Cage: Musik für Tonbänder und Klavier* (1959), Paik's Aachenerstrasse studio, Cologne, November 13, 1959. Photo by Manfred Leve.



12. Raphael Montañez Ortiz, *Henny Penny* (1966), performed at Ortiz's studio, New York, September 1967.



13. Shigeko Kubota, *Vagina Painting* (1965), performed as part of Perpetual Fluxfestival, Filmmakers' Cinematheque, New York, July 4, 1965. Photo by George Maciunas.



14. Audiotapes recorded by Paik from 1959 to 1962 for use in *Hommage à John Cage: Musik für Tonbänder und Klavier* (1959) and other works. Photo by Peter Moore/VAGA, NYC.



15. *Urmusik*, 1961. Wooden crate with tin can, wires, and strings, 20 1/2 x 36 1/4 x 26 3/4 inches (52 x 92 x 68 cm). Museum Moderner Kunst Stiftung Ludwig, Vienna, Former Hahn Collection.



16. *Erinnerung an das 20. Jahrhundert:*
Marilyn Monroe, 1962. Phonograph cabinet
 with records and periodicals reporting on
 the death of Marilyn Monroe; closed: 41 3/4 x
 19 1/4 x 17 inches (106 x 49 x 43 cm). Museum
 Moderner Kunst Stiftung Ludwig, Vienna,
 Former Hahn Collection.





17. *Egomachine*, 1974. Typewriter in traveling case with sheet of paper; typewriter: 4 x 11 3/4 x 29 1/2 inches (10 x 30 x 75 cm); paper: 11 3/4 x 8 1/4 inches (30 x 21 cm). Museum Moderner Kunst Stiftung Ludwig, Vienna, Former Hahn Collection.



19. *Dichtung und Wahrheit*, 1961–72. Suitcase with license plate, toy car, and autobiographical notes, 11 3/4 x 11 3/4 x 7 7/8 inches (30 x 30 x 20 cm). Museum Moderner Kunst Stiftung Ludwig, Vienna. Photo © Rheinisches Bildarchiv, Cologne.



18. *Majestic*, 1975. Radio console and television; black-and-white, silent; 17 x 14 1/8 x 9 7/8 inches (43 x 36 x 25 cm). Museum Moderner Kunst Stiftung Ludwig, Vienna, Former Hahn Collection.



20. Karlheinz Stockhausen, *Originale* (1961), performed at Theater am Dom, Cologne, October 26, 1961. Photo by Manfred Leve.

Zen for Head, and *Étude Platonique No. 3*. Each of these works engaged the artist in a physical assault on the decorum of performance. Stockhausen, a crucial figure in Paik's development, offered the following description of Paik's performance:

Paik came onto the stage in silence and shocked most of the audience by his actions as quick as lightning. For example, he threw beans against the ceiling which was above the audience and into the audience. He then hid his face behind a roll of paper, which he unrolled infinitely slowly in breathless silence. Then, sobbing softly, he pressed the paper every now and then against his eyes so it became wet with tears. He screamed as he suddenly threw the roll of paper into the audience, and at the same moment he switched on two tape recorders with what was a sound montage typical of him, consisting of women's screams, radio news, children's noise, fragments of classical music and electronic sounds. Sometimes he also switched on an old gramophone with a record of Hayden's string quartet version of the *Deutschlandlied*. Immediately back at the stage ramp he emptied a tube of shaving cream into his hair and smeared its content over his face, over his dark suit and down to his feet. Then he slowly shook a bag of flour or rice over his head. Finally he jumped into a bathtub filled with water and dived completely under water, jumped soaking wet to the piano and began a sentimental salon piece. He then fell forward and hit the piano keyboard several times with his head.⁶

Paik's contribution to *Originale* offers a summation of his performance strategies and attitudes. In these actions, he was a volatile figure on the stage. A primary factor in this extraordinary performance was the chance event that occurred within the "score" of objects and actions that Paik pursued. In his sudden actions, he would do violence to himself, throwing materials over his clothing and body, dipping his head into paint, pounding his head on the piano keyboard, all the while moving with a mercurial grace and shifting his actions with a concentration and intensity that gave the pieces an edgy and otherworldly quality amid the ensemble performances of Fluxus staged events. In *Étude for Pianoforte* (1960), a performance at the Atelier Mary Baumeister in Cologne the previous year, Paik had jumped off the stage, cut Cage's tie with scissors, and doused him and the composer David Tudor in shaving cream. In New York, George Maciunas heard about Paik's performances and invited him to join Fluxus, which he did.

The score for Paik's *Symphony for 20 Rooms* (1961) also called for multiple actions. The audience was directed to actively engage in the piece by playing audiotape players, kicking objects about a room, and listening to varied collages of audiotape materials. These actions were to take place in imagined "rooms," and thus *Symphony for 20 Rooms* anticipated the actual rooms in *Exposition of Music – Electronic Television*,

Paik's first one-artist exhibition, held in 1963 at the Galerie Parnass in Wuppertal, in which visitors interacted with different actions and pieces in different rooms. His scores of visualized music—not music that was scored to be played on instruments, but rather instructions for visual actions—became a template for his seminal prepared pianos. Thus, *Symphony for 20 Rooms* can be placed alongside performances such as *One for Violin Solo* (1962), in which Paik raised a violin above his head to smash it, and *Klavier Integral* (1958–63), which was installed at the Galerie Parnass show. For *Klavier Integral*, a piano was decorated with barbed wire, dolls, photographs, toys, a bra, smashed eggs, and the various odds and ends that Paik incorporated into his performance and interaction with the piano. Scratched, splashed with paint, and covered with materials, the façade and the very shape of the piano and its interior were altered. In an impromptu and dramatic extension of Paik's actions, Joseph Beuys visited *Exposition of Music – Electronic Television* and destroyed one of Paik's pianos with an ax. The violation of performance decorum and the transformation and destruction of classical musical instruments radically altered the site and protocols of performance and the traditional reception and understanding of an artwork.

This was a time of improvised actions taking place within the freewheeling framework of Fluxus events. Neo-Dada In der Musik and Festum Fluxorum were loosely strung-together sets of acts featuring different artists. The photographic documentation of these events conveys something of the fluid and multi-dimensional use of the performance space in which traditional theatrical protocols were subverted in an anarchic celebration; specific everyday gestures and absurd juxtapositions of attitudes were presented with outrageous solemnity and precision.

Paik's shift from an interest in composition and performance to an engagement with the material site of television as an instrument must be viewed less within a visual art context than in relation to the modalities of temporality and impermanence, as well as the conditions of industrial and postindustrial artistic production. It was at the juncture where the means of fabricating sound and image intersected that Paik struck a strategic position in late-twentieth-century art. Paik's fierce embrace of the performative act culminated in *Exposition of Music – Electronic Television*, which was organized by Galerie Parnass's owner, Rolf Jährling.

The artist's multiple scenarios of this time awakened his audience to the fragility of permanence, conveyed the violent upheaval of his exile from Korea, and described his negotiations with his own cultural identity. Paik found support for these ideas and interests in the group of people he met in Europe, and he engaged their art and ideas in his own artistic expressions. In 1963, he created *Fluxus Island in Décollage Ocean*, a drawing that was made into a poster for the magazine *Décollage* in Cologne. The drawing maps out an imaginary island populated



21. Paik at the private preview of *Hommage à John Cage: Musik für Tonbänder und Klavier* (1959), Paik's Aachenerstrasse studio, Cologne, November 13, 1959. Photo by Manfred Leve.





23. *Sonata quasi una fantasia* (1962), performed as part of Neo-Dada in der Musik, Kammerspiele, Düsseldorf, June 16, 1962. Photo by Manfred Leve.

FACING PAGE AND ABOVE THREE IMAGES:
22. *Bagatelles Americaines* (1962), performed as part of Neo-Dada in der Musik, Kammerspiele, Düsseldorf, June 16, 1962. Photos by Manfred Leve.

by artists Paik knew and with whom he interacted, a separate world with which he had always identified and to which he would always return. Through this world, he fashioned his own highly self-contained and personally direct performance strategy. Using a strategy of fearlessness and direct self-exposure on stage, he expressed the freedom he found in the community and friendships of George Maciunas's Fluxus movement. Paik could do what he wanted on stage and receive feedback and recognition from artists who were his peers. He was surprised to meet artists who not only responded positively to his actions but were also people he could engage artistically. A set of enduring friendships and loyalties was established in the early 1960s and over the years; Paik would acknowledge these relationships in videotapes, installations, sculptures, and television/satellite projects. Paik also hoped to place his thinking within a larger social and political context and to communicate his beliefs and perform his actions on a larger stage. After his move to the United States and his further involvement with television and the medium of videotape, he realized this goal.

The one good fortune in my life was that I got to know John Cage while he was considered more a gadfly than a guru and Joseph Beuys when he was still an eccentric hermit in Dusseldorf. Therefore it was possible for me to associate myself on an equal footing with these two senior masters as colleagues even after their stardom.⁷

...

March 1963. While I was devoting myself to research on video, I lost my interest in action in music to a certain extent. After twelve performances of Karlheinz Stockhausen's "Originale," I started a new life from November 1961. By starting a new life I mean that I stocked my whole library except those on TV technique into storage and locked it up. I read and practiced only on electronics. In other words, I went back to the spartan life of pre-college days . . . only physics and electronics.⁸

—Paik, 1986

Paik's Galerie Parnass exhibition offered him a chance to lay out his ideas, to confront the materials and actions he was creating, combine them in his interactive pieces, and fashion a space for performance within the exhibition. By locating temporality at the center of his work, Paik placed himself alongside the filmmakers and the performance and installation artists who rejected the aesthetic text as a tool to conserve the past, using it instead to violate the past by heralding the present and the moment of looking.

Exposition of Music – Electronic Television transformed the gallery through an array of installations created to shock the visitor out of complacency, bringing him or her into the material

world of altered objects. The visitor was no longer a passive viewer of traditionally coded art objects, such as paintings, framed and installed at eye level on the gallery walls. Rather, the spectator confronted new sights. Some, such as a bull's head hanging in the entryway, were intended to shock, subverting expectations and placing the spectator into an anxious state of mind. Moving from room to room, the viewer could engage individual sound pieces and examine the prepared pianos and televisions as materials of temporal destruction and reconstruction.

The exhibition space inside was an environment in which visitors could handle materials and directly experience sounds, smells, and movements through a playful encounter with Paik's prepared objects. Another practice was enacted through interactive pieces such as *Random Access* (1963), in which strips of audiotape were placed on the walls and could be "heard" when rubbed by the head of a magnetic tape player. As with his crucial audiotape collage *Hommage à John Cage* and his score *Symphony for 20 Rooms*, Paik acknowledged the materiality of sound through a violent mix of found audio fragments that became an auditory and physical encounter between composer and listener. In *Random Access (Schallplatten-Schaschlik)* (1963), the viewer was invited to interact with a stack of records, a record player, and a radio. By turning them on and off, adjusting the volume of the radio and record player, and picking and choosing from phonograph records suspended on a string, he or she released a set of noise fragments. These pretelevision pieces anticipated in their interactive, and hence performative, qualities and creation of new audio instruments what Paik was to do with television and video.

Paik's work with television began with an installation included in *Exposition of Music – Electronic Television*. The artist filled a space with thirteen televisions that lay on their backs and sides with their reception altered. By manipulating the horizontal and vertical holds of the televisions, he broke the engineered and standardized moving image. One of the televisions, entitled *Zen for TV* (1963), reduced the television picture to a horizontal line. Paik then placed the television on its side to make the line vertical. Other televisions were placed with their screens facing the floor; in *Rembrandt Automatic* (1963), the television set, turned on and receiving a broadcast television signal, was placed face down on the floor. The light flickering on the screen seeped out of the edges and was thus reflected on the floor. By denying the viewer access to the screen, *Rembrandt Automatic* forefronted the realization of television's principle function: displaying the moving image. This reorientation of the television and denial of the image radically altered the viewer's attitude toward the set. Another piece, *Point of Light* (1963), was interactive: a radio pulse generator was hooked up to the television so that as the viewer turned the volume dial on the radio, the point of light in the center of the



24. *Fluxus Champion Contest* (1963), performed as part of *Festum Fluxorum Fluxus: Musik und Antimusik–Das Instrumentale Theater*, Staatliche Kunstakademie Düsseldorf, February 3, 1963. Photo by Manfred Leve.



screen became larger or smaller. For *Kuba TV* (1963), the image on the television expanded or shrank according to the changing level of volume on an audiotape linked to the television apparatus. In a prototype of *Participation TV* (1963), a microphone was connected to a television by a foot-operated switch. When a viewer activated the switch and spoke into the microphone, his or her voice was translated into an explosive pattern of points of light on the screen. Paik saw the cathode-ray tube as a compositional device, a surface that through distortions, transformed the received broadcast image. He took advantage of the properties of the cathode-ray tube to create an instrument that generated images unique to the technology. The artist stepped into the television, broke the border of the frame, and, similar to Tony Conrad, Ken Jacobs, and Paul Sharits in their work with the material of film and apparatus of cinematic projection, reinterpreted video and television as a visual and auditory instrument.

13 sets suffered 13 sorts of variation in their VIDEO-HORIZONTAL-VERTICAL units. I am proud to be able to say that all 13 sets actually changed their inner circuits. No Two sets had the same kind of technical operation. Not one is the simple blur, which occurs, when you turn the vertical and horizontal control-button at home. I enjoyed very much the study of electronics, which I began in 1961, and some life-danger, I met while working with 15 Kilo-Volts. I had the luck to meet nice collaborators: HIDEO UCHIDA a genial avantgarde electronican . . . and SHUYA ABE, allmighty poli-technician, who knows that the science is more a beauty than the logic.⁹
—Paik, 1963

Exposition of Music – Electronic Television launched Paik's transition from composer and performance artist to the inventor of a new art form. Although he moved to New York in 1964, his arrival in the United States had been anticipated in 1961 with his participation in Stockhausen's *Originale*. In 1964, *Originale* was revived as part of the 2nd Annual New York Avant Garde Festival, held at Judson Hall and organized by Charlotte Moorman. Paik's actions within the ensemble of performers, including Allen Ginsberg, Allan Kaprow, Alvin Lucier, Max Neuhaus, and many others, heralded him as the wild man of the Fluxus avant-garde.

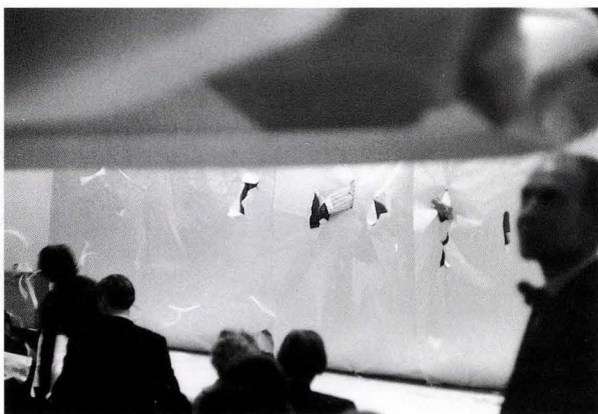
Robot K-456 (1964), created by Paik with Shuya Abe, further announced Paik's transition from performance to media. This remote-controlled robot was featured in the first performance of Paik's *Robot Opera* (1964) at the Avant Garde Festival. Here the robot played audiotaped speeches by John F. Kennedy and defecated beans as it lumbered down the sidewalk or across the performance space. *Robot K-456*, featured in *24 Stunden*, a program of performances at the Galerie Parnass in 1964, emblemized Paik's effort to humanize and foster an understanding of technology and the instruments of culture.

25. George Maciunas performing George Brecht's *Drip Music* (1959) as part of Festum Fluxorum Fluxus: Musik und Antimusik—Das Instrumentale Theater, Staatliche Kunstakademie Düsseldorf, February 2, 1963. Photo by Manfred Leve.



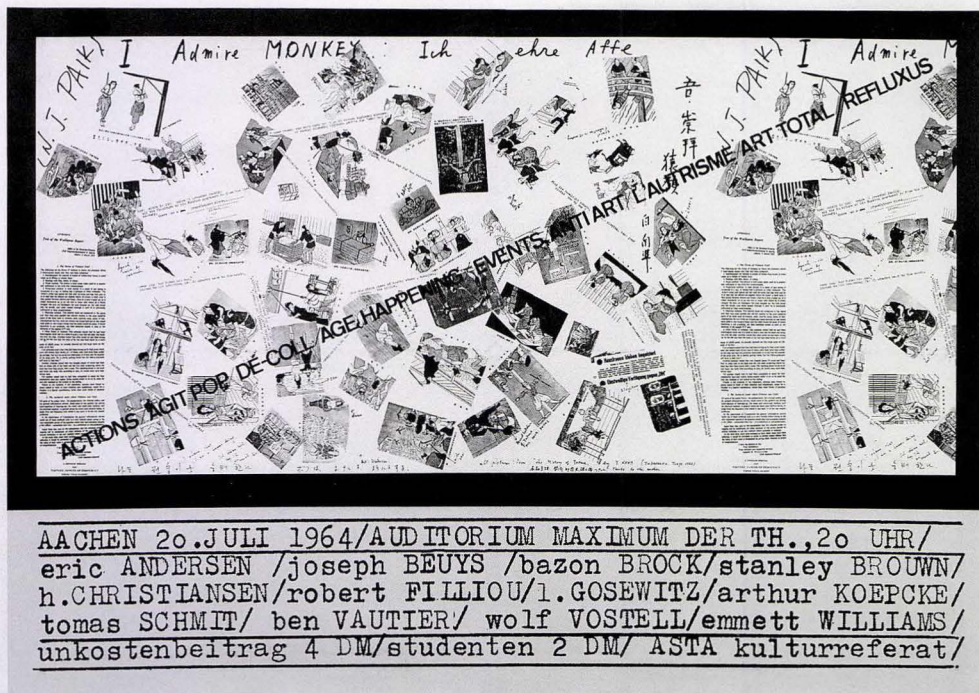
LEFT, TOP AND BOTTOM:
26. Paik in George Maciunas's *In Memoriam to Adriano Olivetti* (1961), performed as part of Festum Fluxorum Fluxus: Musik und Antimusik—Das Instrumentale Theater, Staatliche Kunstakademie Düsseldorf, February 2, 1963. Photos by Manfred Leve.

RIGHT, TOP AND BOTTOM:
27. Joseph Beuys, *Sibirische Sinfonie, 1. Satz* (1963), performed as part of Festum Fluxorum Fluxus: Musik und Antimusik—Das Instrumentale Theater, Staatliche Kunstakademie Düsseldorf, February 2, 1963. Photos by Manfred Leve.

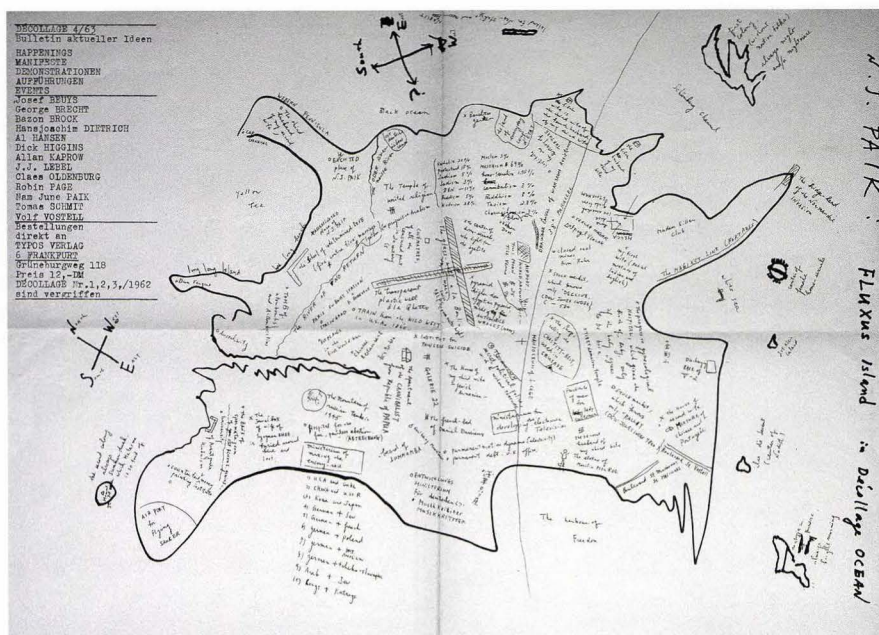


TOP ROW AND BOTTOM LEFT:
28. Benjamin Patterson, *Paper Piece*,
performed as part of Festum Fluxorum
Fluxus: Musik und Antimusik—Das
Instrumentale Theater, Staatliche
Kunstakademie Düsseldorf, February 2,
1963. Photos by Manfred Leve.

BOTTOM RIGHT:
29. George Maciunas directing Dick Higgins's
Constellation No. 7 (1959) as part of Festum
Fluxorum Fluxus: Musik und Antimusik—
Das Instrumentale Theater, Staatliche
Kunstakademie Düsseldorf, February 2,
1963. Photo by Manfred Leve.

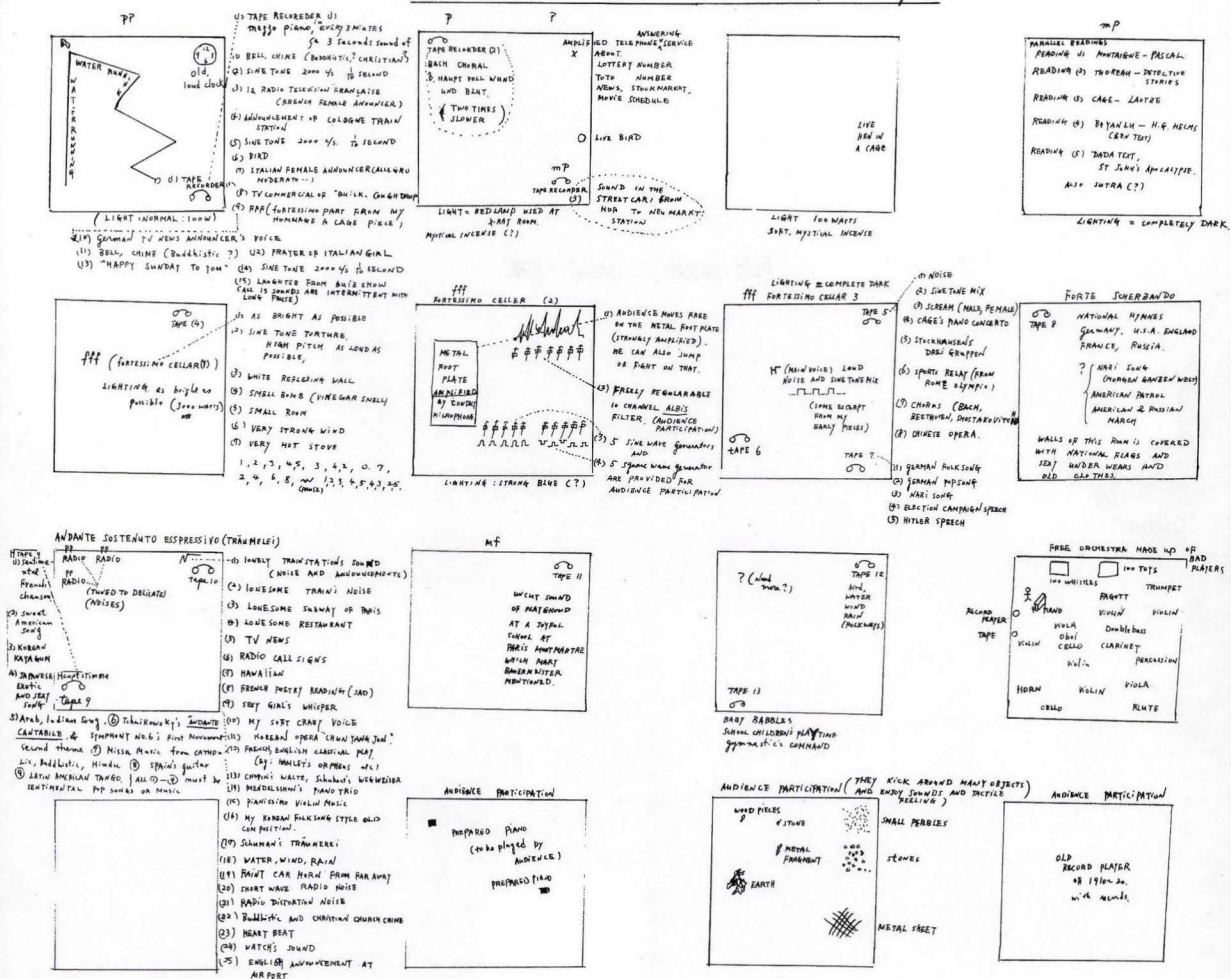


30. Poster for Actions/Agit Pop/Dé-Collage Happening/
Events/Anti Art/L'Autrisme/Art Total/Reflexus, 1964.
Letterpress on paper, 23 1/4 x 33 inches (59 x 84 cm).
Collection of Dr. Peter Wenzel. Photo by Thomas Paulus.

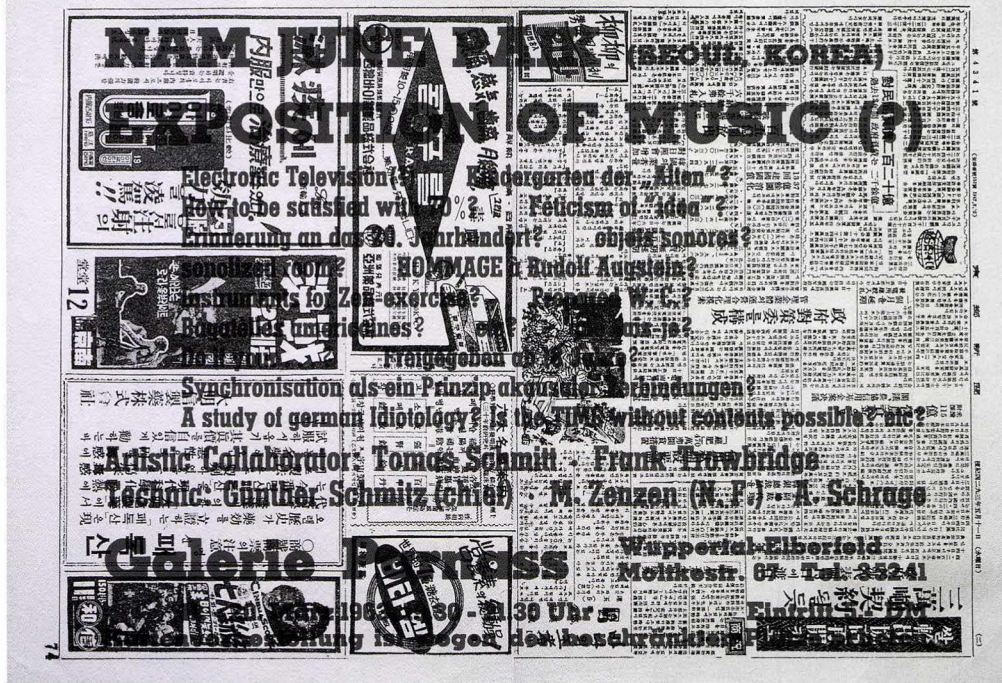


31. Fluxus Island in Décollage Ocean, 1963. Flyer advertising
the magazine *Décollage* 4—"Happenings" (Cologne, 1963).
Photo by Thomas Paulus.

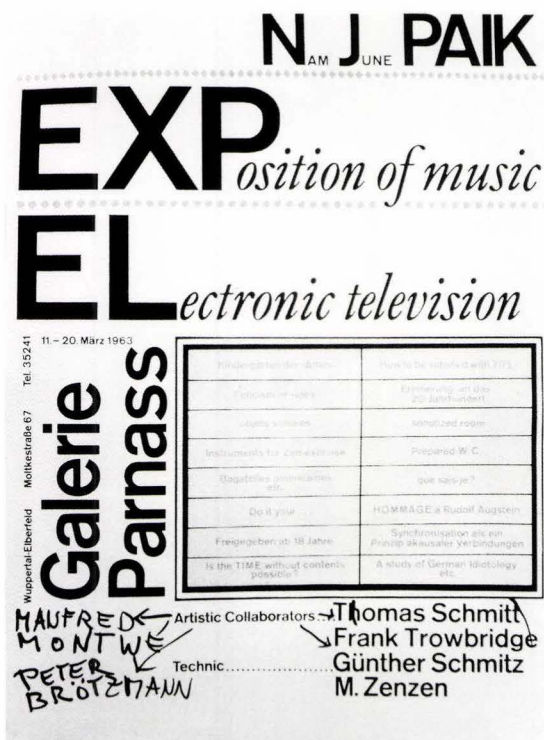
Sinfonie für 20 Rooms. (first sketch, 1961 Spring Cologne) (NAM JUNE PAIK)



32. Performance score for *Symphony for 20 Rooms* (1961).
Shown: 1974 recreation of a lost original, published in *Source: Music of the Avant Garde* (Sacramento), no. 11 (1974).



33. Announcement for Paik's first solo exhibition, *Exposition of Music – Electronic Television*, Galerie Parnass, Wuppertal, March 11–20, 1963. Silkscreen (each print on a different page from a Japanese newspaper), 9 3/4 x 14 inches (25 x 35.5 cm). Collection of Dr. Peter Wenzel. Photo by Thomas Paulus.



34. Poster for *Exposition of Music – Electronic Television*, Galerie Parnass, Wuppertal, March 11–20, 1963. Offset on paper, 22 5/8 x 16 1/2 inches (57.5 x 42 cm). Photo by Günter Knop.



35. Paik at *Exposition of Music – Electronic Television*,
Galerie Parnass, Wuppertal, March 1963.
Photo by Manfred Montwé.



36. Installation view of *Exposition of Music –
Electronic Television*, Galerie Parnass, Wuppertal,
March 11–20, 1963. Photo by Rolf Jährling.



38. *Klavier Integral*, 1963. Manipulated piano with various items. Whereabouts unknown. Installation view at *Exposition of Music – Electronic Television*, Galerie Parnass, Wuppertal, March 11–20, 1963. Photo by Manfred Montwé.



39. *Klavier Integral*, 1958–63. Manipulated piano with various items, 53 1/2 x 55 x 25 1/2 inches (136 x 140 x 65 cm). Museum Moderner Kunst Stiftung Ludwig, Vienna. Installation view at *Exposition of Music – Electronic Television*, Galerie Parnass, Wuppertal, March 11–20, 1963. Photo by Manfred Montwé.



40. Joseph Beuys at *Exposition of Music – Electronic Television*, Galerie Parnass, Wuppertal, March 1963. Photo by Manfred Leve.



41. Installation view of *Exposition of Music – Electronic Television*, Galerie Parnass, Wuppertal, March 11–20, 1963. Photo by Rolf Jährling.



42. Wolf Vostell at *Exposition of Music – Electronic Television*, Galerie Parnass, Wuppertal, March 1963. Photo by Rolf Jährling.



43. Paik at *Exposition of Music – Electronic Television*, Galerie Parnass, Wuppertal, March 1963. Photo by Rolf Jährling.



44. Paik at *Exposition of Music – Electronic Television*, Galerie Parnass, Wuppertal, March 1963. Photo by George Maciunas.



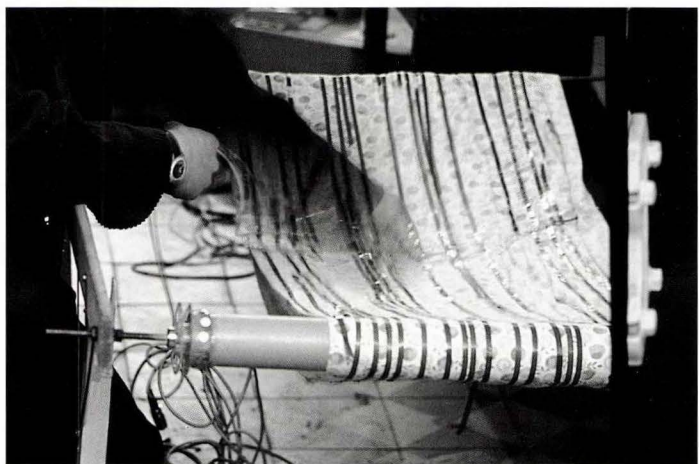
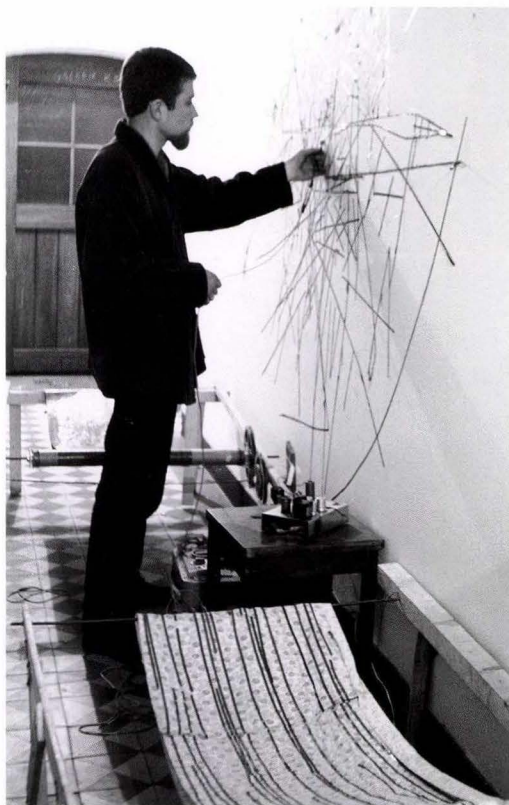
45. *Manipulated TV*, 1963. Manipulated television, dimensions vary with installation. Collection of Dieter Rosenkranz, Wuppertal. Installation view at *Exposition of Music – Electronic Television*, Galerie Parnass, Wuppertal, March 11–20, 1963. Photo by Manfred Montwé.



46. Paik at *Exposition of Music – Electronic Television*, Galerie Parnass, Wuppertal, March 1963. Photo by Rolf Jährling.



47. Installation view of *Exposition of Music – Electronic Television*, Galerie Parnass, Wuppertal, March 11–20, 1963. Photo by Rolf Jährling.



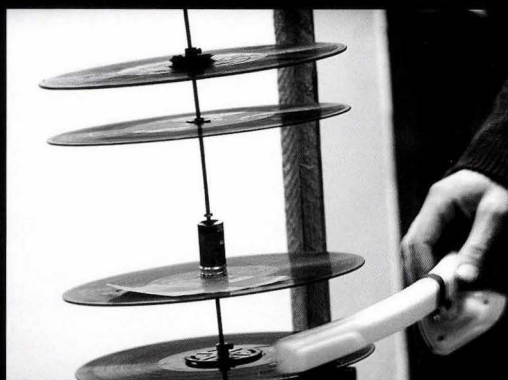
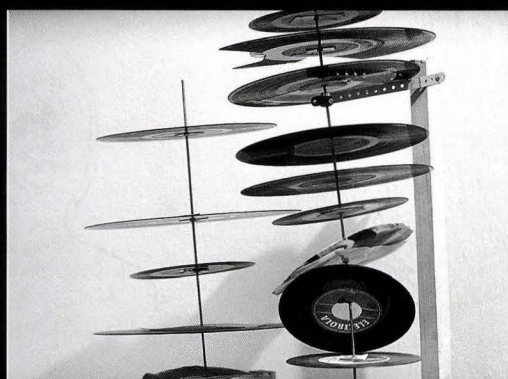
48. *Random Access*, 1963 (destroyed).
Strips of audiotape, recording head, and
speakers; dimensions vary with installation.
Installation view at *Exposition of Music –
Electronic Television*, Galerie Parnass,
Wuppertal, March 11–20, 1963.
Photos by Manfred Montwé.



49. Paik with *Listening to Music through the Mouth*
(1963) at *Exposition of Music – Electronic Television*,
Galerie Parnass, Wuppertal, March 1963.
Photo by Manfred Montwé.



50. *Random Access (Schallplatten-Schaschlik)*, 1963. Speaker, strings, turntable records, automatic pick-up arm, wood, and metal; approximately 67 3/4 x 22 3/4 x 15 3/4 inches (172 x 58 x 40 cm). Installation view at *Exposition of Music – Electronic Television*, Galerie Parnass, Wuppertal, March 11–20, 1963. Museum am Ostwall, Dortmund. Photo by Rolf Jährling.



52. *Random Access (Schallplatten-Schaschlik)*, 1963. Speaker, strings, turntable records, automatic pick-up arm, wood, and metal; approximately 67 3/4 x 22 3/4 x 15 3/4 inches (172 x 58 x 40 cm). Installation view at *Exposition of Music – Electronic Television*, Galerie Parnass, Wuppertal, March 11–20, 1963. Museum am Ostwall, Dortmund. Photos by Manfred Montwé.

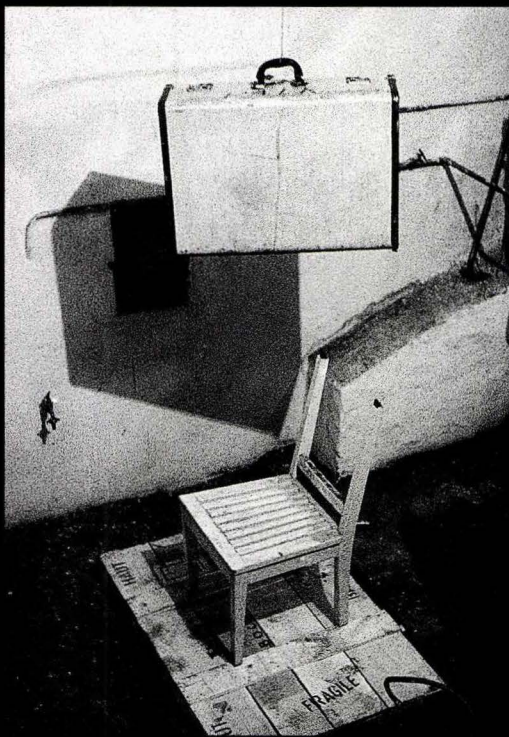


51. Wolf Vostell with *Random Access (Schallplatten-Schaschlik)*; 1963) at *Exposition of Music – Electronic Television*, Galerie Parnass, Wuppertal, March 1963. Photo by Manfred Leve.



TOP AND BOTTOM:

53. *Prepared WC*, 1963 (destroyed). Toilet, mannequin head, and string, dimensions vary with installation. Installation view at *Exposition of Music – Electronic Television*, Galerie Parnass, Wuppertal, March 11–20, 1963. Top photo by George Maciunas; bottom photo by Manfred Montwé.

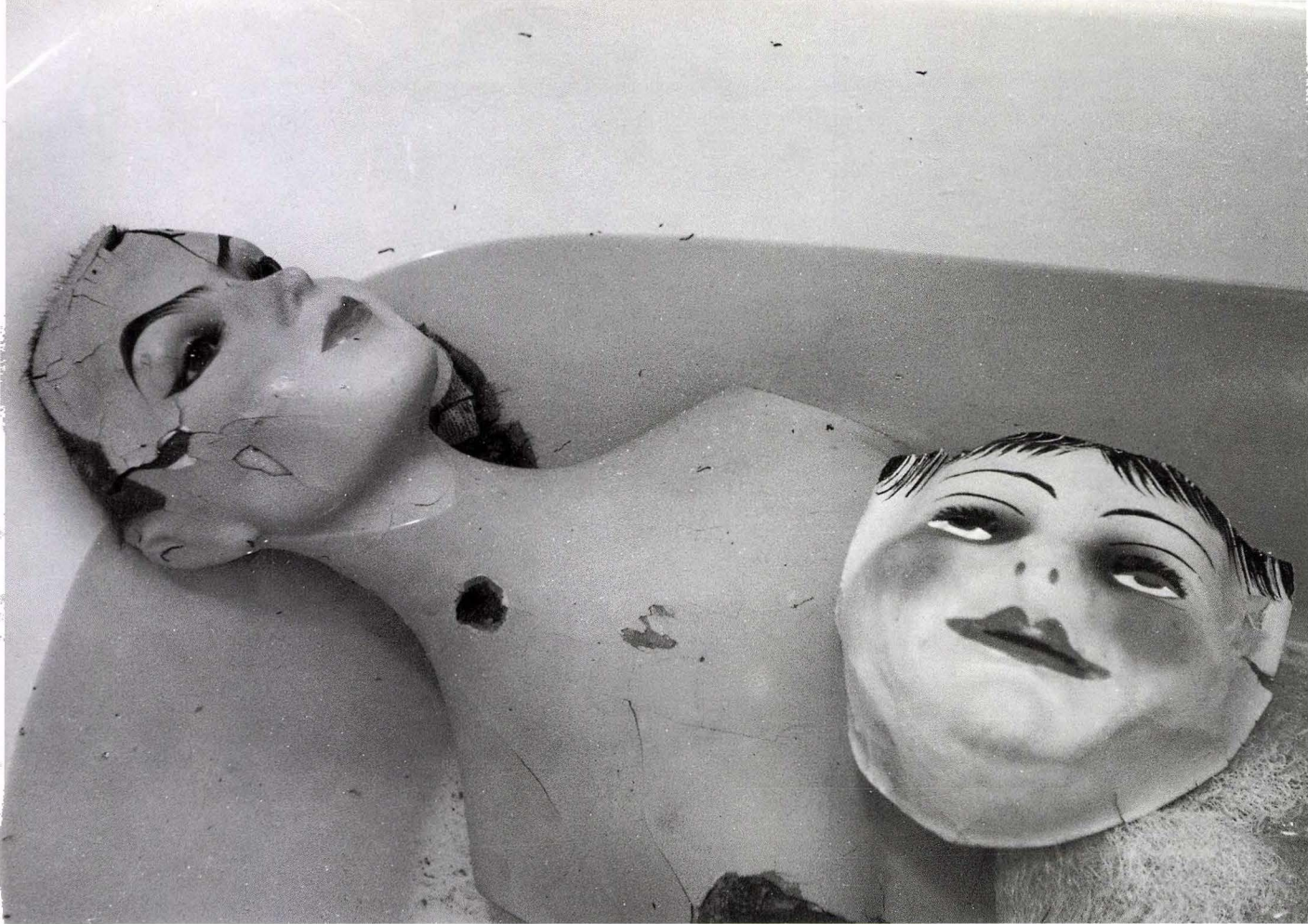


TOP AND BOTTOM:

54. *Head Machine (Zen Chair)*, 1963 (destroyed). Suitcase, chair, and string; dimensions vary with installation. Installation view at *Exposition of Music – Electronic Television*, Galerie Parnass, Wuppertal, March 11–20, 1963. Top photo by Manfred Leve; bottom photo by Rolf Jährling.



55. Installation view of *Exposition of Music – Electronic Television*, Galerie Parnass, Wuppertal, March 11–20, 1963. Photo by Manfred Montwé.



56. Installation views of *Exposition of Music – Electronic Television*, Galerie Parnass, Wuppertal, March 11–20, 1963. Photo above by Rolf Jährling; photos at left by Manfred Leve.

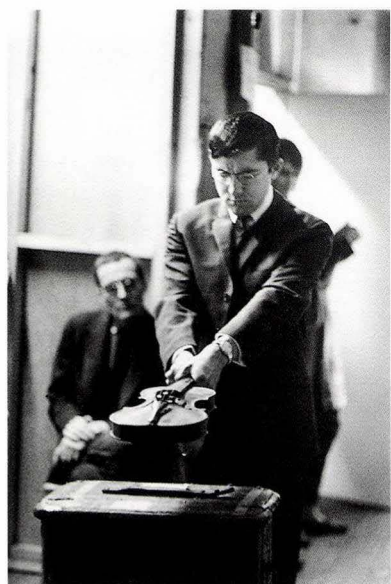
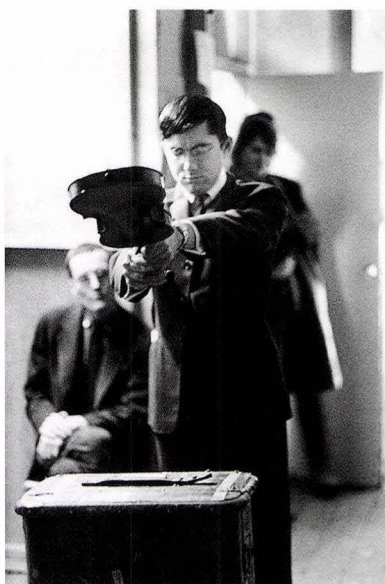


It thus occupies a strategic position in Paik's movement between object making, performance actions, audiotape compositions, engagement with the invention of technology, and the transformation of the television set.

On the margin of Paik's performances and contained in his writings on music was the role of the human body and his desire to integrate sexuality into music and performance. In his performances, he erupted with physical attacks on musical instruments and on himself. Utilizing performance to expose and explore, through subversive humor, the play of the erotic within the act and reception of performance, he also acknowledged female sexuality and the female body as means to convey an erotics of the unconscious and an erotics of the performative. For example, Paik's short scores for Alison Knowles, such as *Serenade for Alison* (1962), featured the performer removing different-colored panties and performing various actions with them, including "look[ing] at the audience through them."

These pieces were followed by an extraordinary and elaborate set of public spectacles created with Paik's greatest collaborator, Moorman, who inspired, sustained, and actively engaged in some of his touchstone work in video and most dramatic performances. Moorman was a central interpreter and an eminence herself in the avant-garde. Her New York Avant Garde Festivals, organized between 1963 and 1981, were a centerpiece of an expanding world of performance and avant-garde spectacle. Paik's *Opera Sextronique* (1967), a striptease performed by Moorman as she played the cello at the Filmmakers' Cinematheque in New York, led to Paik and Moorman's arrest and a scandal in the public media. As Paik wrote in the program note, "Why is sex a predominant theme in art and literature, prohibited ONLY in music?" Paik's compositions featuring Moorman also included *Variations on a Theme by Saint-Saëns* (1964), in which she climbed to the top of a large water-filled tank and submerged herself in it after playing a musical composition on the cello. In addition, they performed interpretations of the work of other composers such as Cage and La Monte Young. Moorman was a tireless performer absolutely dedicated to her art, and her life was single-mindedly given over to the performance around the world of a vast repertoire of pieces, many of which were created for her.

Paik created a remarkable body of video pieces for Moorman, and their collaborations drastically transformed the concepts of performer and interpreter. *TV Bra for Living Sculpture* (1969), which Moorman wore in performance, featured two television tubes inside Plexiglas cases taped to her breasts. *TV Bra* premiered at the Howard Wise Gallery in the exhibition *TV As a Creative Medium*, in which Moorman wore the work during her cello performances. Paik created another piece for Moorman, *TV Cello* (1971), which was composed of three cellos of varying size encased in Plexiglas. In Paik's video *Global Groove* (1973), Moorman stated that *TV Cello* was the



57. George Maciunas performing Paik's *One for Violin Solo* (1962), Fluxhall, New York, April 11, 1964.
Photos by Peter Moore/VAGA, NYC.

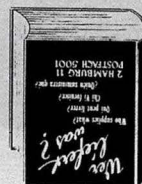
58. *Postmusic* manifesto, 1963.
Offset on paper, 12 1/8 x 8 1/2 inches
(31 x 21.7 cm). Photo by Thomas Paulus.

The longest record of music (4 days in Wagner's "Ring") is not broken for 50 years, although every record is renewed every years. I will renew this record and compose a music continuing for more than 99 years, because I think physical music is the next station because physical world is the most because it is the most

very interesting but not "baseball world series", because I can is better than cannot explain cold, why the and XX makes

because after absurd music, absurd world, logical world, -cause the FLUXUS as interesting

explain perhaps Peter Tschaikows- why the sun is warm, Everest is high, why MM's bosom was large, why XY makes a boy



-music is as the

why Glenn Miller -ky, but and the ice is

Sonntagszeitung mit 702 Seiten
NEW YORK 7. April (dpa). Die Sonntags-
ausgabe der "New York Times" die erste Peter-
tagnummer nach dem Ende des New Yorker
Zeitungstrecks hat alle Rekorde geschlagen.
Die Ausgabe wog 2,28 Kilogramm und umfalte
19 Teile sowie eine illustrierte mit zusammen
702 Seiten.

Todesurteil für Wohnungs-
MOSKAU 7. April (UPI). F
hat den früheren Leiter
Bezirk Kiew, Kuts, teil

Why is it music?
because it is not "hot music".
How can I define
"What is not music",
when no one in the world can define,
"What is music"?
please, read the german series on
music aesthetics speculating
on the definition of music,
such as:
Ambros, Hausegger, Hanslick,
Kant, Hegel, Mersmann, Moser
Pfrogner, F. Gatz etc.
a study of german idiology?



Fly weight composer (HIGGINS)
Feather weight composer (WEBERN)
works with seconds.
Light weight composer (BEETHOVEN)
works with minutes.
Middle weight composer (BACH)
works with ten minutes.
Light heavy weight
composer (WAGNER)
works with hours.
Heavy weight
composer (N.J. PAIK)
works with days.

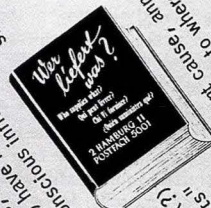


But the essence of
musical form, and
time-flow, -
that is - the proportion of
reminiscence and
expectation - is
common among
all these units

days,
weeks,
YEARS,
CENTURIES,
Mega - Years

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THE MONTHLY REVIEW of the UNIVERSITY for Avant-Garde
Edited by NAM JUNE PAIK - FLUXUS A. Publication
To the subscriber of
the Monthly Review
of the University for
Avant-Garde Hindulism
sometimes comes something by
mail, once, or twice, or thrice,
you will find a tiny 1 cent coin
in a white envelope, or you will be
attacked by the bleeding dog's cadaver
via express package... or you will be
frightened by a night-telegramme, saying:
"good night, Helene!"



The post has been
used for art (as Brecht
especially inrecht B. Brecht
by G. Caspari and
D. Higgins, which might
(or should) have had more
the sub-conscious influence to
such a
ideal

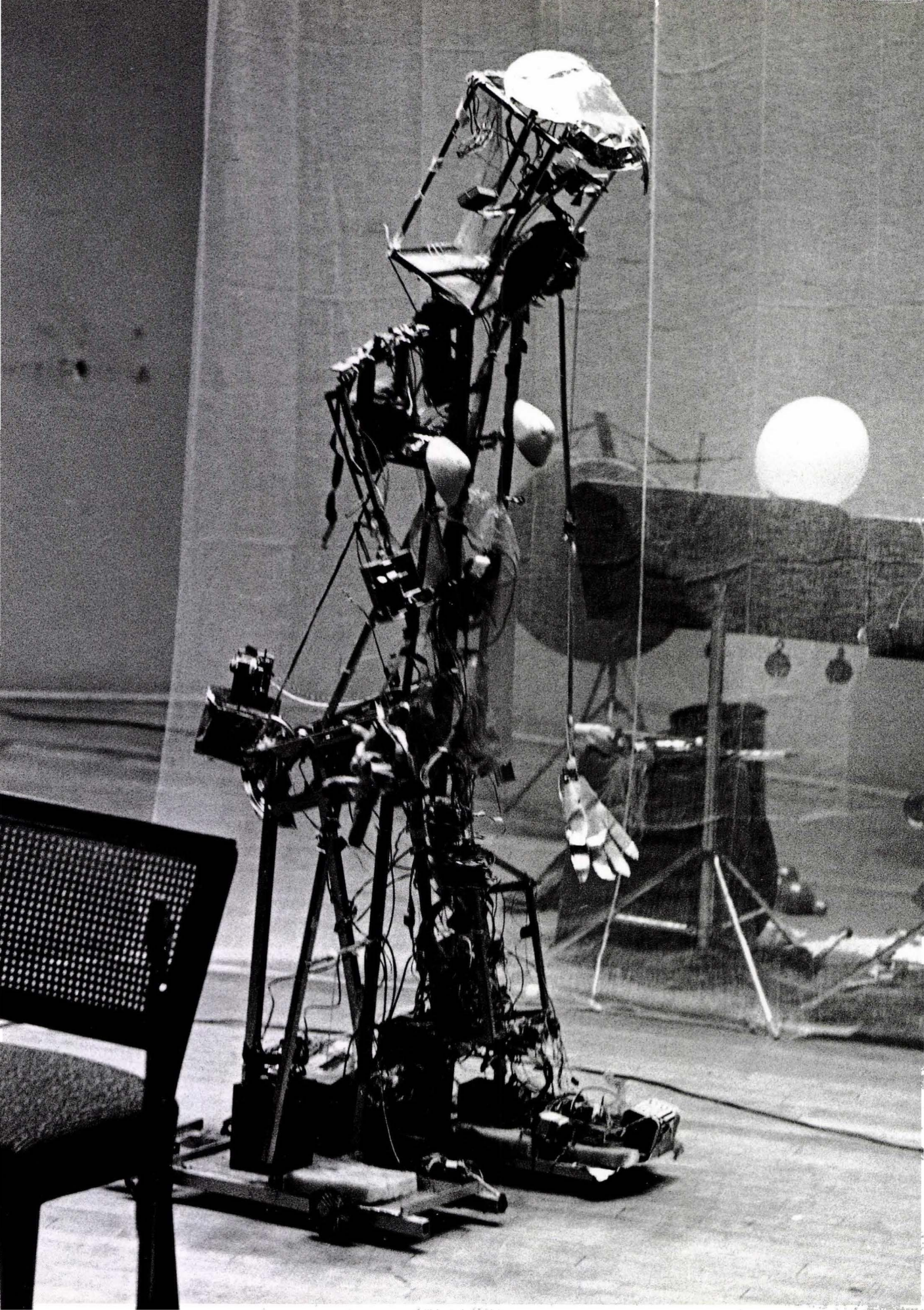


John Cage cut in
1963, or
Cortisone bottle of
G. Maciunas, or
arm-pit hair of a
chicagoan negro prostitute
etc.



Wir liefern Musik,
that is, the genuine water from Dunkerque
in organic glass bottle,
the red earth from Auschwitz in an
un-breakable polyethylene
tube, or dirty nails of
John Cage cut in
1963, or
Cortisone bottle of
G. Maciunas, or
arm-pit hair of a
chicagoan negro prostitute
etc.

wer liefert was?
who supplies what?
qui peut livrer quoi?
As Spiegler, Co. in Chicago
FLUXUS macht es möglich

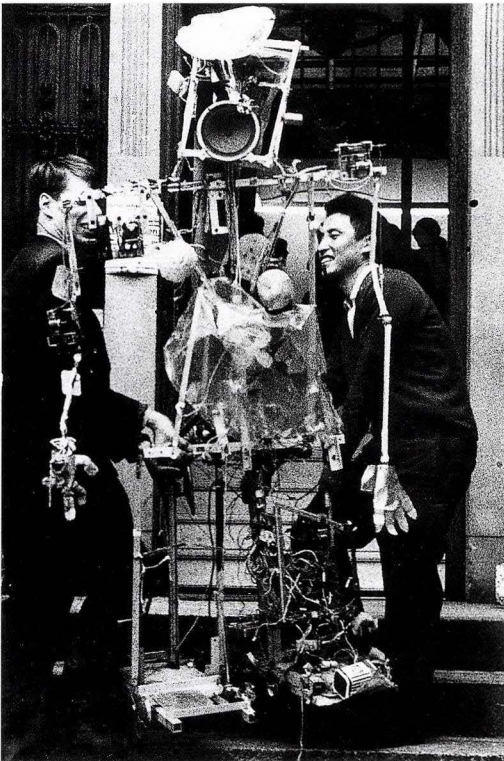




60. Paik and Charlotte Moorman with *Robot K-456* in Paik's Lispenard Street studio, August 17, 1964. Photo by Peter Moore/VAGA, NYC.

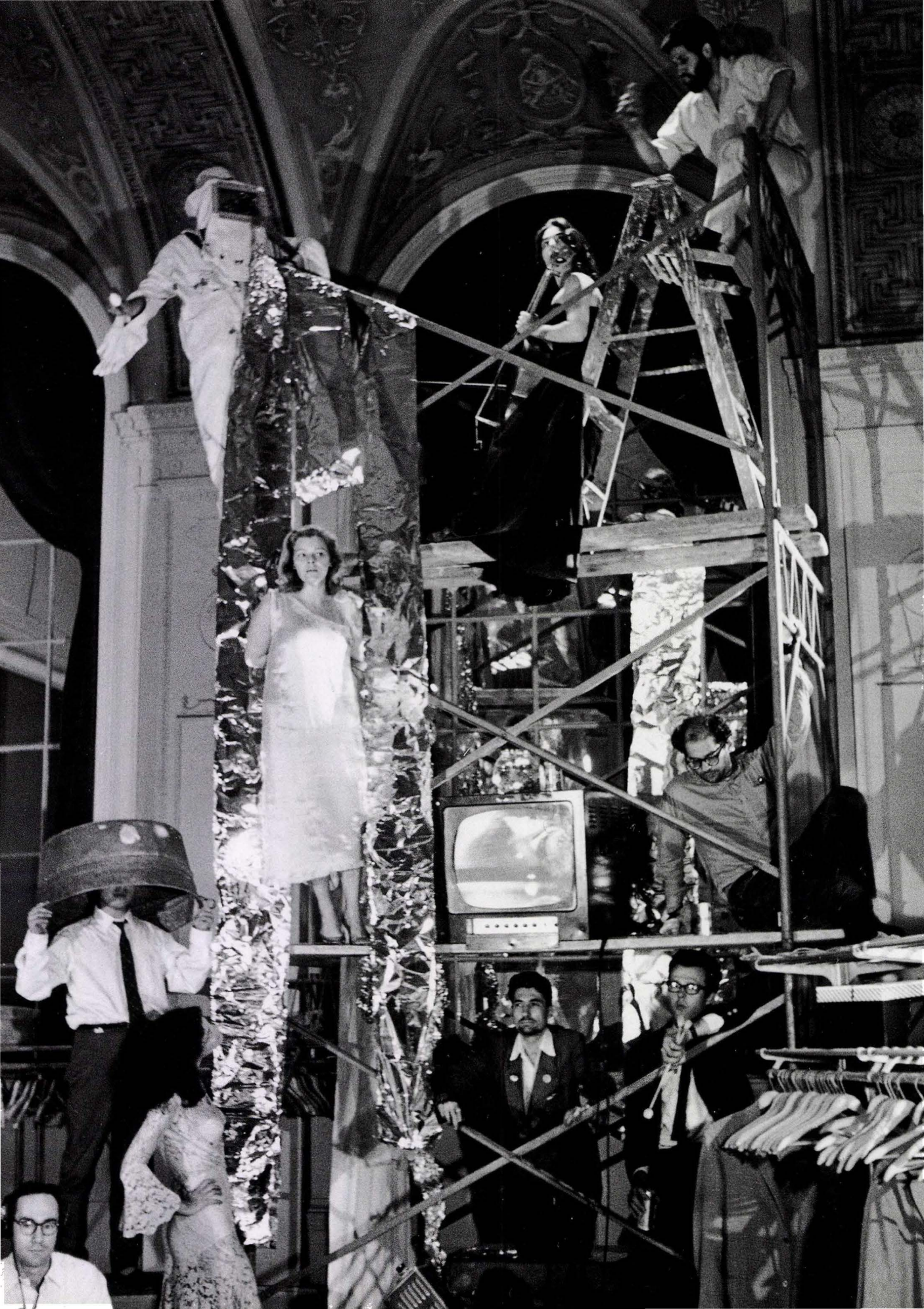


61. *Robot K-456* (1964) in *Robot Opera* (1964), performed in front of Judson Hall as part of the 2nd Annual New York Avant Garde Festival, New York, August 31, 1964. Photo by Peter Moore/VAGA, NYC.



62. Paik with *Robot K-456* (1964) performing in *24 Stunden*, Galerie Parnass, Wuppertal, June 5, 1965. Photo by Ute Klopheus.

59. *Robot K-456* (1964) in *Robot Opera* (1964), performed as part of the 2nd Annual New York Avant Garde Festival, Judson Hall, New York, August 31, 1964. Electronic components, wood, wire, and foam rubber; height approximately 73 inches (185 cm). Flick Collection, Galerie Hauser & Wirth, Zurich. Photo by Peter Moore/VAGA, NYC.





64. Charlotte Moorman in Karlheinz Stockhausen's *Originale* (1961), performed as part of the 2nd Annual New York Avant Garde Festival, Judson Hall, New York, September 13, 1964. Photo by Peter Moore/VAGA, NYC.



FACING PAGE: 63. Members of the cast of Karlheinz Stockhausen's *Originale* (1961), performed as part of the 2nd Annual New York Avant Garde Festival, Judson Hall, New York, August 21, 1964. Photo by Peter Moore/VAGA, NYC.

65. *Simple* (1961), performed as part of Karlheinz Stockhausen's *Originale* (1961), 2nd Annual New York Avant Garde Festival, Judson Hall, New York, September 8, 1964. Photos by Peter Moore/VAGA, NYC.

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TAKEHISA KOSUGI "Organic Music"
YALKUT - PAIK "Cinema Metaphysique"
NAM JUNE PAIK "Variations on a Theme by Saint Saens"

masque design - ELY RAMAN
gen. assistance - BOB DUNHAM
photography - PETER MOORE

After three emancipations in 20th century music, (serial-indeterministic, actional)....
I have found that there is still one more chain to lose.... that is

PRE-FREUDIAN HYPOCRISY

Why is sex a predominant theme in art and literature prohibited ONLY in music?
How long can New Music afford to be sixty years behind the times and still claim to be a serious art?

The purge of sex under the excuse of being "serious" exactly undermines the so-called "seriousness" of music as a classical art, ranking with literature and painting.

Music history needs its D.H. Lawrence its Sigmund Freud.



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by invitation only



Man's Vengeance on Women — page 7

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Vol. XII, No. 18 • New York, N. Y. • Thursday, February 16, 1967



A PEACEMAKER DIES AT 82

A. J. Muste: A Private Peace

by Stephanie Harrington

A. J. Muste was scheduled to speak at a meeting of Community Church on Monday night to launch the Spring Mobilization Committee to End the War in Vietnam. But it was one meeting the 82-year-old dean of American pacifists couldn't make. He had died of a heart attack on Saturday afternoon.

He died and yet nobody would quite admit it. Nobody could quite admit it. The meeting went on without him. And yet it went on with him. A. J. Muste, said David Dellinger, the editor of *Liberty* and chairman of the meeting, had been with them at many meetings at Community Church and he was with them at that too. His image was there.

A MEMORIAL for A. J. Muste will be held at the Riverside Methodist House, at Rutherford Place, off 12th Street, between Second and Third Avenues, on Monday February 20, at 2 p.m. A tribute has also been arranged to be held at Manhattan Center on Sunday, February 19, at 2 p.m.

picture of the man, the man who had been credited that afternoon, looked out at the hundreds of people who were to have heard his speech, looked at them from between two speakers of peace. A little to the left of Muste was a bust of Albert Einstein.

Muste, who, at the age of 82 had gone to Saigon and then to Hanoi to personally deliver his messages of peace, who was one of the three clergymen who returned from North Vietnam with the Civil War's extraordinary posthumous institution to Lyndon Johnson himself to visit Hanoi to discuss peace, died quietly in a hospital at 826 Anthony Avenue in the middle of a conversation with a fellow pacifist.

"It was typical of A. J.," Dellinger said, "to have lived 82 years and not wanted to leave even up to the very last day." Muste's last work had been an active one, as had all his work, and years, and only once or twice was he interrupted by pain in his side and back. Muste had never had a heart condition, but on Saturday the doctor decided to put him in the hospital as a

On Housing

On Tuesday, February 21, at 8 p.m., a discussion entitled "Operation Open City" will be presented at the Community Church, 49 East 20th Street. Ellen Lee, associate director of the Operation Open City of the New York Urban League will lead a panel discussion by Negro families, who moved throughout the city as a result of the fair housing program's work. All the families participating encountered discrimination despite city and state housing laws and had to file complaints with City or State Housing Rights Commissions. Attention to the discussion is free.

prevention. But there are few effective precautions for men who live at home.

At the meeting Monday night, the Reverend Donald Harrington of Community Church described Muste as the man who was "more like Mahatma Gandhi than any other single American." He said that some quiet, very fragile that always left one wondering how it would contain so much and so much of a spirit. He had that same confidence and closeness to the people and could, once they were alone, even if they themselves didn't know what they were. He was a minister whose people was the neighborhood and whose church was the city streets.

When Harrington had finished, Dellinger tried to find himself and his audience by saying that they weren't going to talk the whole evening about A. J. Muste, because if we spent the whole evening talking about him, when I got to my office at 5 Broadway Street tomorrow the telegram would have said, "What did you waste that evening for when you should have been talking about how to get peace?"

Dellinger then went on to say that the next speaker, who had been scheduled before Muste died, had said, when she heard what had happened, that she could not speak. She wanted to, but she could not. But in the end, she could not refuse. She was a stocky, dark-skinned woman. Her name was Grace Jones Newman. Her brother, Dennis Moore, was one of the first five people who landed in the stockade for refusing to fight in Vietnam. She was one of four Americans who were recently visited by the Vietnamese.

Of the people on the platform, she probably knew Moore the best. And yet she could not have loved him more. Mrs. Moore was the heart of the gathering that night. She told the gathering that she had not known Muste long. But she said, her voice breaking, "I loved that man!" And then, very briefly and in the past, she said

Continued on page 21



THE LADY OF THE SOLOWS is Charlotte Moorman who was escorted from her interrupted solo concert to the station house by the police. For more of Miss Moorman, see pages 16 and 25.

Runnin' Scared

by Jack Newfield

A STORY OF NATIONAL IMPACT may be brewing in Texas. Liberal — by Texas standards — Senator Ralph Yarborough is seriously thinking of running against third-term conservative Governor John Connally in the 1968 Democratic gubernatorial primary. Each man hates the other with a personal passion uncommon among political pigs. Each heads rival factions within the state party. Yarborough is moving towards RFK. Connally is a long-time political intimate of LBJ and is the man who nominated him at the 1960 Presidential convention. Actually Connally is much closer to the heart of the right-wing big-minded Democratic establishment than Johnson. Yarborough can comfortably make the try because his Senate term does not expire until 1970, so even if he loses — and the odds are, he will — he won't be out of a job. Should he win, then LBJ could suddenly discover that half his home base had eroded, and RFK might find that he has a dramatic bundle of Texas votes to take to the convention. However, it will be Yarborough's problem — if he runs — to avoid being stigmatized as a Trojan Horse for RFK.

HILTON GALANHEUX, the fiery integration leader, is up for a big post in the Lindsay war on poverty. . . . PRESS AND TV reports that last week's face-to-face meeting between the President and Robert F. Kennedy was "friendly" and constituted a "reconciliation" are untrue. The meeting was tense and raucous, and broke off on a hostile note. . . . TEXAS BOULETS to Congress are pledged to vote against LBJ's supplemental appropriation for the Vietnam war, which is due to come up for approval in two weeks. Last year only four House members voted against it. Among new voters are Wisconsin's highly respected Robert Kaufman and Ron Rosenbaum of New York's Queens delegation, a man often under-estimated. . . . HAWAIIAN philanthropist Frederick Dickman will run as a "reformer" against hawkish incumbent Congressman John Henry in Brooklyn in next spring's Democratic primary. He

Continued on page 2

67. Village Voice coverage of Charlotte Moorman's arrest after her performance of *Opera Sextronique* at Filmmakers' Cinematheque, New York, February 9, 1967. Photo by Fred MacDarragh.



68. Charlotte Moorman's arrest after her performance of *Opera Sextronique* at Filmmakers' Cinematheque, New York, February 9, 1967. Photo by Peter Moore/VAGA, NYC.

66. Poster for *Opera Sextronique* (1967), performed at Filmmakers' Cinematheque, New York, February 9, 1967. Offset on paper. 12 3/4 x 8 inches (32.4 x 20.3 cm). Photo by Günter Knop.



69. Paik performing *Fluxus Sonata* (1973) at Anthology Film Archives, New York, May 5, 1975. Photo by Peter Moore/VAGA, NYC.



70. Paik performing *Violin To Be Dragged on the Street* (1961) as part of the 12th Annual New York Avant Garde Festival, Gateway National Recreation Area, Floyd Bennett Field, Brooklyn, New York, September 27, 1975. Photo by Peter Moore/VAGA, NYC.

“first advance in the cello since 1600.” As with *TV Bra*, the monitors in *TV Cello* showed videotape, live closed-circuit video or television, or alternately were linked to strings of the cello to create an interaction between images and electronic sounds. Paik also created *TV Glasses* (1971), a piece in which small televisions were attached to eyeglass frames worn by Moorman.

The strength of these pieces resulted from Moorman’s charismatic presence and her ability, with wit, straightfaced humor, and seriousness to incorporate Paik’s transformed televisions and technology into her performances, giving his pieces added expressive power. Through this artistic process, Moorman contributed to one of the distinctive features of Paik’s video sculptures: his ability to humanize and make accessible the medium identified with mass entertainment, otherwise inaccessible as a tool for individual understanding and creative use. By remaking the television into an everyday personal and performative item, he brought technology to a human scale and form of expression. Similarly, these pieces reflected the deep and abiding understanding, affection, and trust that Paik and Moorman felt for one another. Throughout the world, the two collaborated on extravaganzas of public performance and display. Their understanding of each other and the determination and strength of their personalities and characters created a strong but positive tension and love between them. They relied upon each other and were able to realize their great public personas through their relationship.

Paik’s fascination with the female body, his eroticization of music, his desire to manipulate the body of the performer, including his own, and finally his desire to engage in and envelop the act of performance as a sexual act—however it may be veiled or metamorphosed—could only be fully realized with Moorman. After her death following a long fight with cancer, his use of female performers in projects lacked the depth and abiding reality of their partnership. Moorman’s ability to convey concentration and seriousness in all performances, and to extol and celebrate the transgressive idea of the avant-garde, made her accomplishment unique. Her total dedication to her art, as exemplified by the creation of the Avant Garde Festivals, spoke to a consummate belief in herself and her circle of artists. Hers was an accomplishment that has never been duplicated.

The real issue implied in “Art and Technology” is not to make another scientific toy, but how to *humanize* the technology and the electronic medium, which is progressing rapidly . . . *TV Brassiere for Living Sculpture* (Charlotte Moorman) is also one sharp example to humanize electronics . . . and technology. By using TV as bra . . . the most intimate belonging of human being, we will demonstrate the human use of technology, and also stimulate viewers NOT for something mean but stimulate their phantasy to look for the new, imaginative and humanistic ways of using our technology.¹⁰

—Paik, 1969



71. Paik improvising during a performance of his *Mixed Media Opera* (1968) at Town Hall, New York, June 10, 1968. Photo by Peter Moore/VAGA, NYC.

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OR CARNEGIE RECITAL HALL BOX OFFICE BEFORE CONCERT

PROGRAM

GEORGE BRECHT: 3 LAMP EVENTS. EMMETT WILLIAMS: COUNTING SONGS. LA MONTE YOUNG: COMPOSITION NUMBER 13, 1960. JAMES TENNEY: CHAMBER MUSIC-PRELUDE. GEORGE BRECHT: PIANO PIECE 1962 AND DIRECTION (SIMULTANEOUS PERFORMANCE) ALISON KNOWLES: CHILD ART PIECE. GYÖRGY LIGETI: TROIS BAGATELLES. VYTAUTAS LANDSBERGIS: YELLOW PIECE. MA-CHU: PIANO PIECE NO. 12 FOR NJP. CONGO: QUARTET DICK HIGGINS: CONSTELLATION NO. 4 FOR ORCHESTRA. TAKEHISA KOSUGI: ORGANIC MUSIC. ROBERT WATTS: SOLO FOR FRENCH HORN. DICK HIGGINS: MUSIC FOR STRINGED INSTRUMENTS. JAMES TENNEY: CHAMBER MUSIC-INTERLUDE. AYO: RAINBOW FOR WIND ORCHESTRA. GEORGE BRECHT: CONCERT FOR ORCHESTRA AND SYMPHONY NO. 2. TOSHI ICHIYANAGI 新作. JOE JONES: MECHANICAL ORCHESTRA. ROBERT WATTS: EVENT 13. OLIVETTI ADDING MACHINE: IN MEMORIAM TO ADRIANO OLIVETTI. GEORGE BRECHT: 12 SOLOS FOR STRINGED INSTRUMENTS. JOE JONES: PIECE FOR WIND ORCHESTRA. NAM JUNE PAIK: ONE FOR VIOLIN SOLO. CHIEKO SHIOMI: FALLING EVENT. JAMES TENNEY: CHAMBER MUSIC-POSTLUDE. PHILIP CORNER: 4TH. FINALE. G. BRECHT: WORD EVENT.

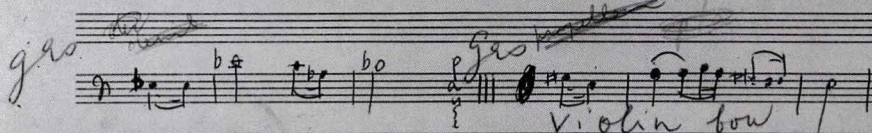
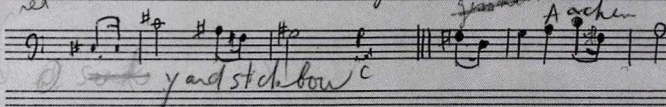
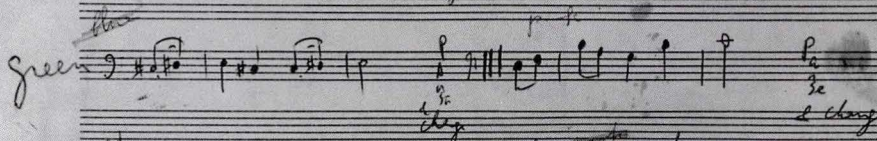
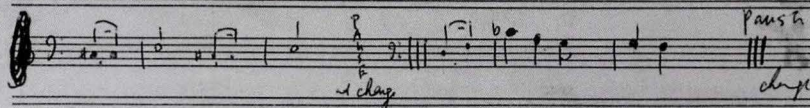
come out
tape hearing 3 minutes
un

Opera No. 2

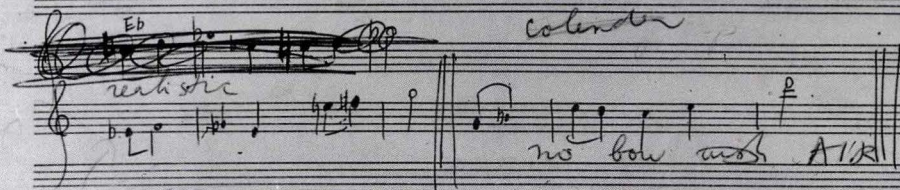
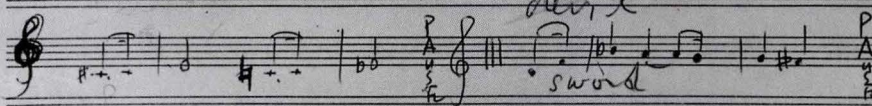
Nam June Pajie

[ap] (no mask)

green singless



gas military cap military cap + glasses







75. Charlotte Moorman performing Paik's *Concerto for TV Cello and Videotapes* (1971) at Galeria Bonino, New York, November 23, 1971. Photo by Peter Moore/VAGA, NYC.



76. Charlotte Moorman in Paik's *Action Music*, performed as part of the 3rd Annual New York Avant Garde Festival, Judson Hall, New York, August 25, 1965. Photo by Peter Moore/VAGA, NYC.

74. Charlotte Moorman performing Paik's *Cello Sonata No. 1 for Adults Only* (1964) at 2nd Annual New York Avant Garde Festival, August 30, 1964. Photo by Peter Moore/VAGA, NYC.



77. Paik and Charlotte Moorman performing their interpretation of John Cage's *26'1.1499" for a String Player* (1955) at Town Hall, New York, June 10, 1968. Photo by Peter Moore/VAGA, NYC.



78. Paik and Charlotte Moorman performing Paik's *Variations on a Theme by Saint Saëns* (1964) as part of Paik's *Action Music*, 3rd Annual New York Avant Garde Festival, Judson Hall, New York, August 25, 1965. Photo by Peter Moore/VAGA, NYC.

FACING PAGE: 79. Paik and Charlotte Moorman performing their interpretation of John Cage's *26'1.1499" for a String Player* (1955) at Café au Go Go, New York, October 4, 1965. Photo by Peter Moore/VAGA, NYC.

TV Bra for Living Sculpture, *TV Glasses*, and the celebrated *TV Cello* transformed Moorman's body into a television body. Paik employed large and small televisions to fabricate these varied sculptures, wittily playing with metaphorical tropes as the televisions became a "bra" and a "cello." The television sets became the elements that metaphorically extended the television as a container of moving images, often from off-air television, as well as for his own image processed videotapes. These works are examples of Paik's rhetorical deployment of metaphor, in which he created something new out of the television in order to play with the meaning of its referent. Video installations ranging from *TV Garden* (1974) to *TV Chair* (1968) embrace this strategy, which would take on another form of expression in the pieces produced by Paik during the 1980s and 1990s through the Carl Solway Gallery in Cincinnati, where many of his installations and sculptures during this period were fabricated.¹¹

Whether through performance or video, the ideas of process and change over time were integral to Paik's work. His work embodied a sense of hand fabrication, of things that would break down and require repair in the process of the concert/performance. These handcrafted objects, with their own poetics of wires, video decks, and monitors, conveyed the quality of the artist creating a new sense of himself through the materials of new media. Although Paik's performances went through a number of variations, beginning with strategies of sampling music fragments from records and then smashing the disks in scratch-music performances such as *Fluxus Sonata* (1973), they were linked by his fascination with the violence and violation of the image in the action music performances and imaginary scores. His collaborations with Moorman spoke to Paik's debt to performance, to the body as an instrument and object of desire, and to video as a malleable medium that became an art form.





80. Paik with Charlotte Moorman wearing *TV Bra*
for *Living Sculpture* (1969), Galeria Bonino, New York,
May 13, 1969. Photo by Peter Moore/VAGA, NYC.



81. Paik and Charlotte Moorman recording their interpretation of John Cage's *26'1.1499" for a String Player* (1955) at WNET/Thirteen, New York, May 27, 1971. Portions of this recording were later incorporated into *Global Groove* (1973). Photo by Peter Moore/VAGA, NYC.



82. Paik and Charlotte Moorman recording a performance at WNET/Thirteen, New York, May 27, 1971. Portions of this recording were later incorporated into *Global Groove* (1973). Photo by Peter Moore/VAGA, NYC.



83. Paik in *Nine Minutes*, live satellite broadcast on the occasion of the opening of *Documenta 6*, Kassel, June 24, 1977. Photo by Friedrich Rosenstiel.

From London

"BEGINNER"

STUDIO-RECORDINGS-PRESS
O. WALTER ZIMMERMANN
GOTTESWEG 52 D-51001 S
TELEFON: 0221/3602279
22.6.80

21.10.1980
1.7.1980
303737
Kontenbezüge

Konzert: NAM JUN PAIK "ZZITLUPE" 61-80 Musik der Zeit 9/80

Vorwort: Herr Herzogenrath

- 1) "TV Cello" Nam Jun Paik
Charlotte Moorman (Foyer)
- 2) "Piano Sonata" Nam Jun Paik (61-80)
Nam Jun Paik & Peter Kolb (Video performance) 10'
- 3) "Springen" Henning Christiansen (65-80)
Nam Jun Paik 20'
- 4) "Variation on a theme by Saint-Saens" Nam Jun Paik
Charlotte Moorman, Cello
Nam June Paik, Piano 7'
- 5) Sinfonie Nr. 6 (1972-80) Nam Jun Paik 15'
ad hoc Ensemble. Einstudierung: Walter Zimmermann
Dirigent: Charlotte Moorman
- 6) 26.1.1499" John Cage (1955)
Charlotte Moorman & Nam Jun Paik 15'
- 7) "Chamber" Takehisa Kosugi
Charlotte Moorman 15'
- 8) "....." Joseph Beuys 3'

"BEGINNER"

STUDIO-RECORDINGS-PRESS
O. WALTER ZIMMERMANN
GOTTESWEG 52 D-51001 S
TELEFON: 0221/3602279

5) Sinfonie Nr. 6

Licht Normal

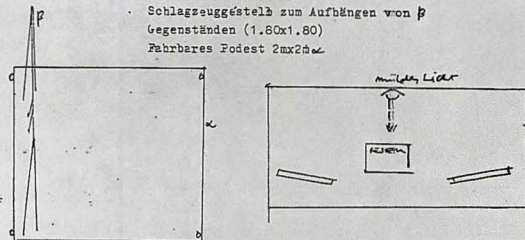
Requisiten: 7 Billig Violinen (Volksrepublik China)
zum Zersägen. 7 Holzsägen
20 x Frack

6) 26.1.1499"

Video System. (Pal) Sony 3/4" wie 2)

Requisiten: Klangmischung

Tonbandgerät, Schallplattenspieler
Contactmikro für Moorman
Elektroherd, Pfanne
Schlagszeugstiel zum Aufhängen von p
Gegenständen (1.80x1.80)
Fahrbares Podest 2mx2m



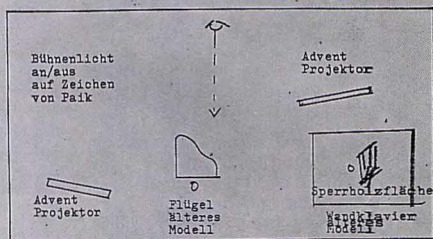
7.38 Licht und Bühne Normal

"BEGINNER"

STUDIO-RECORDINGS-PRESS
O. WALTER ZIMMERMANN
GOTTESWEG 52 D-51001 S
TELEFON: 0221/3602279

Licht

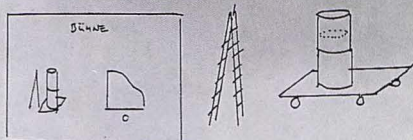
2) "Piano Sonata" Punktstrahler mit Dimmer



3) "Springen" Bühne die Gleiche

4) "Variationen..."

2 Üfässer gefüllt mit warmen Wasser (zur Hälfte)
mit Leiter für Frau Moorman
Fässer befinden sich auf einer Platte mit Rädern.
Licht aus auf Zeichen von Paik am Schluß des Stückes



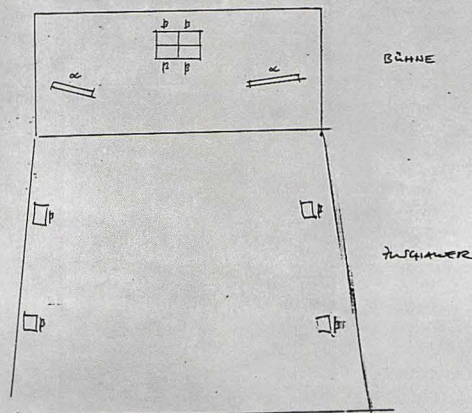
"BEGINNER"

STUDIO-RECORDINGS-PRESS
O. WALTER ZIMMERMANN
GOTTESWEG 52 D-51001 S
TELEFON: 0221/3602279

Materialien:

Video Schaltung

- 1 Farb Camera (Sony 1710 class)
nicht zu groß, sodaß man sie auf der Schulter tragen kann, mit close up zoom Linse.
- 1 Nubicon, Tibicon Schwarz/weiß Kamera mit Sischaugenlinse und close up Linse, sowie Normal Linse (kein Zoom)
- 1 Farb Schalter (Color switcher)
- 1 Stativ
- Video Schaltung (Pal system)
- 2 Advent class color video projector (Pal)
- 8 color video Monitore (Pal)





85. Paik performing in *Nine Minutes*, live satellite broadcast on the occasion of the opening of *Documenta 6*, Kassel, June 24, 1977. Photo by Friedrich Rosenstiel.

84. Annotated program/performance score for *Musik der Zeit I — Begegnung mit Korea*, Funkhaus Köln, Cologne, September 26 and 27, 1980. Charlotte Moorman Archive/Estate of Frank Pileggi, New York. Photos by Günter Knop.



Imagine an eye unruléd by man-made laws of perspective, an eye unprejudiced by compositional logic, an eye which does not respond to the name of everything but which must know each object encountered in life through an adventure in perception.¹

—Stan Brakhage, 1963

In usual compositions, we have first the approximate vision of the completed work, (the pre-imaged ideal, or "IDEA" in the sense of Plato). Then, the working process means the torturing endeavor to approach to this ideal "IDEA." But in the experimental TV, the thing is completely revised. Usually I don't, or *cannot* have any pre-imaged VISION before working. First I seek the "WAY," of which I cannot foresee where it leads to. The "WAY," , , , , that means, to study the circuit, to try various "FEED BACKS," to cut some places and feed the different waves there, to change the phase of waves, etc.²

—Paik, 1964

To contextualize the artistic development and impact of Nam June Paik, it is important to situate his treatment of video within the historical perspective of independent film and video. His pioneering role was forged within a variety of contexts to which he responded and that in turn responded to his efforts. His achievement was created out of personal strength, drive, ambition, and a charismatic ability to inspire and influence everyone around him, from artists to curators to foundation directors. He has always been a gregarious person, performing publicly and attracting attention and interest from those following the avant-garde.

86. *Zen for Film*, 1964, performed as part of New Cinema Festival I, Filmmakers' Cinematheque, New York, November 2, 1965. Photo by Peter Moore/VAGA, NYC.

The history of independent film and video is a complex set of discourses and multiple efforts, which moved in different directions and explored various formal, stylistic, and thematic issues. The actively unfolding media culture within which Paik worked first flourished through the development of innovative independent-film practices and continued alongside subsequent innovations in independent video. Film culture set examples and acted as a critical influence on video culture, which itself would grow to encompass its own diverse range of practices comprised of many different issues and concerns.

In the contemporary art world of museums, international exhibitions, galleries, and private collections, we see an increasing acceptance and recognition of the work of artists who employ media, whether it is film, video, or the latest multimedia technologies. At the same time, the history forged by pioneering media artists is ignored by or simply unknown to later generations of artists, critics, curators, and gallery owners. The rush to introduce “new” work into today’s art-world economy has erased this history and the work that was done in the past. My text touches upon independent-film and independent-video history, identifying how it provided a context for Paik’s many accomplishments. Certain aspects of his creative output have often been overshadowed by others, and my aim is to address the balance within his career in order to restore Paik’s achievement to its full power and brilliance.

There are a number of factors that have contributed to the interest of a new generation of artists in video as installation art. Many of the artists who worked with film and video during the 1960s and 1970s taught in art schools in order to earn a living, and many still do. They created a pedagogical space—an open environment of inquiry in different media and installation art—in which the acceptance of video as an artist’s tool was recognized and encouraged. Their understanding of media and materials, following up on the art movements of the 1960s, greatly influenced their students. It is ironic that, in some cases, the younger generation of artists receives more attention from the art world now than their teachers did in the past or do now.

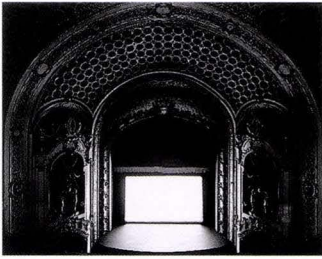
Other factors are less specific to the art world and point to the expanded presence of film and television through the increasing availability of cable and satellite programming, videotape rentals, video games, CD-ROMs, DVDs, and the internet. Artists who look to engage media that speak to the visual culture have now grown up interacting with the moving image as a conduit to be programmed and engaged. Today’s television is not the passive conduit of the old network television, but rather a multimedia environment that a new generation is familiar with at home, school, and work. Popular culture and the narratives of commercial television and motion pictures form points of reference for young people and define their understanding of media. Private and public spaces are being trans-

formed by expanding commercial media. The opportunity to introduce websites, television, video, and film into an expansive media-art culture is compelling. However, the expressions of media artists often refer to popular culture as they argue their resistance to mainstream media. This approach is a reaction to a more general syndrome in which a segment of today's commercial, Hollywood cinema is portrayed as "independent" and "alternative." In this way, genuine alternative culture is coopted by consumer culture.

A fundamental issue within the changing global economies of cultural production and reception is the ease of producing, transmitting, and receiving the moving image. As film—in the arenas of production and exhibition—increasingly becomes an electronic and digital medium, the expanded representation and role of the moving image is leading to the erasure of media specificity. The various forms of media, from motion pictures, broadcast television, and videotapes to CD-ROMs and websites, define emerging discourses. The goals of artists and the knowledge and understanding they have of the history of the media arts will determine the ways in which media will be employed and transformed into new modes of expression.

The pervasive presence of a professionalized mass-entertainment industry subsidized by the marketplace has been sustained by the critical press and popular accounts of the movies and television. These mainstream outlets have fashioned master-narrative histories that conceive of genres, styles of production, and presentation technologies within the confines of an evolving mastery of the medium. And these histories, which embed the formation of classical cinema within the entertainment industry's self-serving rhetoric, are powerful presences in the understanding of film as an art form. The television industry has also determined how the electronic medium functions as both information and entertainment, and how this history is commonly understood.

Alongside the oft-told tale of the Hollywood dream factory another history has existed that positions the individual filmmaker as an artist in dialogue with the visual and performing arts. Experimental genres, innovative narratives, animated films, and abstract meditations are realized by the artist as an individual or within a collective or community of artists. The term "avant-garde film" self-consciously places this work alongside other Modernist movements, such as Cubism, Expressionism, Dadaism, Surrealism, Constructivism, and Futurism, each of which included artists who worked in film as well as the "fine" visual arts. A paradigmatic example is Luis Buñuel and Salvador Dalí's collaboration *Un Chien andalou* (1929). At the beginning of this defining Surrealist film, a man steps onto a balcony, where he sharpens a straight razor while gazing at the moon, followed by a close-up shot of the clouds cutting across the moon. In the next shot, a woman faces the camera while a man comes from behind, drawing a blade across



87. Hiroshi Sugimoto, *State Theatre, Sydney*, 1997. Black-and-white photograph, 20 x 24 inches (50.8 x 61 cm). Edition of 25.



88. View of Hollywood movie studio, mid-twentieth century.

her eyeball, appearing to slit it open. In all of its irrational ferocity, this image exposes the power of the narrative logic of film language and how it can be subverted to create a shocking and unsettling image that appears real but is entirely a fiction.

As the Surrealists did in their cinematic explorations, the avant-garde filmmaker sought to break the barriers and protocols of filmmaking—through noncharacter animation and abstraction, as well as through music and image compositions—to expose its illusions and fabrications. This cinema experimented with the possibilities of an imaginary freed from the confines of narrative exposition, the deterministic logic of editing and camera movements, and the economics of the box office.

In America, beginning in the 1940s, the example of the European avant-gardes informed and then transformed a new cinema, also termed “avant-garde.”³ The global history of the moving image and its importance to Paik cannot be denied; however, after his move in 1964 to the United States, the history of the American avant-garde specifically became increasingly relevant to his work and to video art history. Maya Deren’s *Meshes of the Afternoon* (1943) is a seminal work that established a position for American avant-garde film in relation to the European cinema of Surrealism and such figures as Jean Cocteau. Deren, who lived within a community of painters, poets, and dancers, drew ideas from her wide-ranging interests, from film and dance to the exploration of spiritualism and the ethnographic pursuit of culture and experience. Her cinema deals with bodily movement and the world of the unconscious. As the protagonist in *Meshes of the Afternoon*, Deren shifts cognitive points of view, with the camera framing the subject and the editing creating a disjunctive state of consciousness that explores the perceptual field of the dream experience. In an oft-cited shot, she presses against the glass of a window, visually alluding to her creative effort to break past the surface of the camera lens and the screen itself. Through an exploration of an inner psychological sense of being, Deren sought to release her cinema from the constraints of the codes and production values of the dominant cinema. She sought to inscribe the film with the “feeling which human beings experience about an incident rather than the incident” itself.⁴ Thus, a cinema was created that drew from the artist’s self and engaged a community of ideas and feelings, giving expression and substance to a new aesthetic discourse through a film language that drew from the past and remained open to the future. Deren exemplifies the defining role that artists sought to bring to the art of film. She treated film as a poetic expression that could expand upon, enhance, and ultimately transform the visual through the shifting of the edited point of view.

The film culture that emerged in the United States from the 1940s to the 1970s involved a large and complex set of economic, political, and cultural forces, as well as technological



89. Luis Buñuel and Salvador Dalí, *Un Chien andalou*, 1929.
16-mm film, 16 minutes, black-and-white, silent.

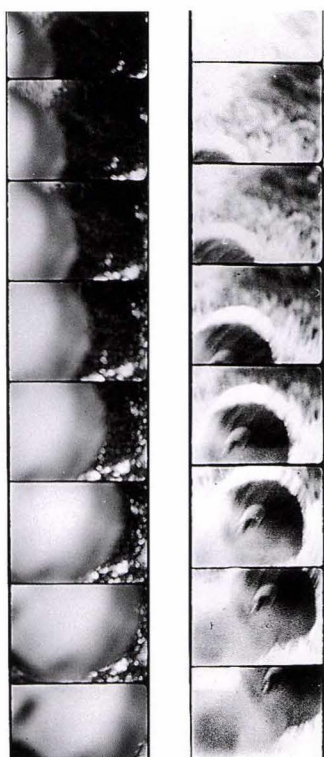


developments.⁵ The independent-film community responded to the technology and capital required for filmmaking with efforts to reduce costs through alternative sources of support and opportunity. Collaboration and sacrifice for a common goal were maintained by a belief in the true possibilities of film as a creative medium and form of cultural expression. Although film costs could be considerable—even with more modest independent productions—-independent filmmakers preferred to struggle outside of the film industry rather than create a standardized commercial product.

The economics of filmmaking, of course, were not always the determining factor in the nature of the work the artist created. One could be a Stan Brakhage working alone with his camera, a Harry Smith painting directly on film strip, or an independent narrative or documentary filmmaker, from Shirley Clarke to Richard (Ricky) Leacock, who might need larger capital resources. However, all shared a passionate belief in the power of film and the creative ideas of the independent filmmaker as an artist. The development of 16-mm and 8-mm film stocks, portable cameras, and sound systems allowed for mobility and a reduced financial burden. This burden was further sustained by an emerging film culture that was locally maintained and internationally empowered, driven by an ideology that sought to redirect film as an art practice that could continually reconfigure the potentials of the cinematic experience. On the margins of popular culture and away from its dramas, film artists sustained a belief in the power of the medium to realize a world view that would mirror an alternative economy of living and expression.

Living in New York, Jonas Mekas, Lithuanian-born poet in exile, has been, since the 1950s, the principal figure in international alternative cinema, a cinema embodying an ideological poetics of freedom and a sustaining economy of support.⁶ In fact, Mekas was the sponsor for Paik's first United States tourist visa. With ties to his fellow expatriate George Maciunas, founder of Fluxus, Mekas moved within the changing art, performance, and film cultures of the late 1950s through the early 1970s. (Notably, this was also the period during which Paik established his position as an artist.) In 1955, Mekas established *Film Culture*, the leading journal and manifesto of avant-garde film, and, from 1958 to 1975, published weekly columns in the *Village Voice* that were an impassioned diary of protest against commercial culture and a celebration of the poetics of film. Mekas played a key role in the New American Cinema movement, which sought alternative feature-film production and distribution strategies, and in 1962 helped to establish the Filmmakers' Cooperative, which created an open distribution program for international independent filmmakers. Mekas's prominent role in presentational initiatives included programming at the Filmmakers Festival and the Charles Theater in the early 1960s, as well as the establishment in 1970 of Anthology

90. Maya Deren in collaboration with Alexander Hammid, *Meshes of the Afternoon*, 1943. 16-mm film, 45 minutes, black-and-white, music by Teiji Ito added in 1959.



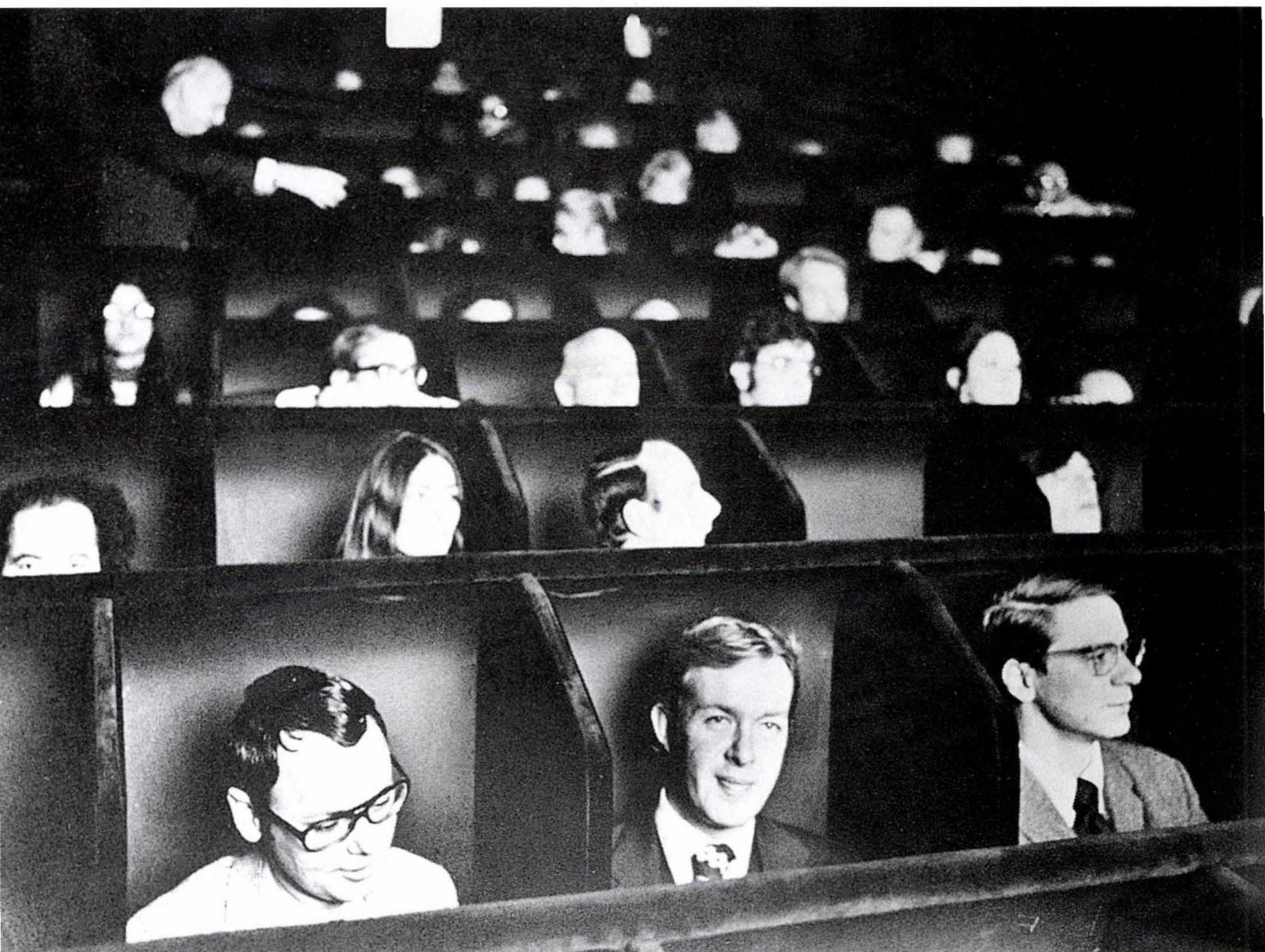
91. Stan Brakhage, *Anticipation of the Night*, 1958. 16-mm film, 42 minutes, color, silent.

Film Archives, which maintained a film program that sought to create an alternative canon for film history as well as open, democratic screenings of contemporary and untested work.

Mekas and Anthology Film Archives formed a critical bridge to the emerging practices of video. Anthology Film Archives later developed as an important resource for video artists, and the video programs organized by Anthology's first video curator, Shigeko Kubota, from 1974 to 1979 became a vital outlet for artists and ideas. In his *Village Voice* column, Mekas wrote on Paik. He responded to Paik's anti-art films and noted, "I realized . . . when I watched Nam June Paik's evening [at the Filmmakers' Cinematheque] . . . his art, like the art of LaMonte Young, or that of Stan Brakhage, or Gregory Markopoulos, or Jack Smith, or even (no doubt about it) Andy Warhol, is governed by the same thousand year old aesthetic laws and can be analyzed and experienced like any other classical work of art."⁷ In describing *Zen for Film* (1964), which was screened as part of a program of films by Paik, Peter Kubelka, and Maciunas, Mekas noted that Paik "did away with the image itself, where the light becomes the image." He saw Paik as an integral part of the film culture in which Fluxus films were allied to the works of other key film artists of the time. Maciunas was also an active supporter of Paik, collaborating on actions and maintaining correspondence with him.

Throughout this history, the independent cinema privileged a radical poetics located in the Modernist paradigm of artists' films as activist texts that would destabilize the authority of the capitalized model of film production and distribution and would also be free from the constraints of art history and the institutions of the culture industry. Mobilized under various banners and polemics (including the New American Cinema, underground, experimental, alternative, avant-garde, agit-prop, new documentary, new narrative, expanded cinema, and personal cinema), the independent cinema sought to establish a viable means to distribute, exhibit, and represent the work of artists from around the world. It took on many forms that responded to issues within literature, poetics, visual art, installation, performance, and music. Further, the independent cinema located itself within the politics and debates of the time.

A central figure in the history of independent film is Brakhage, whose writings in *Metaphors on Vision* (1963) proclaimed a visionary cinema: "Imagine an eye unrul[ed] by manmade laws of perspective, an eye unprejudiced by compositional logic, an eye which does not respond to the name of everything but which must know each object encountered in life through an adventure in perception."⁸ The narrative codes, formulas, and studio definitions of "professionalism"—in short, the standards of the film industry—were anathema to Brakhage's liberated camera. Set free from the tripod, his camera traced and realized a new cosmology by using the cinematic apparatus as an artist's tool. Brakhage's films were silent,



92. Peter Kubelka, *Invisible Cinema* (1970), interior design for Anthology Film Archives, New York.



93. Harry Smith, *Early Abstractions*, 1946–57.
16-mm film, 23 minutes, color, sound.



94. Robert Breer, *Recreation*, 1956.
16-mm film, 2 minutes, color, sound.

yet they are part of conversations that he had with such American poets as Robert Creeley, Robert Duncan, and Charles Olson; their languages of expression and composition inspired his silent poetics of the camera. His film *Anticipation of the Night* (1958) is a radical break from the ordered and stable representation of Deren's dream world of the body in a surreal narrative space. As Brakhage's camera moves, the film frames become a dissolving cascade of moving images, which are abstracted through the shaping of point of view—through editing, framing, camera movement, recording speed, filters, and focus. He used his camera as a means to create a purely visual cinema that extolled the eye and body of the artist. This is a first-person cinema in which the camera is embodied as an extension of the self, where the “dualisms of subject and object, of physiological and psychological, of perception and creation, and of vision and its instruments are subsumed in a single gestalt.” This radical epistemology sought to replace the classic cinematic visual representation of the world with, to use the words of Olson, “the primitive abstract.” In *Anticipation of the Night*, with its abstractions of blinding light and fragmented narrative of self-reference that appears to show a man hanging himself, the artist sought to absorb and reflect the changing world around him on film.

A variety of filmic strategies were being pursued by many other artists, notably Robert Breer, whose hand-drawn animated films include *Recreation* (1956). Breer, who moved between sculpture and the visual arts, saw film as a plastic medium by which shapes, objects, and images could be torn out of their customary environment to become elements of a moving-image collage. His films were shown with Paik's in 1965 at the Filmmakers' Cinematheque, and Charlotte Moorman performed Paik's *Variations on a Theme by Robert Breer* in 1966 at the Cinematheque. In this composition, Paik and Moorman improvised and playfully responded to *Fist Fight*, a 1964 animated film by Breer; among other things, they created shadow plays on the screen as the film was projected. (*Fist Fight* had also been screened as an element in the New York presentation of Karlheinz Stockhausen's *Originale* in 1964.)

Bruce Conner created extraordinary collage and assemblage pieces from varied sources including newspapers, magazines, books, posters, playbills, leaflets, photographs of movie stars, and advertisements, as well as objects such as feathers, pieces of wood, and toys, which he took from the ordinary and exotic environment of the city. In his films, such as *A Movie* (1958), he edited found footage in a way that suggests Sergei Eisenstein's theories of montage, juxtaposing two or more images to suggest a meaning different from and greater than that which each suggests separately. *A Movie* includes, for example, a clip from a World War II movie in which a submarine commander looks through a periscope, followed by a cut to an early stag film, followed by a shot of an atomic bomb test explo-



95. Bruce Conner, *A Movie*, 1958. 16-mm film, 12 minutes, black-and-white, sound.

sion. Conner commented upon popular culture and the subtext of media culture, as well as supported a politics of liberation from capitalist consumer culture. His use of editing and found footage anticipated Paik's collaged and image-processed videotapes and productions for television.

Filmmakers also redefined the documentary genre through personal, direct engagement with their subjects. The politics and visual representation of power were fused in the goals of cinema vérité. In Leacock, D. A. Pennebaker, and Albert Maysles's *Primary* (1960), for example, they followed the candidates in the Wisconsin Democratic presidential primary, giving direct and active vibrancy to the political process. The documentary genre became a site of innovation and inquiry, creating a forum to question the content and representation of individual and collective actions within the private and public stage of politics and its institutions. Filmmakers within the avant-garde looked to the personal documentaries of Leacock, Pennebaker, and others as they moved beyond the formulas and conventions of the genre. The traditional documentary was grounded in the conventions of narrative, story-driven feature films; actions were staged and the camera was fixed in its framing and recording of the action. The personal documentary and cinema vérité, however, came out of portable 16-mm cameras and lightweight sound equipment that allowed the cameramen/filmmakers to be part of the action and respond to what was happening immediately around them while they recorded and interpreted the unfolding situation on film. The filmmaker became a participant and did not claim neutrality. On the other hand, the immediate and direct access to events could also make the filmmaker's presence less intrusive. In the process, this work challenged and extended the definition of film practice and formal innovation. The personal documentary, alongside other avant-garde practices, such as animation and new narrative, demonstrated that the range of formal innovation did not restrict itself to an aesthetics isolated from social realities. Rather, this innovation was grounded in political engagement and the ebb and flow of everyday life. These models of documentary production were exemplars to nascent video collectives and individuals producing video-vérité productions on and for television.

The personal-documentary practitioners sought to go below the surface to explore and expose what was happening in the world. At the same time, others sought to create a poetic cinema that represented, through various strategies, the world of dreams, unconscious desires, and thoughts. The use of film to explore the unconscious in order to make connections with popular culture and the rituals of resistance was given powerful expression in Kenneth Anger's *Scorpio Rising* (1963). Through excerpts from movies, television, popular music, comics, and underground culture, the juxtaposition of biker initiation rites and fetish culture is conveyed in brilliant ironic



96. Kenneth Anger, *Scorpio Rising*, 1963.
16-mm film, 31 minutes, color, sound.

montages. On a formal level, camera movements, color, and lighting articulate and engage issues of gender and sexuality. Like Anger, Jack Smith, a key figure in the movement between performance and film, spoke to a gay epistemology and the construction of a hallucinatory and fragmented world through epic efforts within a personal theater of expression. The recently restored *Normal Love* (1963), a veritable encyclopedia of extravagant performance and improvised mise-en-scènes, is a landmark film that created a tableau of performative and filmic excess out of Smith's feverish imagination and iconography. The aesthetic of Smith's *Flaming Creatures* (1963) was created out of the detritus of New York's East Village through the articulation of a highly stylized mise-en-scène that parodied Hollywood "B" movies; hyperbolic style transforms the glittery surface of the Hollywood myth into a romance describing a transgendered and sexually ambiguous world. The controversies surrounding *Flaming Creatures* and the milieus of performance as they engaged issues of sexuality were inflected by Paik and Moorman within a heterosexually transgressive play with music, composition, and performance.

Within a larger international context, alternative cinematic practices emerged in response to and alongside the complex social and cultural changes moving across Europe. During the 1950s, critics in France reexamined Hollywood directors and genres, recognizing hidden auteurs within the Hollywood entertainment factory, and the New Wave of French cinema began to flourish. An important fable on war and its disillusioning impact, Jean-Luc Godard's *Les Carabiniers* (1963) effects a Brechtian, Modernist detachment that fragments the narrative and distances the viewer from the characters as conventional cinematic stars. At one point, the protagonist attends a movie in a cinema and jumps on stage, tearing down the screen in an effort to break through the projected cinematic illusion. Godard's scene is a critical commentary on the seamless narrative illusion constructed by the industrialized and overcapitalized myth-making machine of the film industry.

The French New Wave was part of a dynamic European cinema that included independent short films, such as Chris Marker's *La Jetée* (1962). Composed of still images—with the exception of a momentary scene in which an eye blinks—and voice-over, the film tells of a postnuclear-holocaust world of survivors who use time travel to send a survivor into the future to rescue civilization. *La Jetée* takes place in a Paris where the surviving population lives in tunnels under the city. The narrative follows the time-travel experiments being performed on the protagonist by scientists who hope to find the means for civilization to survive. A Bergsonian concept of time and memory is the basis of the shifting cognitive world of memory and desire that the protagonist experiences as he is thrust into past and future. *La Jetée* is an outstanding example of an essayistic cinema that grappled with the serious issues facing the



97. Jack Smith, *Flaming Creatures*, 1963. 16-mm film, 45 minutes, black-and-white, sound.

world. The concept of time and the threat of its erasure through a nuclear war are powerful subjects, and Marker's film speaks to the innovative approaches that were being made around the world through an independent cinema of creative expression and ideas. Placing Godard and Marker alongside Brakhage—and, by extension, making connections to Paik and independent video productions—suggests the fruitfulness of linking different cinematic expressions and agendas in order to reopen the complex history of the moving image.



98. Chris Marker, *La Jetée*, 1962. 16-mm film, 28 minutes, black-and-white, sound.

One of the more significant independent film movements to occur in the United States and Europe during the 1960s was the structural, or materialist, film movement, which aimed to expose and reflect on the structural basis of cinema.⁹ (It is particularly suggestive of the meta-video productions by Paik and other early video artists. The acknowledgement of video, as well as television, in these productions offers a suggestive connection, although on a different register, to structural cinema.) The pure cinema—stripped of the mechanics and devices that supported the illusion of fictional cinema—suggested by this movement can be seen in the films of Andy Warhol.¹⁰ In *Blow Job* (1964), for example, a man is isolated in front of the camera, his face expressing waves of ecstasy, recorded by Warhol on 100-foot rolls of film shot at 24 frames per second (f.p.s.), edited together, and projected at 16 f.p.s. The action takes place within the imaginary of the projected film; the mechanics of the cinematic apparatus slow down the subject's reaction as recorded and replayed through film loops. This distending of action and evocation of a constant return, revisiting desire and ecstasy within the apparatus, is predicated on the title, *Blow Job*, which is an integral part of the film's reception and argument, and a radical reflection on the nature of cinema and its relationship to the spectator. Central to the structural film was the effort to recreate the cinema through its fundamental properties, as in George Landow's *Film in Which There Appear Sprocket Holes, Edge Lettering, Dirt Particles, etc.* (1965–66), which employed the materials of celluloid as the film itself.

Warhol's recently rediscovered *Outer and Inner Space* (1965) is a two-screen projection of 16-mm films that feature Edie Sedgwick in dialogue with her prerecorded image on videotape, playing on the monitor next to her. Here, the cinematic image contains the video apparatus within it, affording two points of view as image and time engaged in a dialogue. The idea of time as a material ingredient in the reception of the work is also central to Michael Snow's *Wavelength* (1967), which consists of a single zoom shot across a loft space. The action changes and a sound gradually increases to convey the relentless progress of the camera, which travels to a photograph of ocean waves pinned to the wall; except for the occasional, peripheral action of people moving about the loft space, the camera establishes the zoom as the narrative and true action in the film. In the Warhol



99. Andy Warhol, *Outer and Inner Space*, 1965. Double-screen film; 16-mm film, 33 minutes, black-and-white, sound. Photo © 1998 The Andy Warhol Museum, Pittsburgh, a museum of the Carnegie Institute.



100. Ken Jacobs, *Tom Tom the Piper's Son*, 1969. 16-mm film, 115 minutes, black-and-white and color, silent.

and Snow films, the frame of the camera and merge as a self-conscious rhetorical limit, so that the cinematic apparatus determines the shape of the films.

The articulation of a single film frame takes on a variety of permutations in Paul Sharits's *T,O,U,C,H,I,N,G* (1968), in which edited frames shift between color sequences, recorded images, and words. When projected, flashing, individual film frames assault the eye and become a direct optical experience shorn of any narrative continuity. When the word "destroy" flashes on the screen, the viewer is confronted with the making and unmaking of the image; just as the discrete, static film frames convey movement in their rapid articulation, so the word "destroy" conveys movement as it flashes on the screen. Ken Jacobs's landmark *Tom Tom the Piper's Son* (1969) further explores narrative through the tropes of the cinema and the material of film. Jacobs manipulated a 10-minute film by Billy Bitzer from 1905 into a 100-minute epic reconstruction of the cinematic text. Bitzer's static camera recorded a playful country scene in the recounting of a children's rhyme; in Jacobs's hands, the early film was subjected to a relentless meta-cinematic inquiry. The film plays forward and backward at different speeds, focusing on different figures and parts of the screen; camera and projector—the apparatus behind the projected image—become the central players as they function to relentlessly scan and recompose the original film.

The treatment of film as a process—the acknowledgment of the material properties of celluloid and the role of the projected image—stripped the cinema of its narrative illusion. The removal of the cinematic apparatus from the theater and its placement within gallery and performance spaces completed the radical alteration and reconstruction of the cinematic moving image. The integration of film into installation and performance during the 1960s provides a context for Paik's emergence during this time.¹¹ As artists brought the film into the experience of the installation, in a sense they were trying to achieve what video would realize: the real-time presentation of the recorded image. In Stan VanDerBeek's *Move Movies* (1963), performers held 8-mm film projectors, which projected individual films onto their bodies, around the performance space, and onto the larger projected film image before which they stood. The films created a multitextual experience of layered and moving images around and within the performance space. Robert Whitman's performance piece *Prune Flat* (1965) was choreographed so that the performer's actions in front of a film screen were synchronized with the movements enacted within the projected film footage. John Cage and Ronald Nameth's *HPSCHD* (1969), an installation at the University of Illinois Champagne-Urbana, was a large-scale environment that was driven by chance operation and consisted of fifty-two loudspeakers, seven amplified harpsichords, 800 slides, and 100 films. The removal of the projected film from the prescriptive

container of the theater to a flexible and open performance space set a precedent for the development of alternative sites for the creation of multimedia installations. These projects serve as precedents for the incorporation of video into installation spaces and performance scenarios.

Throughout the 1960s, such artists as Vito Acconci, Dan Graham, Bruce Nauman, and VanDerBeek were increasingly moving between moving-image media and other art forms. They saw a possibility to incorporate the projected moving image into a physical multimedia context, thus transforming and expanding its power. At VanDerBeek's *Movie-Drome*, built in 1963 in Stony Point, New York, multiple film projections could be screened onto a domed ceiling. His environment rejected the familiar theatrical arrangement of immovable chairs placed in rows before a screen, offering instead a space in which the viewer could sit, lie down, or walk about as moving images were projected onto multiple areas of the domed surface. In *Lapis* (1963–66), James Whitney manipulated the film frame and articulated a graphic, computer-enhanced animation of complex geometric patterns. This piece anticipated many of the subsequent developments with image processors, experiments with television, and expanded dimensions of video installation. Whitney's abstract designs are whimsical and precise in their articulation of three-dimensional shapes. Their constantly permutating forms demonstrated a move from graphic-character animation and abstract linear forms into shapes as volumes and formal movements in cinematic space.

Internationally, artists involved in meta-film installation projects treated the elements of the filmmaking process as the means to explore the moving image in terms of light, space, and process. In British artist Anthony McCall's *Line Describing a Cone* (1973), a projector stood in an open space that was darkened and filled with smoke. A beam of light emanating from a projector gradually formed part of a cone of light, with its base on the wall and its apex at the projector; light then became the material of the installation with which people interacted as they moved about the space. Israeli artist Benni Efrat's *Pastel* (1974) was based on film footage of the artist projected onto a chalkboard. He interacted with the subject matter (himself) and manipulated the recorded image and its shape by covering the surface of the dark chalkboard with chalks of different shades, revealing or concealing his own projected image in the process of creating the "chalk screen." In the British artist Annabel Nicholson's *Reel Time* (1973), a long film loop ran through a projector. An image of the filmmaker using a sewing machine was projected onto the wall while the loop continued across the ceiling of the gallery space, down to where Nicholson actually sat in front of a sewing machine, sewing holes into the loop, which was then projected with the holes until it broke apart. For *Adjoined Dislocations* (1973), Austrian artist Valie Export attached two 8-mm cameras to her body, one in front, the other



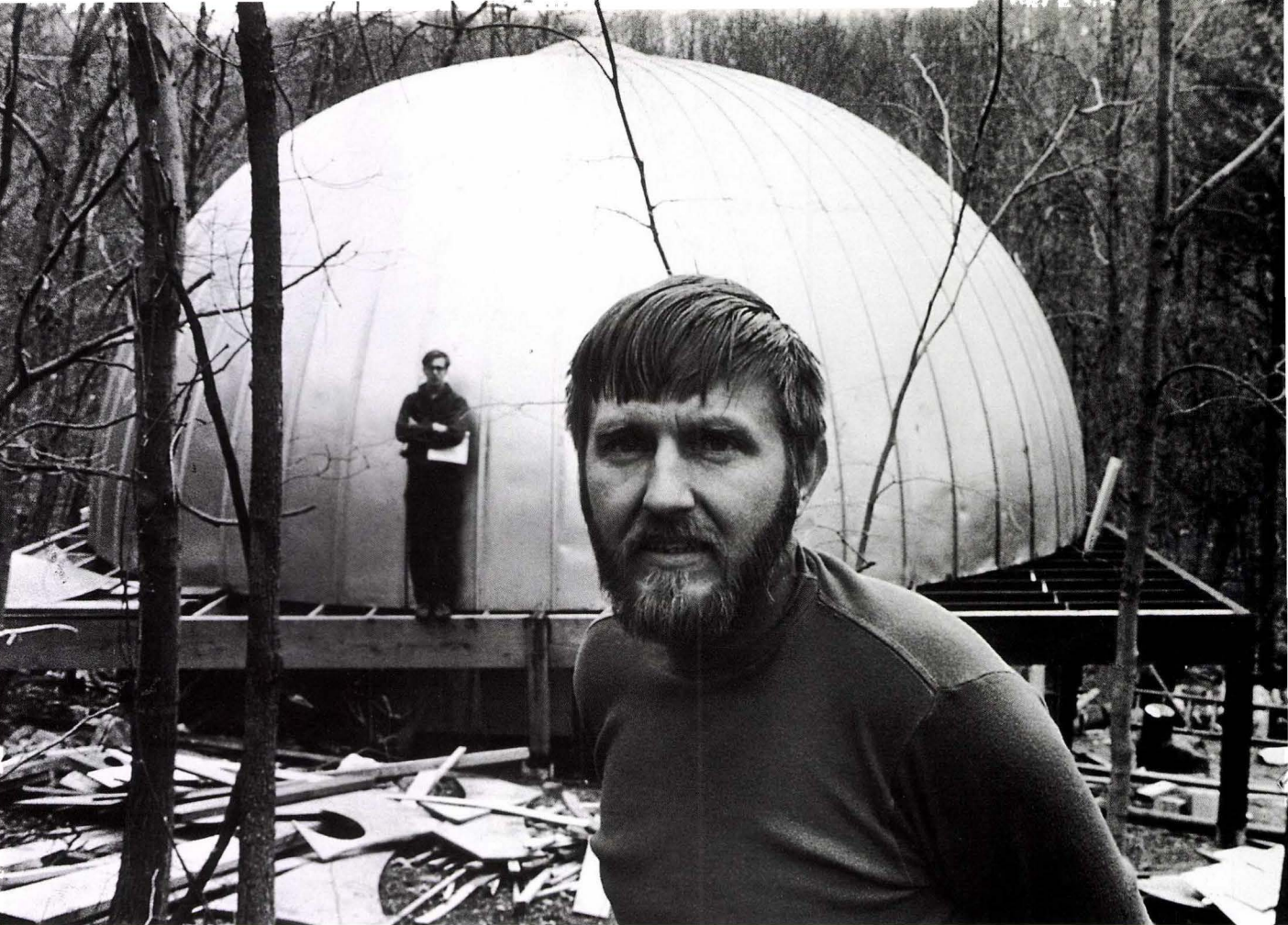
101. Anthony McCall, *Line Describing a Cone*, 1973. Film installation with 16-mm film projector and smoke; 30 minutes, black-and-white, silent.



102. Benni Efrat, *Pastel*, 1974. Film installation/performance with 16-mm film projector and chalk; color, silent. View of performance at artist's studio, London, May 1974.



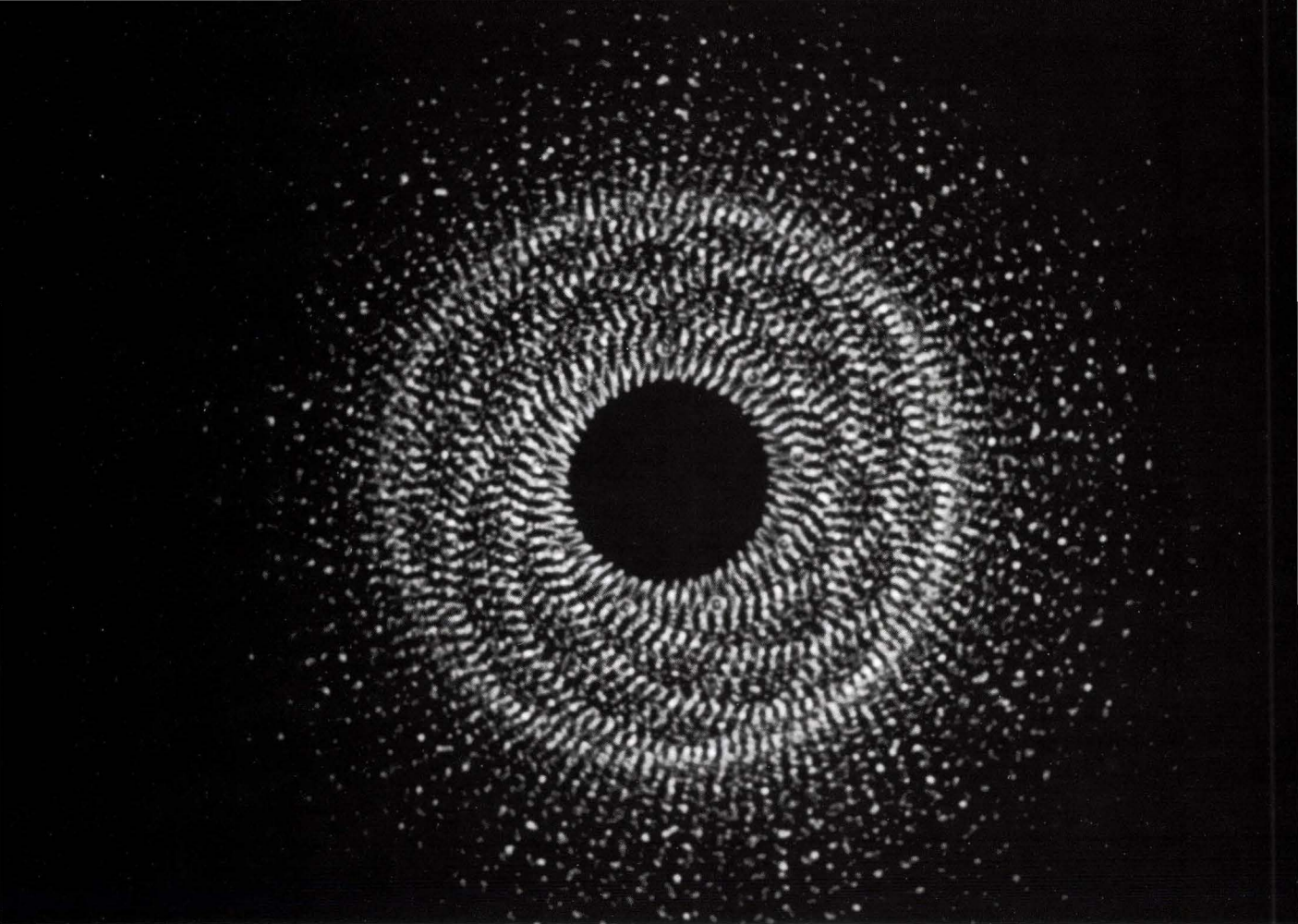
103. Valie Export, *Adjoined Dislocations*, 1973. Film installation with one 16-mm and two 8-mm film projectors; 8 minutes, black-and-white, silent. 16-mm camera: Hermann Hendrich. Collection of Generali Foundation, Vienna. Photo by Werner Kaligofsky.



104. Stan VanDerBeek in front of his environmental movie theater Movie-Drome, Stony Point, New York, ca. 1966. Photo by Lenny Lipton.

in back, both pointed outward. Thus, her body was transformed into a moving tripod, or dolly. The resulting films were then projected onto a wall alongside a 16-mm film that featured an overall view of Export's movements and actions; together, they mapped and interpreted her movements and the position of her body from multiple points of view. In Bill Lundberg's *Charades* (1976), a glass of water was placed onto a table. A film was projected onto a specially treated piece of plastic placed inside the glass. The film showed a person playing charades, trying to suggest, through pantomime, an art-historical term. As with Lundberg's other installations, *Charades* explored psychological states, in this case communication and the containment of the individual.

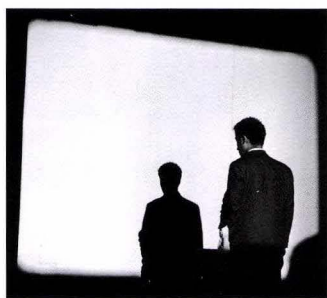
Two projects by American artists also helped redefine the filmic experience. In *Synchronous soundtracks* (1973–74), Sharits used the film frame as the basis of his images. He built up saturated colors by printing one over another, manipulating the frame/image by playing the constantly changing and shifting densities of color off of each other; he also scratched the surface of the celluloid in an acknowledgment of the material basis of the colors. Multiple film loops were then projected adjacent to one another onto a gallery wall. This pulsating,



105. James Whitney, *Lapis*, 1963–66. 16-mm film, 10 minutes, color, sound.

moving meditation on the material of film and abstraction invited the viewer to engage a new experience of color as movement. For *7360 Suki-yaki* (1974), Tony Conrad prepared his “film” by cooking and pickling celluloid, which he threw from the theater seats onto the screen, creating a performative commentary on the filmmaking process and the normal projection of completed, developed film in a theater.

This compressed and selective review of film practices notes a variety of directions that artists took with the medium. Film artists defined their practices through a number of narrative and formal innovations, effecting a dialogue with other visual and performing arts while simultaneously responding to the social and political climate. The history of these practices serves as a backdrop to the emergence of alternative television and video in the mid-1960s. With the increased popularity of television in the 1950s, Hollywood began to regard it as a box-office threat, and countered with the development of spectacular cinematic effects such as Cinemascope and stereo sound. Independent filmmakers maintained their preference for cinema and were initially resistant to television and video, casting them aside due to inferior quality. In addition, editing was much more flexible and sophisticated in film than in early videotape.



106. *Zen for Film*, 1964, performed as part of New Cinema Festival I, Filmmakers' Cinematheque, New York, November 2, 1965. Photo by Peter Moore/VAGA, NYC.

At the same time, video artists rejected the formulas of commercial television, but they sought to use that medium as a new form of expression. There was hope that television would open itself up to independent productions just as independent filmmakers hoped that they could achieve wider theatrical distribution. In fact, through its alternative exhibition, distribution, and production history, the discourse of independent film served as an example that independent-video producers learned from and adapted.

The connection of independent-film history to Paik's career is most evident when we recall Mekas and Mekas's close relationship with Maciunas, who considered Paik to be a Fluxus artist working in film. Maciunas played a pivotal role in organizing Fluxus events that featured artists' performances. He was, along with Joseph Beuys and John Cage, a key figure in shaping and supporting Paik's identity as an artist. A charismatic figure who challenged artists to remain true to the idea and ideal of Fluxus as a radical, anti-art practice, Maciunas was one of the most compelling and complex figures in late-twentieth century art. Paik valued his friendship and example as a true believer in the avant-garde.

The other key figure most identified with Paik's work in films was the filmmaker Jud Yalkut. Yalkut was attracted to the Fluxus avant-garde, new music, and performance activities and met Paik in 1965 at Galeria Bonino. One of Yalkut's significant contributions to the art of film was to extend Paik's work in video into film. He began by recording Paik's prepared and processed video images onto film. The processed video imagery was then edited on film by Yalkut, and sound was added, with the resulting film offering a new cinematic dimension to Paik's original processed electronic imagery. Conversely, Paik processed and incorporated Yalkut's own film footage into his own videotapes.¹²

The works that Yalkut developed with and from Paik's original video material included *Videotape Study No. 3* (1967–69) which featured a soundtrack by David Behrman and Kenneth Warner. Other titles that featured various soundtracks and Yalkut edits were *Electronic Yoga* (1966), *Étude in Black et Noire* (1966), *Beatles Electroniques* (1966–69), *Electronic Moon* (1967), *Electronic Moon, Parts 2 and 3* (1967–69), *Electronic Fables* (1971), and *Waiting for Commercials* (1972). These pieces were shown in concerts, together with Moorman and Paik performances, and in avant-garde film showcases. Other Yalkut films were records of Paik's exhibitions and performances with Moorman, such as *P+A-I(K)* (1966), which included footage of Moorman in performance and of Robot K-456.

Yalkut's film collaborations with Paik further extended the treatment of the film screen as a conceptual frame in such works as *Missa of Zen* (1967), in which a television is recorded in "profile," with its side panel facing the camera; *Cinema Metaphysique No. 1* (1966–72), which features a tiny television

that appears in the corner of the projected film image; *Cinema Metaphysique* Nos. 2, 3 and 4 (1967–72), which focus on different parts of Paik's body as well as splitting the frame and exploring it as a compositional surface; and *Cinema Metaphysique* No. 5 (1967), which features Paik's fingers playing the piano on the lower edge of the screen, with colors bordering the other three sides of the film frame and black filling in the center.

Paik's own earlier work in film, *Zen for Film*, attracted attention for its minimalist treatment of the cinematic experience. Writing in 1968, Cage allied the experience of the film with no images to his composition 4'33" (1952) as well as to Robert Rauschenberg paintings without images. Also, Maciunas included Paik's *Zen for Film* in his critical response to P. Adams Sitney's writings on the structural cinema in *Film Culture*.¹³

With *Zen for Film*, Paik projected clear film leader onto a screen. The particles of dirt and dust caught in the projector's gate were illuminated by its beam of light. Paik's performative interactions with projected film elaborated his connections to performance and structural film. The treatment of celluloid and light as materials of a radical form of filmmaking in *Zen for Film* paralleled Paik's performative interactions with the television set and his first videotapes, such as *Button Happening* (ca. 1965) and *9/23/69 Experiment with David Atwood* (1969), which explored repetitive actions and performative, process-oriented interactions with the video medium.

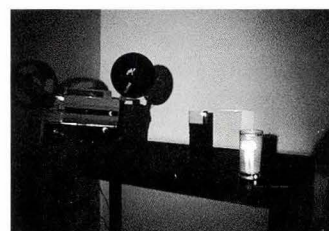
Button Happening shows, in black-and-white, Paik buttoning and unbuttoning his coat in a constantly repeating gesture and ritual. *9/23/69 Experiment with David Atwood* is a brilliantly inventive display of techniques produced with the Paik-Abe Video Synthesizer. It is a fluid interaction with the process of changing colors and hues, distortion produced by the synthesizer, and shifting points of view through the camera set-up. The effects in tone and definition of the moving image evolve in a process of simple performative acts and gestures within the studio space and before this new image-processing technique.

There was a great deal of shared awareness by artists of what was happening in the film and video communities.¹⁴ Snow included Paik as a performer in his film *Rameau's Nephew by Diderot (Thanks to Dennis Young)* by Wilma Schoen (1974), and Sharits and other avant-garde filmmakers were identified with the Fluxus movement. Meanwhile, Kubota was programming video at Anthology Film Archives, when it was located at 80 Wooster Street in a space adapted for screenings by Maciunas and Mekas. Paik followed developments in film, attended screenings, and incorporated films by Breer and Yalkut into his videotapes. In addition, he recognized and believed in the ability of artists to move between different media.

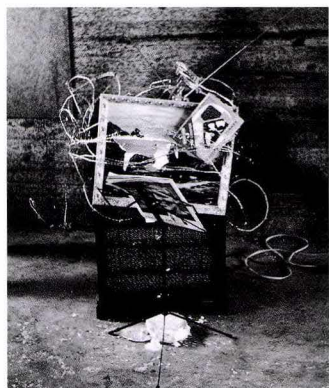
In the late 1970s, the emergence of alternative exhibition and production spaces funded by the National Endowment for the Arts and state art agencies increasingly linked film and video and built up film distribution and exhibition initiatives.



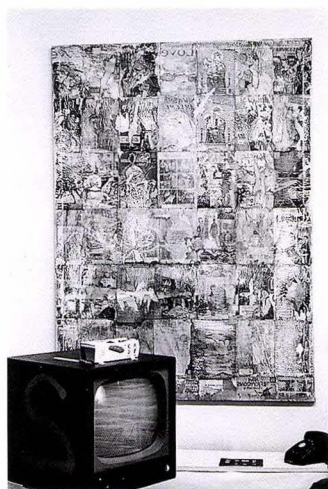
107. Paul Sharits, *Synchronous soundtracks*, 1973–74. Three-screen film installation with three 16-mm projectors; 32 minutes 30 seconds, color, sound.



108. Bill Lundberg, *Charades*, 1976. Film installation with Super-8 projector, mirror, glass of water, and specially treated plastic, color, sound.



109. Installation view of Wolf Vostell's *TV-Dé-collage* (1963) at *An Afternoon of Happenings, Dance, and Music*, Yam Festival, South Brunswick, New Jersey, May 1-31, 1963. Photo by Peter Moore/VAGA, NYC.



110. Installation view of Wolf Vostell's *TV-Dé-collage* (1963) at his exhibition *9 Décollagen oder Leben als Bild oder Bild als Leben*, Galerie Parnass, Wuppertal, September 14-October 10, 1963.

Paik's role in the area of education, such as his writings on music education and video, was significant in defining independent video. It also influenced Howard Klein, the former director of the Rockefeller Foundation's Arts Program. Klein reviewed a piano performance by Paik in the *New York Times*, and although his review was mixed, he wanted to learn more about Paik's work, since he had already received a grant from the foundation. Klein and Paik developed a great mutual respect for each other. Klein, through the foundation, was instrumental in creating the Television Workshops at WNET (New York), WGBH (Boston), and KQED (San Francisco); he believed in the power of media as an artist's tool.¹⁵ He established fellowships for video artists; created opportunities for artists and cultural programming to gain access to television; and was instrumental in establishing distribution and exhibition opportunities for artists.

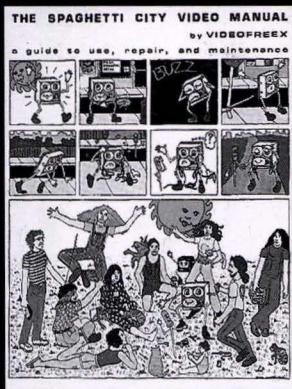
Paik was not the only artist working with television during the mid-1960s. In 1963, at the Smolin Gallery in New York and at the Yam Festival at George Segal's farm in New Jersey, the German artist Wolf Vostell had installations of his "dé-collage" televisions and staged performances, which included burying a television underground.¹⁶ Vostell followed Paik's work in Germany and was clearly influenced by Paik's prepared television exhibited at Galerie Parnass in 1963. Although Vostell was not to remain as deeply committed as Paik to video and television, his projects clearly demonstrated how shared interests and influences quickly moved through the emerging avant-gardes.

After 1965, when Sony introduced a portable half-inch videotape recorder and player, into the market, artists quickly seized this new and easy-to-use medium. As was the case with independent film, the smaller formats allowed for a more economical production base and the ability to free the medium from the constraints of highly capitalized production formulas. Multimedia and film installations were created alongside, and independently of, a variety of interactive video installations and sculptures by such artists as Earl Reiback and Aldo Tambellini, who were both featured in New York in the Howard Wise Gallery exhibition *TV As a Creative Medium* in 1969. The development of image-processing tools by such artists as Paik and Shuya Abe, as well as systems created by David Cort, Bill Etra, Eric Siegel, and Woody Vasulka, advanced an entirely new vocabulary of abstract and representational video imagery.¹⁷ In addition, interactive closed-circuit pieces by Frank Gillette, Les Levine, and Ira Schneider were created at the time of Paik's related developments.

The treatment of video within the framework of art and technology led to a number of initiatives and projects that placed film and video in the larger context of multimedia, joining these media with performance, music, and dance to create installations and events. In the mid-1960s, the incorporation of video



111. Ira Schneider and Frank Gillette, *Wipe Cycle*, 1969.
Video and broadcast-television installation with video
camera and nine televisions; black-and-white, sound.



112. Cover of Videofreex's *The Spaghetti City Video Manual* (1973), an early video publication. Photo by Ellen Labenski.



113. Pages from Videofreex's *The Spaghetti City Video Manual* (1973). Photos by David Heald.



114. Cover of Michael Shamberg and the Raindance Corporation's *Guerrilla Television* (1971), an early video publication. Photo by Ellen Labenski.

and film in mixed-media programs was crucial to the exploration of the moving image. The multimedia, expanded cinema, and articulated languages of an expanded consciousness and self through new image processors were developed within the Experiments in Art and Technology (E.A.T.) initiative, founded in New York in 1966 by Billy Klüver, Rauschenberg, Fred Waldhauer, and Whitman.¹⁸ E.A.T. established alliances within the corporate and public sectors to create an expanded space in which artists could collaborate and experiment. Connections were forged by linking artists with engineers in a strategy that spoke to an optimism and a world transforming view of art and technology. Rauschenberg was one of the participants in E.A.T.'s *9 Evenings: Theatre and Engineering* in 1966 at the Sixty-ninth Regiment Armory in New York. Premiered at this event, his *Open Score* (1966) elaborated a multimedia production that employed closed-circuit television as a component; the program note included detailed technical diagrams of the design of the technology.

During the late 1960s and early 1970s, collectives and activists were producing political documentaries on and for television. The initiative for production on cable television was greatly enhanced following the regulation secured in 1972 that required cable franchises to include public-access facilities in their communities. The collective Top Value Television (TVTV) and members of the Ant Farm, Raintance, and Videofreex collectives sought to empower the public by offering news and interpretations of current events as an alternative to network television programming.¹⁹ A number of groups emerged to produce and circulate videotapes and to construct urban and rural alternatives to commercial television through the emerging cable technology. These video productions responded to black liberation, countercultural movements, feminism, and the mobilization against the war in Vietnam. The publication *The Spaghetti City Video Manual* (1973)²⁰ by Videofreex is an example of the efforts that were being made by collectives to make information and instruction on video technology widely available.

Artists freely moved between single-channel videotape and installation and directly explored the concepts of interactivity and television. For example, Gillette and Schneider's *Wipe Cycle* (1969), a wall of nine monitors, included a mix of live broadcast, videotape, and closed-circuit shots of people looking at the installation at the Howard Wise Gallery. Switching from monitor to monitor, these shots created an ecology of video images for the viewer. Gillette and Schneider designed a tape delay system so that live videotapes would be seen on a brief time delay. Using different strategies of video and operating within the context of television, the spectator was made aware of how his or her perception of the space was altered and modified through the video camera and videotape. By including live television, the shots fashioned a media ecology from the con-



115. Juan Downey, *Plato Now* (1972), performed at Everson Museum of Art, Syracuse, New York, January 7, 1973.



116. Beryl Korot, *Dachau* 1974, 1975. Two-channel video installation with four monitors; black-and-white, sound. Photo by Mary Lucier.

temporary urban and natural environment. Gillette and Schneider, as well as Juan Downey and Beryl Korot, were members of the Raindance collective, which was involved with utopian and expanded consciousness explorations of media and ideas. Through their journal *Radical Software*, the Raindance collective published artists' projects and writings on media ecology and the transformative power of video. The journal is an invaluable resource on new thinking about television and video in this period.

In 1971, Raindance and Michael Shamberg also produced a book entitled *Guerrilla Television*, which detailed conceptual and practical considerations for media artists and activists. The lists of artist videotapes in *Guerrilla Television* include a wonderful mix of documentarians, video artists, and developers of image processors who were involved in individual productions and collective initiatives.²¹ It was part of video's utopian role that its users believed in the power of public access and information about media.

Video projects were created for emerging alternative spaces such as the Kitchen in New York, established in 1971 by media artists Steina and Woody Vasulka and others, as well as museums such as the Everson Museum of Art of Syracuse and Onondaga County, under the leadership of its director, Jim Harithas, and video curator, David Ross. This was a fluid and dynamic community that shared ideas and resources and believed in a new media politics. Both Downey and Korot saw video installation as a means to understand the roles of history and community in human consciousness. Downey's *Plato Now* (1972), an installation at the Everson Museum, linked video monitors to individual participants so that, through the altering beta waves of biofeedback, changing thoughts effected the transmissions of images onto the monitors. The participants shadows were projected onto the wall, evoking the idea of Plato's cave and one's placement before knowledge and history. Korot explored history and place in her compelling *Dachau 1974* (1975), first shown at the Kitchen, in which she examined the architecture of death at Dachau.

In *Dachau*, four monitors were masked in a wall so that only their screens could be seen. Two channels of video played on the screens: the first and third screens displayed one channel, while the second and fourth displayed the other. Both channels featured footage the artist videotaped at the concentration camp in Dachau. With the sequencing of the channels and their installation, Korot created eloquent and moving juxtapositions of this now empty landscape haunted by the memory of death. Korot was particularly interested in the process of recalling the past and the important role of history to understanding mankind. History, place, memory, and a cybernetic vision of media were part of the complex redefinition of media and art practice.

Artists moved between film, video, and installation,

working in lofts and alternative spaces on the margins of the established art world. Creating works in single-channel videotape and installation, and allied to conceptual, process, and body art and performance, they formulated powerful and compelling fragments of time and narrative, and articulate strategies to engage the viewer through the monitor. Vito Acconci, John Baldessari, Linda Benglis, Bruce Nauman, and Richard Serra became identified with this period through their treatment of video. Much attention has been focused on these artists in part because they became very well known in the art world. Their films and videotapes were distributed by Castelli-Sonnabend, and their work was actively discussed in the art world. The presentation, sale, and distribution of videotapes was facilitated through the Castelli-Sonnabend catalogue, which was an important reference and resource for people learning about video as an art practice. Like the work that many of these artists were doing in other media, their videotapes took a stripped down, direct approach to art making. They directly confronted the materiality of video and its power to record and document events. They were not, for the most part, studio-produced works and did not employ special postproduction effects. Rather, the medium was used as a direct recording instrument, turning the artist into a performer in front of the camera. And, in other instances, it was used as a means to observe an activity or action constructed in the studio or out of doors in nature or on the streets of the city. All of the productions were largely unedited and ran as long as the tape, usually thirty to sixty minutes; the time recorded was real time. Following upon the fact that, unlike film, video was easy to use and did not need to be processed, artists simply turned the camera on and used it to extend their ideas of image making into the temporal and recording medium of video. Their work has in common the treatment of time (repetition) and the construction of the moving image as a piece of time, a piece of action that unfolds in real time. This is a fundamental, non-aesthetic, treatment of action.

Nauman's *Dance or Exercise on the Perimeter of a Square* (1967–68) is an example of a work that was originally produced on film and then transferred to video. He was to create similar pieces in video, which were distinguished by their direct observation of the artist performing repeated actions in his studio. Time, space, and self-referential strategies were explored within the two-dimensional frame of the video camera. Scenarios became performative acts that echoed daily gestural actions and the body's negotiation of space. Allied to the structural film movement's deconstructive treatment of the cinematic text, Nauman sought to strip film of its traditional illusionistic storytelling forms to explore and confront the essential properties of the medium as it represented the phenomenology of perception. Early Paik videotapes, such as *Button Happening*, also employ a direct observational tactic that uses real time as the basis for constructing and developing



117. Bruce Nauman, *Live-Taped Video Corridor*, 1969–70. Single-channel and closed-circuit video installation with video camera, two monitors, and wallboard, dimensions vary with installation. Solomon R. Guggenheim Museum, New York, Panza Collection, Gift, 1992.

the visual experience of and interaction with the medium. Such Paik installations as *TV Clock* (1963) treated time as a series of discrete moments as individual monitors compressed the video image into a horizontal line. The sequence of twenty-four monitors in *TV Clock* represented the movement of time across the space of the installation as discrete static moments. The act of looking, the experience of observing, was foregrounded in pieces that located film and video within everyday acts and fundamental properties of the medium. For example, Nauman's video installation *Live-Taped Video Corridor* (1969–70) placed two monitors at the end of a narrow corridor. One monitor showed a live-video camera positioned at the top of the corridor's entryway and the other displayed a prerecorded videotape shot from the same point of view. Together, the images on the monitors reconstructed the viewer's perception of the space: appearing on one monitor was the viewer's image in the space in real time, while the empty space was seen in recorded time on the second monitor.

Acconci played a seminal role in film, photography, performance, and video, media through which he explored psychological states and the role of power and point of view. In *Undertone* (1973), the tape begins with Acconci walking into the frame, seating himself at the end of a table, and staring directly at the camera. In direct address to the camera, he acknowledges the viewers' presence and his need to have them as invisible witnesses to his monologue. Regularly, he places his hands under the table and imagines an erotic experience, then places his hands back on top of the table and articulates his desires and need to have an audience watch his autoerotic fantasies. As the spectators, we become voyeurs and are implicated by Acconci in his and our shared drive to desire and observe the unknown. In his installations and videotapes, he acknowledged a corporeal presence as central to our perception and understanding of experience. Also important to work of this kind is the artist Peter Campus and his installation *mem* (1975), in which he directed a closed-circuit camera to a space covered by a black light. As viewers walk about the space, they observe their own presence through the projected video image spread across a wall. Their temporal and spatial negotiation of the installation environment was manipulated, as the enlarged image seen in real time changed according to their discovery of themselves within the darkened space. Campus's videotape *Three Transitions* (1973), created at the TV Lab at WGBH in Boston, is an elegant and evocative meditation on the self-portrait. Employing chroma-keying, the television technique that replaces a blue surface with an actual image, Campus focused on specific set-ups in the studio to explore formal strategies for the reconstruction of multiple views of the self in real time. In each of the three transitions, he used two-camera set-ups to manipulate his self-representation on video. In the first, Campus appears to cut through his body and turn



118. Vito Acconci, *Undertone*, 1973. Single-channel videotape, 34 minutes 12 seconds, black-and-white, sound.



119. Joan Jonas performing the live version of her *Organic Honey's Vertical Roll* (1972), Leo Castelli Gallery, New York, 1973. Photo by Peter Moore/VAGA, NYC.

himself inside out. In fact, the two cameras' two points of view together become a single image; the material he is cutting through is paper onto which his own image has been electronically superimposed in the studio. In the second transition, Campus, having applied the blue chroma-keying to his face, appears to remove his skin, uncovering another image of himself. In the third transition, he holds a piece of paper that shows his face and sets it on fire; his kinetic self-portrait, a mirror image of himself, appears to go up in flames. The construction of the image in time and the epistemology of its reception also created a powerful dynamic in Graham's installation *Present Continuous Past(s)* (1974), in which a mirror-covered space featured a monitor on which the viewer saw his or her images in an 8-second delay from the time at which it was recorded. The monitor became a mirror and the mirror a monitor as real and delayed time transformed one's sense of self within the enclosure of the room.

It is important to see that these pieces are not simple experiments. Rather, they are associated with powerful issues of representation. The construction of gender and societal roles was actively critiqued and explored in this medium through which so many stereotypes were promulgated. Martha Rosler's video *Semiotics of the Kitchen* (1975) posits an aggressive reexamination of the confines of the domestic space, which too often defines women's role in society. The artist is in a kitchen facing the camera. She silently picks up various kitchen utensils, such as knives, spoons, and graters, and aggressively gesticulates with each. The kitchen tools become instruments of torture as Rosler, with a deadpan expression, strips each utensil of any benign meaning. The aggressive thrusts of the knife parody the housewife and homemaker, staying passively within the kitchen. For Rosler, the kitchen is a prison from which one must be liberated, even if it means using the utensils to escape.

In such seminal pieces as *Organic Honey's Visual Telepathy* (1972) and *Vertical Roll* (1972), the artist Joan Jonas deployed closed-circuit camera and videotape imagery to articulate narrative and point of view within the space of performance. These pieces used television to extend the space of the performance into the virtual space and real time of the video monitor. *Vertical Roll* is predicated on the vertical hold in television. Vertical hold is a technical device, keeping in place a horizontal frameline that, when operating properly, stays out of the image on the monitor. However, Jonas used the moving vertical hold as a compositional element and a way to frame and disrupt the action, so that we see a horizontal line regularly move up across the screen. Jonas manipulated her body in front of the camera so that she appears to move up the screen as well. In adjusting her position and body in relation to the monitor, she brilliantly expanded the temporal and representational space in which she performed. In *Organic Honey's Visual Telepathy*, Jonas intro-

duced videotape and closed-circuit video as part of her performance pieces, deploying them to expand the space of her performance. She interacted with the camera, making the dialogue part of the live performance. Jonas empowered the medium of television as an epistemological instrument.

In the 1980s, as video increasingly absorbed the technology of the moving image, independent film distribution virtually collapsed. This was followed by a loss of public funding for the arts during the conservative administrations of Ronald Reagan. As the media landscape became a contested ideological space and public funding resources shrank, the differences between media changed and artists increasingly worked at combining technologies and resources, and worked in both film and video. Film and video became increasingly linked in production and exhibition policies as filmmakers worked in video and videomakers worked in film.²² These hybrid media developments led to new production practices facilitated by such developments as digital, nonlinear editing systems. Artists combined and transformed their work methods to meet a changing multimedia production and distribution environment.

Today, film and video history and the roles of the independent filmmaker are often lost or ignored in the standard film and television histories. Art historians give insufficient attention to late-twentieth-century film and video practices. While these media are proliferating and the recognition of the media arts is increasing, a practice without a history fails to carry its full power and meaning into the future. It is my hope that recognition of Paik's accomplishments and his powerful relationship to recent art history will contribute to a historical recovery and full appreciation of the complexity and importance of film and the media arts to international art and culture.

Paik's achievement stands out within the history of the cinematic avant-garde. His international connections to Fluxus and performance and to a culture of filmmakers and the artist community in New York, located Paik within the emerging and changing media culture of the 1960s. As we see the moving image within film, video, and new multimedia increasingly absorbing the attention of artists, it is important to recognize that the history outlined here will take on even greater significance as visual culture continues to become a media culture.

Paik understood that as an artist he could not create one style or kind of art. He understood the need to experiment and recognized the complex media culture that was emerging around him with his active participation. As we examine his body of work, we realize the critical need to establish languages of description and historical frameworks in which to contextualize and consider individual artistic achievement and the formation of media discourses. As we look further into Paik's extraordinary artistic output, we can chart how he resolved and expanded the idea of the moving image as central to his television, videotape, and installation/sculptural pieces.



THE TRIUMPH OF NAM JUNE PAIK

The nature of environment is much more on TV than on film or painting. In fact, TV (its random movement of tiny electrons) is the environment of today.¹

—Paik, 1971

Imagine a future where *TV Guide* will be as thick as the Manhattan telephone directory.²

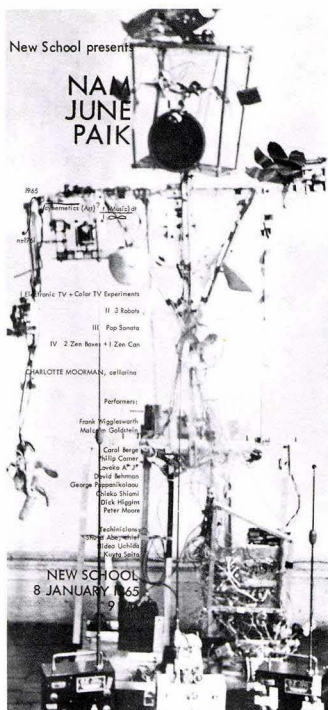
—Paik, 1973

As the Happening is the fusion of various arts, so cybernetics is the exploitation of boundary regions between and across various existing sciences.³

—Paik, 1966

As avant-garde filmmakers had achieved with cinema, Paik sought to make television strange and unfamiliar, linking the medium to the surprise and shock of his performances and to an expansive quality of exploration. Too often, television is seen as unexceptional and familiar: Paik unsettled and dislodged our comfortable and uncritical view of television.⁴ As we have seen, the Neo-Dada world of Fluxus provided a global community of artists with whom Paik could expose his ideas, and within that community the originality and power of his anti-music performances, and his first television and interactive experiments

120. Paik sitting in *TV Chair* (1968; 1976 version) at Nam June Paik: *Werke 1946–1976: Musik, Fluxus, Video*, Kölnischer Kunstverein, Cologne, 1976. Photo by Friederich Rosenstiel.



121. Poster for *Nam June Paik: Cybernetics Art and Music*, New School for Social Research, New York, January 8, 1965. Photo by Günter Knop.



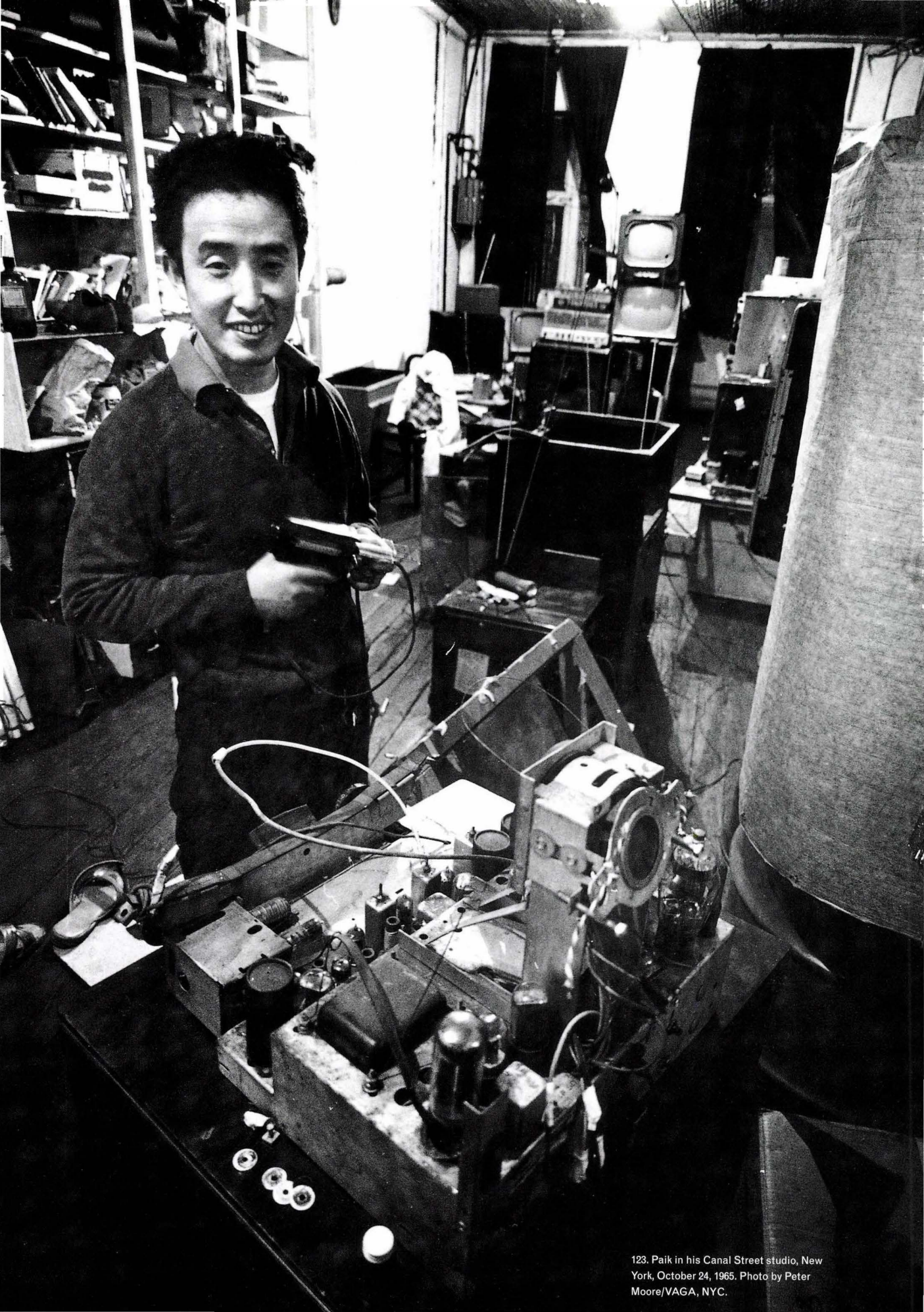
122. Installation view of *Nam June Paik: Cybernetics Art and Music (Electronic TV, Color TV Experiments, 3 Robots, 2 Zen Boxes + 1 Zen Can)*, New School for Social Research, New York, January 8, 1965. Photo by Peter Moore/VAGA, NYC.

stood out. One can trace various sources of inspiration for Paik's early interest in technology, including the kinetic and abstract art of Karl Otto Gotz,⁵ and see the immediate impact of his first television experiments on such artists as Wolf Vostell, his one-time collaborator. Notably, there emerged a powerful synthesis in Paik's art and thinking after he moved to the United States and began to develop his ideas about the empowering and transformative qualities of television and technology. With extraordinary determination, Paik inaugurated a process of creation and exploration that was to subtly transform all aspects of video as a moving-image art practice.

Paik opposed the idea of television as a defined and limited medium. For him, television was a process to be explored and a performance to be executed through the constant energy of his imagination and his rage against the powers of conformity. Paik saw television as interactive and it became for him a kind of performance object. At the center of Paik's conceptual thinking, there was a link to Maciunas's belief in a pure art that was conceived by the artist and visible to those who engaged it, but ignored and invisible to the onrushing, coopting, and consuming forces of the marketplace. Pure art was subversive in that it was able to resist the voracious appetite of consumer culture. However, just as the lofts that Maciunas created in SoHo as sites for his performances during the 1960s were, by the 1980s, among the most valued real estate in Manhattan, so too did the overwhelming rush of the marketplace influence the rise in Paik's artistic output and stature in the flush art world of the 1980s. However, this contradiction was not in play when Paik moved to the United States in 1964 to join artists such as Cage, Maciunas, Moorman, and Dick Higgins, whom he had met in Europe during the legendary Fluxus performance events.

In the United States, Paik discovered opportunity.⁶ Although the cultural and social worlds here differed profoundly from his native Korea and Europe, he found a center for the avant-garde within this new community of artists. Paik realized the power of the public media and often commented, "I am a poor man from a poor country, so I have to be entertaining all the time." He also recognized the continuing value and importance of his artistic friendships and the openness with which his brilliant concepts were met, challenged, and strengthened by this community. Paik's reputation was ignited in New York through his collaboration with Moorman, who had met Paik in Germany and first seen his performances there; Moorman began spreading the word in the United States about Paik's anti-art actions before he came to New York. After he arrived, Moorman's Avant Garde Festivals offered Paik a presence and stage for much of his video work.

In 1965, the Sony Corporation introduced a portable half-inch videotape recorder and player into the market. This proved to be the single most significant technological development to impact Paik's thoughts on media, allowing him



123. Paik in his Canal Street studio, New York, October 24, 1965. Photo by Peter Moore/VAGA, NYC.



124. Paik with *Demagnetizer (Life Ring)*
(1965) in his Canal Street studio, New York,
October 15, 1965. Photo by Peter
Moore/VAGA, NYC.

to move his creative interests forward in multiple directions. For the first time, the electronic recorded image could be deployed outside the television studio. The unique property of video—the ability to see an image in real time as it was being recorded—allowed for the seamless incorporation of moving images into artworks. Unlike film, which needed to be processed in a laboratory, artists could immediately view their moving images and make adjustments in composition, angle, or point of view. The impact of this technology was profound: the very act of recording the image through the eyepiece of the camera and directly on the monitor gave it an immediacy that was unlike any other technology; and artists discovered a sense of power and control over the image. In addition, the portability of the camera allowed the home, the studio, and outside locations to be used as production sites. The monetary investment in the technology was low and could be shared with others. All of these factors gave artists the sense of an uncanny, newfound power to deliver and distribute moving images that had the potential to change the world. Paik's technical knowledge of the workings of the television set and his ability to alter its properties put him in a unique position to develop the artistic use of video. In addition, as an artist involved in time-based arts, music, and performance dealing with issues of improvisation and risk, the properties of portable video opened up new and expanded possibilities for Paik.

Through the grant of JDR 3rd Fund (1965 spring term, 5 year old dream of me the combination of Electronic Television & Video Tape Recorder is realized. It was the long long way, since I got this idea in Cologne Radio Station in 1961, when its price was as high as a half million dollars. I look back with a bitter grin of having paid 25 dollars for a fraud instruction "Build the Video Recorder Yourself" and of the desperate struggle to make with Shuya Abe last year in Japan. In my videotaped electrovision, not only you see your picture instantaneously and find out what kind of bad habits you have, but see yourself deformed in 12 ways, which only electronic ways can do.⁷

—Paik, 1965

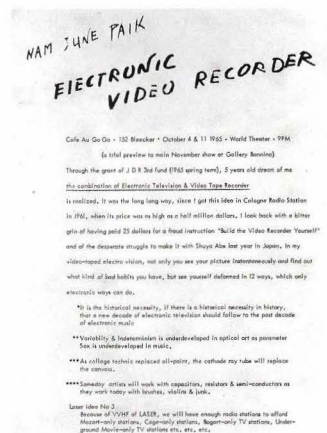
In 1965, a number of significant events occurred that consolidated Paik's interest in the representation of the videotape player alongside his prepared televisions: Paik was given his first one-artist exhibition in New York at the New School for Social Research, which featured his *Magnet TV* (1965) and *Demagnetizer* (*Life Ring*) (1965) in a display that acknowledged television and video as tools with which the artist interacted; that same year, at a screening at Café au Go Go, Paik displayed videotapes shot with his recently acquired camera. Paik had just purchased the Sony portable videotape recorder at Liberty Music Shop in New York City. At the store, he recorded *Button Happening*, which showed him repeatedly buttoning and



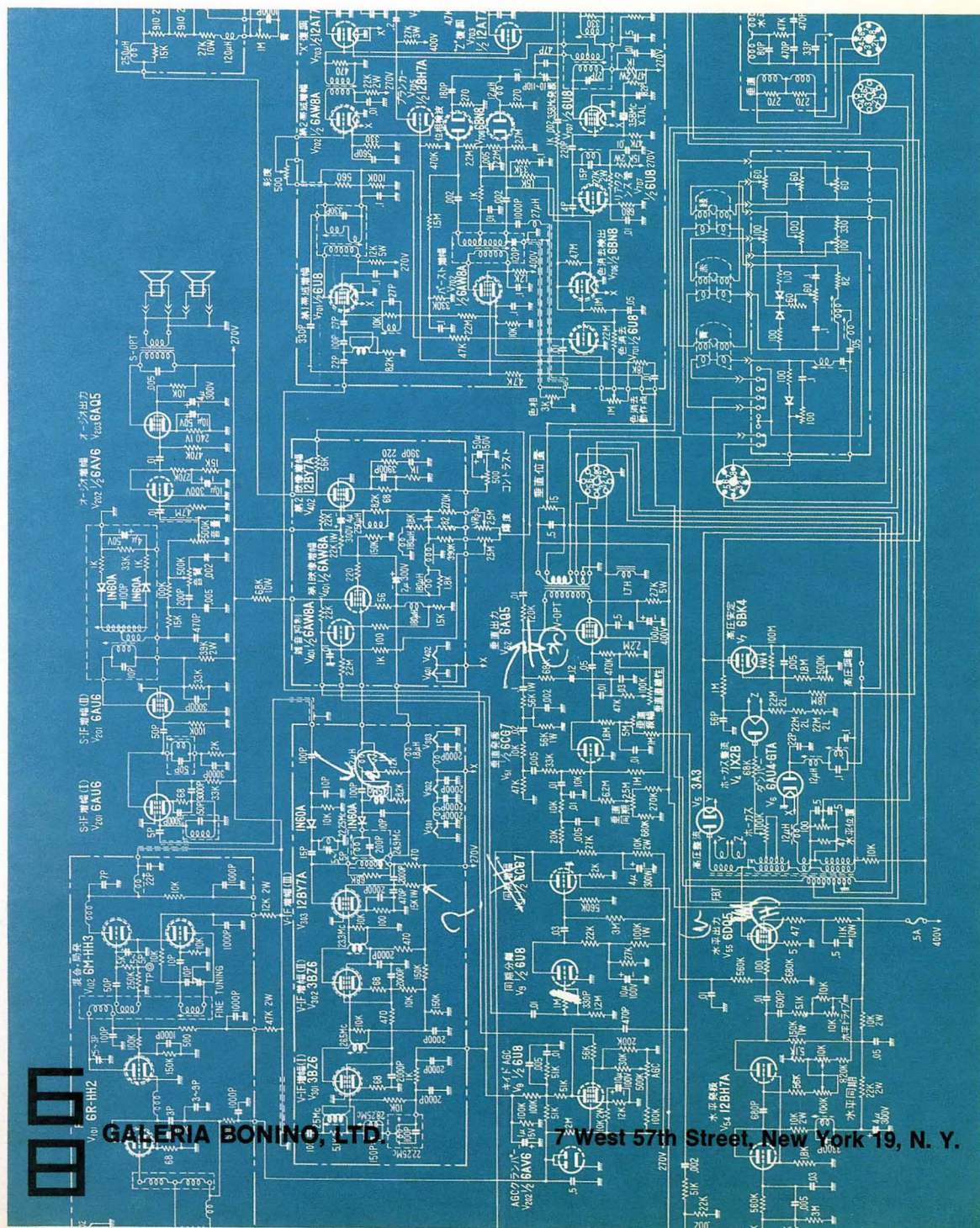
125. Paik with *Magnet TV* (1965) in his Canal Street studio, New York, October 15, 1965. Photo by Peter Moore/VAGA, NYC.



126. Paik watching his own videotape of Pope Paul VI's visit to New York, *Electronic Video Recorder*, Café au Go Go, New York, October 4, 1965. Photo by Peter Moore/VAGA, NYC.



127. Announcement for Paik's *Electronic Video Recorder*, Café au Go Go, New York, October 4 and 11, 1965.



128. Catalogue for Paik's solo exhibition *Electronic Art*, Galeria Bonino, New York, April 17–May 11, 1968. Photo by Thomas Paulus.

unbuttoning his coat. It was his very first use of the camera. At the Café au Go Go screening, he presented another recently recorded videotape of people awaiting the Pope's arrival during his 1965 visit to New York City. Paik's public presentation of these tapes showed his uncanny understanding of what was new, and how to seize and then place it within a larger context, namely the world of artists who gathered at alternative spaces. At the Galeria Bonino, Paik put his videotapes on display along with his prepared and wrapped televisions, prints, and drawings. This installation included Japanese scrolls on which Paik placed an image of a hand, back-lighted to create a spectral presence in the legends and myths depicted on the scroll. This installation varied distinctly from the open and fluid spaces of projects and processes at the Galerie Parnass. The Galeria Bonino, with its white walls, was a Modernist space, not the cluttered, messy, improvised, and transformed domestic space of the Galerie Parnass. The active sense of danger, which permeated the Parnass exhibition, was more controlled in the Bonino exhibition space.

Paik's immediate understanding of the social and cultural workings of New York and his participation in a gallery exhibition led to his receipt of a grant from the JDR Third Fund of the Rockefeller Foundation and its Asian Cultural program. These funds supported his first acquisition of the video recorder and its incorporation into his art making. Paik also supported himself by teaching as an artist-in-residence at the State University of New York at Stony Brook in 1967, an activity he would continue at other institutions in the United States. Later came an invitation to establish the video department at the California Institute of the Arts, and eventually he became a professor at the Kunstakademie in Düsseldorf. In addition, Paik played a pivotal role in fundraising. His involvement in institutions of support for artists and the arts began when he met the first director of the Rockefeller Foundation's Arts Program, Norman Lloyd, and Lloyd's successor, Howard Klein. Paik's relationship with Klein led to support for Paik's own projects as well as an investment by the foundation in the entire field of media arts through artist grants and seminal projects such as the Artist Television Workshops at WNET in New York, WGBH in Boston, and The Center for Experiments in Television at KQED in San Francisco during the late 1960s and early 1970s.

It is the historical necessity, if there is a historical necessity in history, that a new decade of electronic television should follow to the past decade of electronic music.

**Variability & Indeterminism is underdeveloped in optical art as parameter Sex is underdeveloped in music.

*** As collage technique replaced oil paint, the cathode ray tube will replace the canvas.

**** Someday artists will work with capacitors, resistors, and



129. *Untitled*, ca. 1968. Ink on eighteenth/nineteenth-century scroll by Komatsu Akira in wood frame, 66 1/2 x 29 1/2 x 5 3/4 inches (168.9 x 74.9 x 14.6 cm). Collection of the artist. Photo by Peter Moore/VAGA, NYC.



130. Paik at *Nam June Paik—Electronic Art*, Galeria Bonino, New York, December 11, 1965. Photo by Peter Moore/VAGA, NYC.

semi-conductors as they work today with brushes, violins and junk.⁸

—Paik, 1965

Together with his performances and Fluxus actions, Paik's unique position in the art world was consolidated through his exhibitions at The New School, Galeria Bonino, and later, the Howard Wise Gallery. His participation in 1969 in the landmark exhibition *TV As a Creative Medium* at the Howard Wise Gallery in New York featured the premiere of *TV Bra for Living Sculpture*, made especially for Charlotte Moorman; *Participation TV I* (1963), in which sounds made into a microphone caused abstract patterns to appear on the monitor; and *Participation TV II* (1969), which featured multiple live camera setups and monitors showing faces in profile subtly transformed by colors on the screen.

The real issue implied in "Art and Technology" is not to make another scientific toy, but how to humanize the technology and the electronic medium, which is progressing rapidly—too rapidly. Progress has already outstripped its ability to program. I would suggest "Silent TV Station." This is TV station for high-brows, which transmits most of the time only beautiful "mood art" in the sense of "mood music." What I am aiming at is TV version of Vivaldi . . . or electronic "Compoz," to soothe every hysteric woman through air, and to calm down the nervous tension of every businessman through air. In what way "Light Art" will become a permanent asset or even collection of Million people. SILENT TV Station will simply be "there," not intruding on other activities . . . and being looked at exactly like a landscape . . . or beautiful bathing nude of Renoir, and in that case, everybody enjoys the "original" . . . not a reproduction . . . TV Brassiere for Living Sculpture (Charlotte Moorman) is also one sharp example to humanize electronics . . . and technology. By using TV as bra . . . the most intimate belonging of human being, we will demonstrate the human use of technology, and also stimulate viewers NOT for something mean but stimulate their phantasy to look for the new, imaginative and humanistic ways of using our technology.⁹

—Paik, 1969

I want to emphasize the crucial relationship in Paik's work between the image on the screen and the form the monitors themselves took as installations/sculptures. It is important that we examine Paik's treatment of video as a whole as opposed to developments achieved in one area, such as image modification. Paik always worked in many media and in a number of directions at once: videotapes, television projects, perfor-



131. Paik pointing at one of his early videotapes made with his first portable videotape recorder, on view at *Nam June Paik—Electronic Art*, Galeria Bonino, New York, December 11, 1965. Photo by Peter Moore/VAGA, NYC.



132. Paik at the opening of *Electronic Art II*, Galeria Bonino, New York, April 17, 1968. Photo by Paul Wilson.

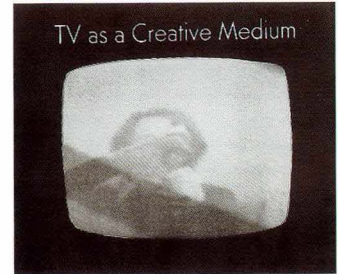


133. Paik with *Magnet TV* (1965) at *TV As a Creative Medium*, Howard Wise Gallery, New York, May 17, 1969. Photo by Peter Moore/VAGA, NYC.

mances, installations, objects, writing, and image-processing technologies. Thus we should see his development of image-modifying tools, from the *Magnet TV* to the Paik-Abe Video Synthesizer, as among many initiatives he pursued that contributed to his other work as well; for example, the *Magnet TV* effects appear in the videotapes, and the Paik-Abe Video Synthesizer contributed to his television projects, as well as to tapes created for installations and sculptures. Paik's image-processing techniques and instruments contributed to his multimonitor pieces as well as the videotapes and projects for television during the 1970s and beyond. The Degausser, an instrument utilized by electronics engineers to eliminate electrostatic charges on televisions, was employed by Paik along with electromagnets and larger magnets to generate wave patterns on the cathode-ray tube and manipulate the received broadcast image. When placed against the surface of the cathode-ray tube, the *Demagnetizer* produced abstract moving electronic patterns. These patterns emerged directly from the unique properties of the cathode-ray tube of the television monitor.

Such work directly countered the predetermined conditions of "television." As a broadcast industry, television had certain federally supported standards and notions of professionalism that limited what could be broadcast. Artists' videotapes were deemed unsuitable for broadcast because of their content, which often included political and sexual subject matter, or the way they used image processors, which went against the artificially determined standards. The technical-broadcast laws and regulations were a means for industry and the state to control television programming. The floating and changing three-dimensional patterns of *Demagnetizer* were also created on the *Magnet TV* through the changing position and movement of a magnet. In work of this time, Paik also adjusted and manipulated the circuitry and controls of the television to create a distortion and disruption of the videotape or broadcast image. He continued to deploy interactive media and transform the television set into a performative and sculptural instrument.

Paik furthered his ability to rework the electronic image with the development of the video synthesizer, which offered endless ways to alter the line patterns and color of the electronic image. The synthesizer was developed in Germany and New York by Paik with the Japanese engineer Shuya Abe, with whom he first began collaborating in 1964, and was refined over a number of years at WGBH in Boston, WNET in New York, the Experimental Television Center in Binghamton, New York, and the California Institute of the Arts. The Paik-Abe Video Synthesizer was used by the artist in tandem with techniques such as colorization, dropping out information to modify the recorded image, and editing capabilities in order to generate videotapes for television and installations. After we survey and



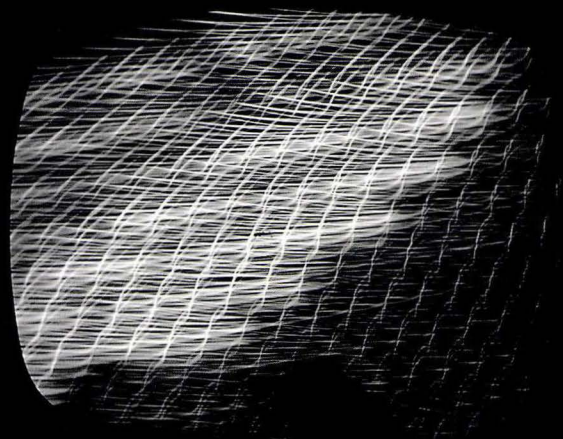
134. Catalogue for *TV As a Creative Medium*, Howard Wise Gallery, New York, May 17–June 14, 1969. Photo by Thomas Paulus.



135. Paik with *Magnet TV* (1965) at *TV As a Creative Medium*, Howard Wise Gallery, New York, May 17, 1969. Photo by Peter Moore/VAGA, NYC.



136. *Demagnetizer (Life Ring)*, 1965.
Handheld magnet applied to television,
approximately 18 inches (46 cm) in diameter.
Collection of the artist. Photo by Peter
Moore/VAGA, NYC.



137. Television image being manipulated
with Paik's *Demagnetizer* (1965), October 15,
1965. Photo by Peter Moore/VAGA, NYC.

identify the key forms and developments within Paik's installations and sculptural pieces, we will return to his videotapes and television projects.

(The Versatile Color TV Synthesizer) will enable us to shape the TV screen canvas

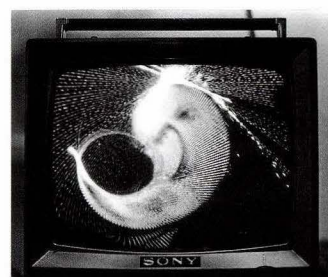
as precisely	as Leonardo
as freely	as Picasso
as colorfully	as Renoir
as profoundly	as Mondrian
as violently	as Pollock and
as lyrically	as Jasper Johns ¹⁰
—Paik, 1969	

The scope of Paik's achievement from the 1970s to the present day is remarkable. During this time, Paik produced an outpouring of objects, installations, and videotapes. This quantity of work was structured from a powerful set of ideas, themselves built out of his performance and compositional/music pieces. Paik held a charismatic conviction that technology was an integral detail in media, providing the means for art to exist. Paik strongly supported the concept that new technologies provided the means for artists to create a media-based art form. Through his visionary conviction in this idea, he fearlessly sought to develop projects and commissions. In this, he was aided by many curators who helped realize his projects including Klaus Bussman, Wulf Herzogenrath, John Kaldor, Dorine Mignot, and Christine van Assche. Fundamental to Paik's projects was the alteration of the cathode-ray tube in order to deploy the received or purely electronic image. The other significant factor in Paik's success was his ability to imagine the television in any position, and to present it in combination with other media and materials. He employed the tropes of irony, metaphor, and metonymy to refabricate the position of the television and create new abstract and biomorphic shapes and meanings; the subversive power of humor and role of viewer participation in Paik's work completed the set of conceptual tools that he called upon to develop his artworks. Paik's videotapes, installations, and sculptures surprise the viewer and, through humor, engage him or her in the experience of the piece: felicitously discovered insight is accompanied by a smile at the recognition of a pun or ironic inflection within the piece.

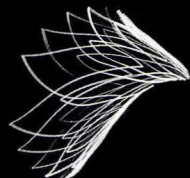
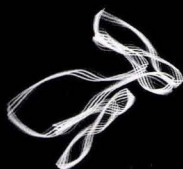
In this essay, I am not looking to establish genealogies of each piece discussed but rather to formulate groupings of key examples of individual works to establish a morphology of Paik's art through shared formal and conceptual interests that took shape. From *Zen for TV* (1963) to *Crown TV* (1998), Paik realized the power of the pure electronic image to create an abstract shape and participatory experience. At their center, these pieces share an abstract pattern that moves across the



138. Television image of Marshall McLuhan being manipulated with Paik's *Demagnetizer* (1965), April 16, 1968. Photo by Peter Moore/VAGA, NYC.

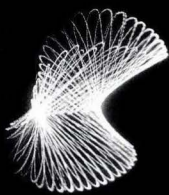
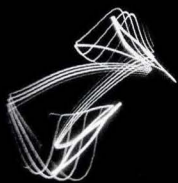
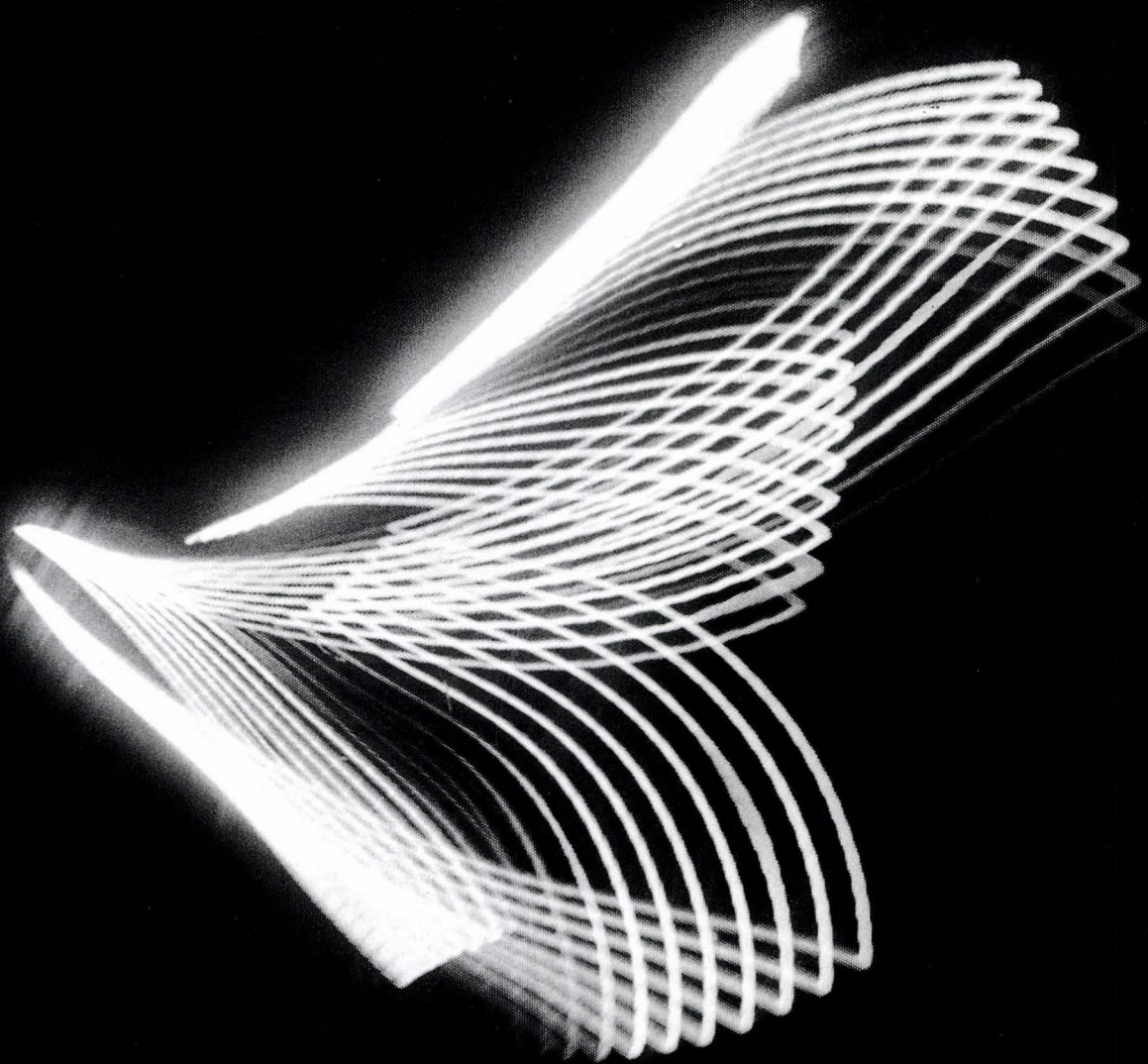


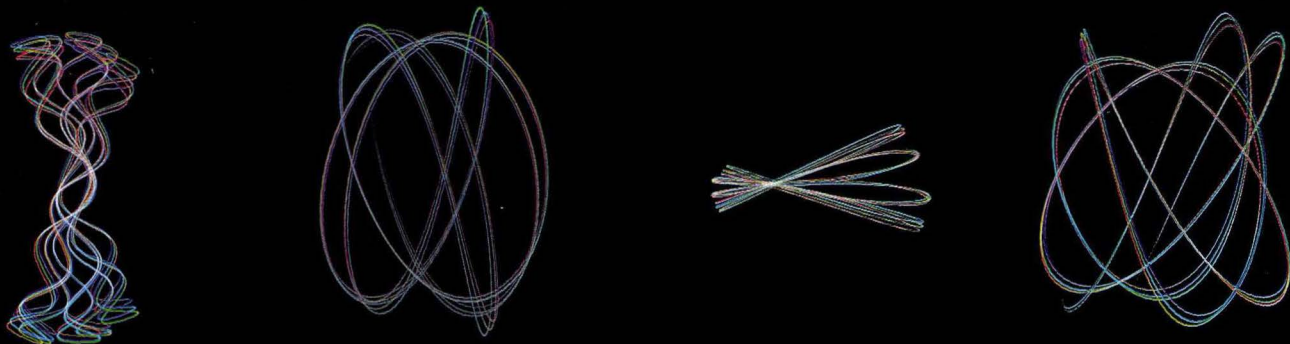
139. Television image of Marshall McLuhan being manipulated with Paik's *Demagnetizer* (1965), April 16, 1968. Photo by Peter Moore/VAGA, NYC.



ALL IMAGES THIS PAGE:

140. *TV Crown*, 1965. Manipulated television with signal amplifiers; black-and-white, silent; dimensions vary with installation. Collection of the artist. Photos by Peter Moore/VAGA, NYC.





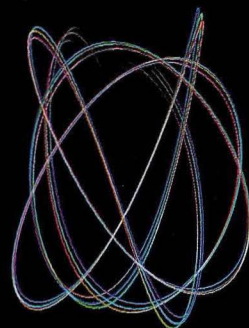
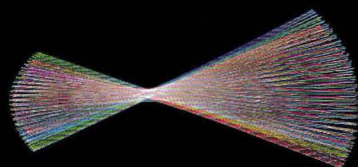
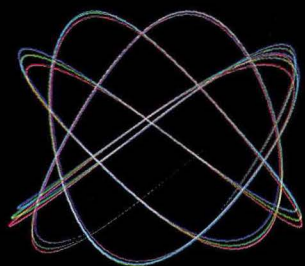
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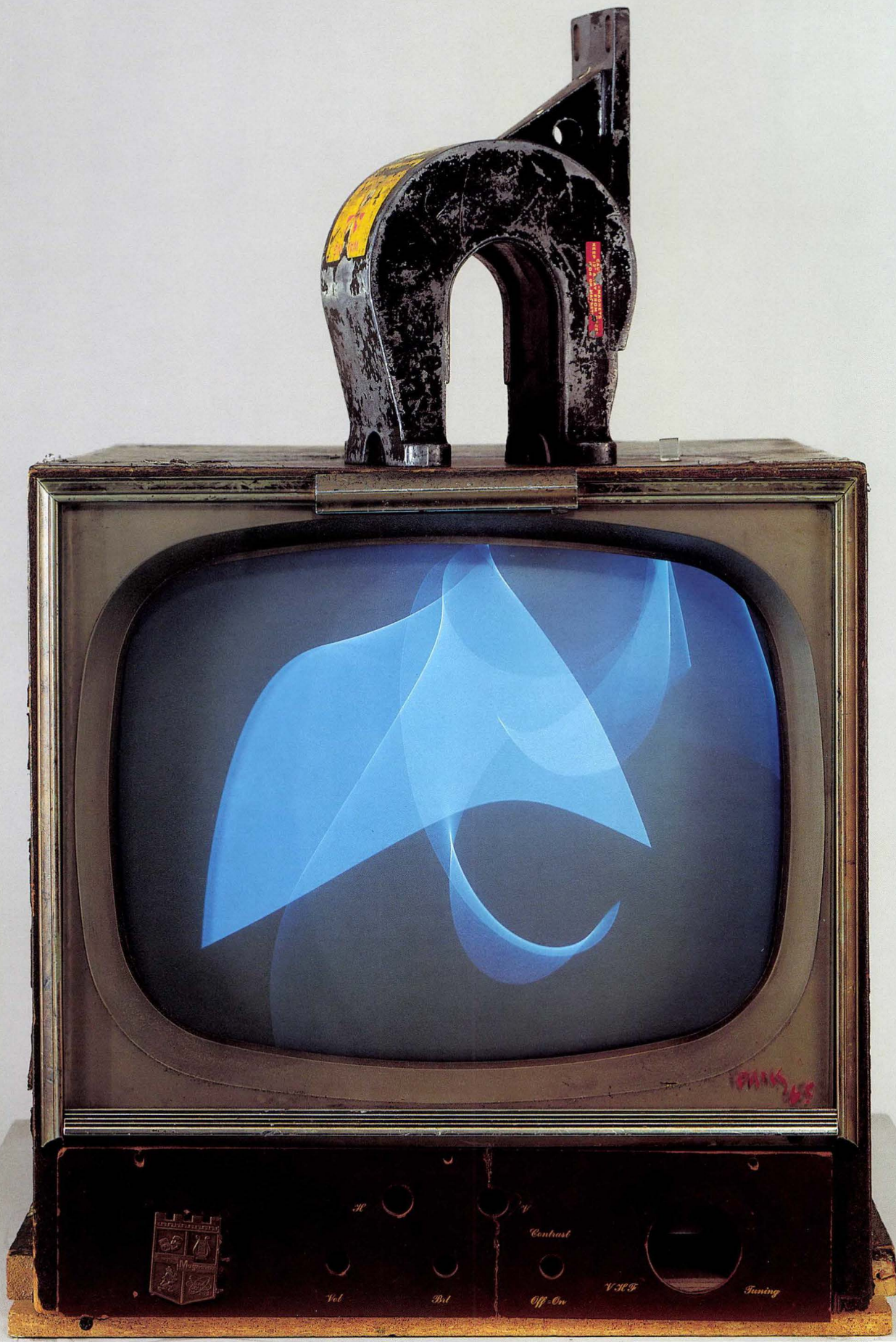
141. *TV Crown*, 1965 (1998–99 version).
 Manipulated television with signal amplifiers; color, silent; dimensions vary with installation. Collection of the artist.
 Photos by David Heald.



BOTTOM ROW:

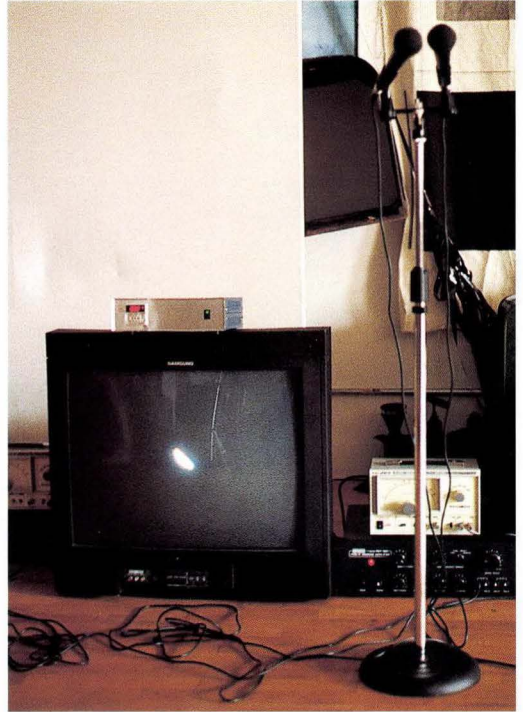
142. *TV Crown*, 1965 (1999 version).
 Manipulated television with signal amplifiers; color, silent; dimensions vary with installation. Collection of the artist.
 Photos by John Huffman.







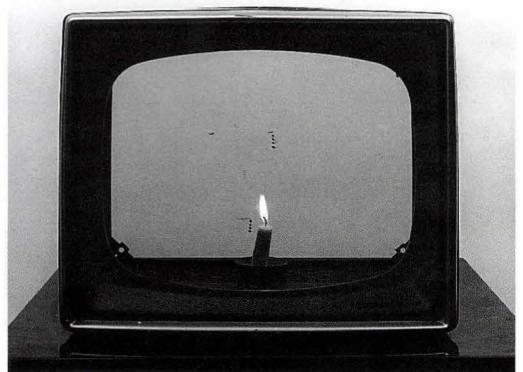
144. *Zen for TV*, 1963 (1975 version).
Manipulated television; black-and-white,
silent; 26 3/8 x 19 1/4 x 15 3/4 inches (67 x 49 x
40 cm). Museum Moderner Kunst Stiftung
Ludwig, Vienna, Former Hahn Collection.
Photo by Manfred Leve.



145. *Participation TV*, 1963 (1998 version).
Manipulated television with signal ampli-
fiers and microphone; black-and-white,
silent; dimensions vary with installation.
Photo by Jon Huffman.



146. *Rembrandt Automatic*, 1963 (1976 version
shown). Television placed face-down on
floor. Private collection, Cologne. Photo by
Edith Decker-Phillips.



147. *Candle TV*, 1975 (1984 version).
Television casing and lit candle; dimensions
vary with installation. Collection of the
artist. Photo by Peter Moore/VAGA, NYC.

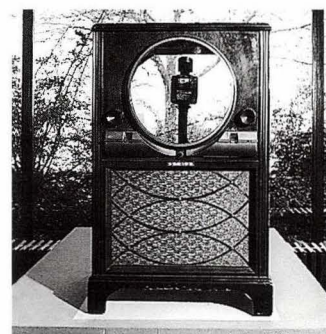


148. *Zenith (TV Looking Glass)*, 1974 (detail).
 Television casing and video camera, approximately 40 x 28 x 20 inches (102 x 71 x 51 cm).
 Sammlung Block, Berlin. Installation view at
Nam June Paik: Werke 1946–1976: Musik, Fluxus, Video, Kölnischer Kunstverein,
 Cologne, November 19, 1976–January 9, 1977.
 Photo by Friedrich Rosenstiel.

monitor's screen. These pieces are also interactive; they change when the artist or viewer manipulates them, altering the shape and movement of the abstract electronic images on the screens. In *Participation TV* (1963), the spectator makes sounds into a microphone that is placed before a television. These sounds cause bursts of abstract imagery to appear on the screen. *Crown TV* expands upon *Participation TV* and other works in its series through its complex imagery; Paik's latest image-processed piece, it employs altered sine waves to create elegant and sophisticated patterns. In *Zen for TV*, the video image is compressed into one narrow horizontal line across the center of the screen; here, however, the monitor is placed on its side, thus making the line vertical. In *Candle TV* (1975), Paik removed the interior of a television and replaced it with a candle; the substitution of the electronic light with the burning flame of the candle creates an interactive loop as the candle burns down and must be replaced by a fresh one.

A fundamental property of video is the ability to see what the camera is recording on the monitor screen in real time. This defining capacity of the medium, which distinguishes it from film, was deployed by Paik to treat point of view within his installations. He was able to introduce a temporal quality as a means to expand the medium, and this led him to explore the placement of the camera in relation to the monitor screen. In *Zenith (TV Looking Glass)* (1974), the interior workings of a television were removed and replaced with a video camera positioned so that when one peered into the screen, he or she looked into the viewfinder of the video camera; the television set was placed in front of a window, and when one looked into the screen and into the viewfinder, one saw what the camera recorded of the world outside the window. In this piece, Paik elegantly collapsed production and reception through the camera and position of the monitor. *Zenith* also provides a critique of the notion that television is a "window onto the world." When a viewer looked into the camera, he or she saw that the camera represented only a portion of the world: that which the camera had been directed to record. Thus, Paik showed that television has a point of view and is not an unbiased representation.

One of Paik's most celebrated pieces is *TV Buddha* (1974). In this piece, a buddha statue is placed in front of a television monitor with a closed-circuit video camera directed from the top of the monitor to the buddha. The buddha silently observes himself on the screen in an infinite temporal loop as the monitor/camera links the contemplative figure with the process of its production and reception. Paik elegantly plays with the issue of reception in *TV Rodin* (1982), in which he placed a small reproduction of Rodin's *Thinker* onto a Sony Watchman so that the sculpture appears to be watching television. This piece subverts the expectation of reception by using the act of looking as an extension of watching television. Playing with the idea of art



149. *Zenith (TV Looking Glass)*, 1974. Television casing and video camera, approximately 40 x 28 x 20 inches (102 x 71 x 51 cm). Private collection. Installation view at *Nam June Paik: Werke 1946–1976: Musik, Fluxus, Video*, Kölnischer Kunstverein, Cologne, November 19, 1976–January 9, 1977. Photo by Friedrich Rosenstiel.

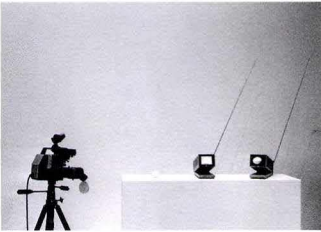


150. *TV Rodin*, 1975 (version from *Whitney Buddha Complex* [1982]). Bronze sculpture with TV Watchman playing broadcast television; black-and-white, silent; approx. 12 inches (30 cm) high. Marieluise Hessel Collection on permanent loan to the Center for Curatorial Studies, Bard College, Annandale-on-Hudson, New York. Photo by Edith Decker-Phillips.

and television as the "artwork," a reproduction of Rodin's *Thinker* is made to be watching commercial television.

In Paik's "egg" pieces, the closed-circuit system is deployed to play with the concepts of growth and change through the position of monitor and camera. *Three Eggs* (1981) plays with illusion and representation, as an egg placed on a table is shown, via the video camera, on the screen of a small monitor. The monitor next to it has an actual egg placed where the television tube would be. Thus the real egg in this witty installation becomes a video image and the video image becomes a real egg. In *Egg Grows* (1984), monitors of various sizes display an egg in different positions and scales to render its changing size and representation. Paik's clock pieces directly acknowledge the materiality of time through camera position and the installation of a clock apparatus. *Swiss Clock* (1988) is an antique clock with a large swinging pendulum placed on a wall. A video camera records the pendulum's rhythmic movement and plays this video on three monitors anchored around the wall clock. A play on the recording of time is thus created through the closed-circuit video representation of the swinging pendulum. The swinging timepiece becomes a physical metaphor in *Fucking Clock* (1989); there, the mechanism of the clock is linked to the camera and renders the movements with the timepiece as an analogue to the video apparatus. From the point of view of the camera in *Fucking Clock*, the clock's second hand swings back and forth through a hole in a piece of wood. The camera image shows the rhythmic movement as a not-so-innocent commentary on the passage of time, as the clock becomes a sexual metaphor. In *TV Chair* (1968), a television set is substituted for the seat of a chair. This positioning of the monitor plays with the relationship of the video image to the viewer's position. As one sits on the chair, he or she is sitting on the monitor and therefore cannot see his or her image on the monitor. Paik has developed various versions of *TV Chair*, including one that screens broadcast-television programs on the monitor.

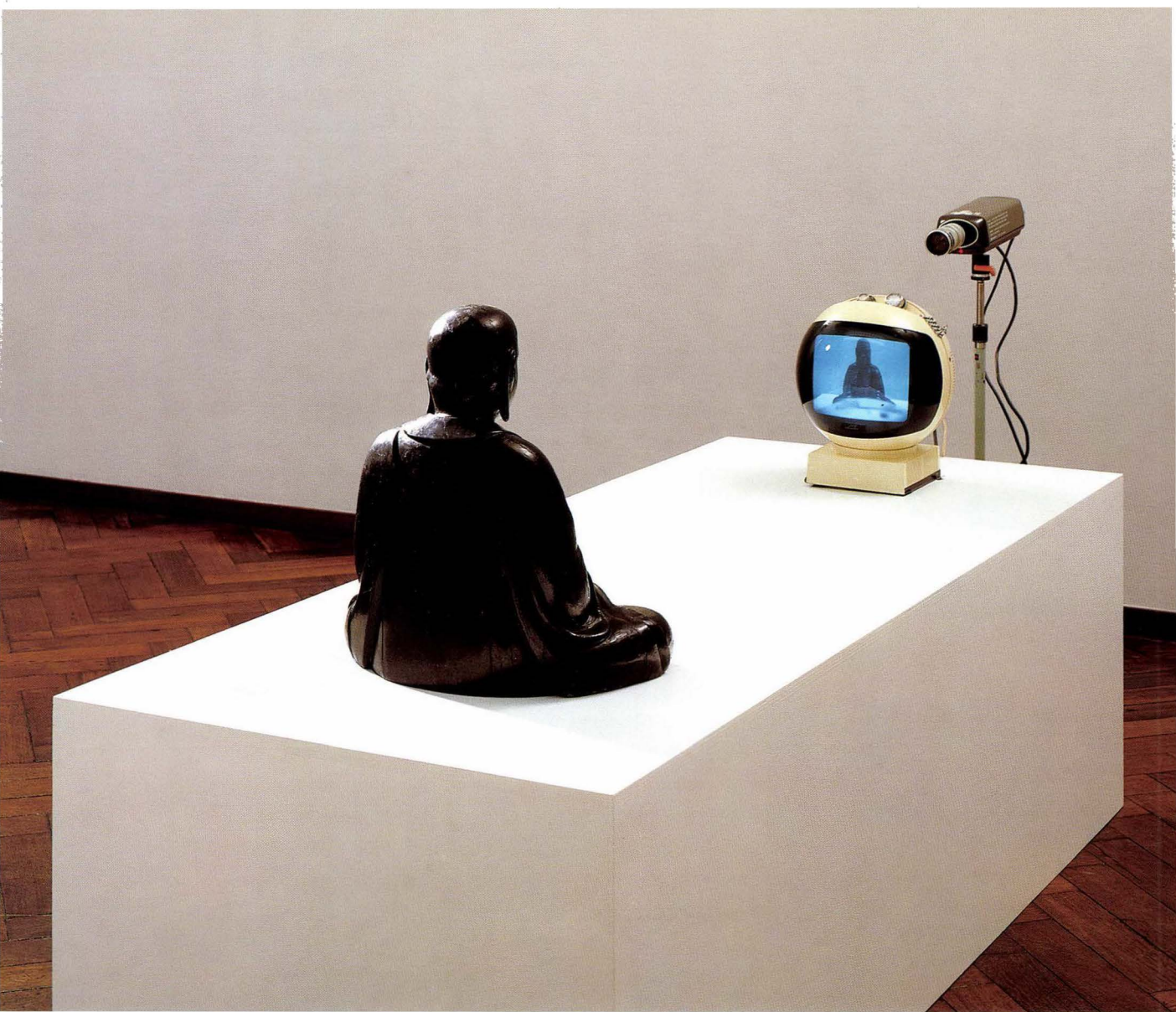
The circulation of the moving image within the installation is the key to Paik's play with reality and its representation through the video image. In *Real Fish/Live Fish* (1982), one monitor features a closed-circuit image of fish swimming in tanks that have been fashioned from an adjacent monitor. The movement of the fish in Paik's imaginary inverts the reality of the recorded image: the live fish fill an actual fish tank, replacing the cathode-ray screen, while the video transmission of the "real" fish is seen in real time on the other screen. Thus the two sets become receiver and transmitter. They convey light, color, and a sense of poetic immediacy. In *Real Plant/Live Plant* (1978), a television set is filled with dirt and plants grow out of the top of the monitor. Embedded in the dirt inside the cathode-ray tube is a small monitor on which we see, through the closed-circuit camera, the plants that are growing out



151. *Three Eggs*, 1981. Closed-circuit video installation with egg, two monitors, and video camera; color, silent; dimensions vary with installation. Collection of H. Eisenstein, New York. Photo by Edith Decker-Phillips.



152. *Video Buddha*, 1976 (1998 version) Closed-circuit video installation with stone sculpture, dirt, monitor, and video camera; color, silent; dimensions vary with installation. Collection of the artist. Photo by Adam Reich.



153. *TV Buddha*, 1974. Closed-circuit video installation with bronze sculpture, monitor, and video camera; black-and-white, silent; dimensions vary with installation. Stedelijk Museum, Amsterdam.

of the earth-filled television set. Once again, Paik plays with the production of the video image, which appears to grow out of the apparatus in which we see a transmission of the growing plants.

In each of these installations, Paik substitutes one image for another by changing the camera's position and its relationship to the subject it is recording. These real-time, closed-circuit video works immediately represent on the screen what the camera is recording. The placement of the camera in the installations/sculptures allows Paik to introduce another point of view, that of the camera's, into the work. Paik was also to introduce the portable video recorder into his performances: instead of striking the piano keyboard with his fists or head, as he had done in the past, he would hit the keyboard with his video camera, which simultaneously recorded his actions. Paik then displayed his actions by projected video or on a monitor. We see an example of this manipulation of the camera in a performance for his *Documenta 6* telecast/performance, which at one point features Paik using the video camera to play the keyboard of a piano.

Paik uses a variety of strategies to position multiple monitors in sequence in an exploration of the representation of time. *TV Clock* (1963) and *Moon Is the Oldest TV* (1965) feature a sequence of monitors in a row, each atop a pedestal; the spaces between the pedestals are minimal. In *TV Clock*, the video image is compressed into a single band of light that cuts horizontally across the video screen. The monitors are placed on their sides and show light beams that rotate slightly around the axis at the center. Each of the twenty-four monitors shows a different static representation of time that unfolds through the whole as a twenty-four-hour rotation. Here, the temporal medium of video becomes a commentary on time as a frozen image that is compressed into a single beam of electronic light. The installation conceives of sequence as the unfolding of time. In *TV Clock*, each screen image is compressed into a horizontal bar of light, harking back to *Zen for TV*. Half of the twenty-four monitors are in black-and-white, half are in color. From nighttime to daylight the monitors are frozen, yet the entire installation conveys the sense of time. This treatment of the monitor reminds us that Paik views the television set as a building block for a whole concept. In *Moon Is the Oldest TV*, the modified cathode-ray tube shows a subtly articulated circle of light. Each monitor represents a different phase of the moon. The power of these pieces lies in their scale and Paik's attention to the minimal image as a static element in the unfolding expression of time. Paik's reductive reconstruction of the television becomes an element in a conceptual installation of the medium and rendering of its defining qualities: temporality and the changing image.

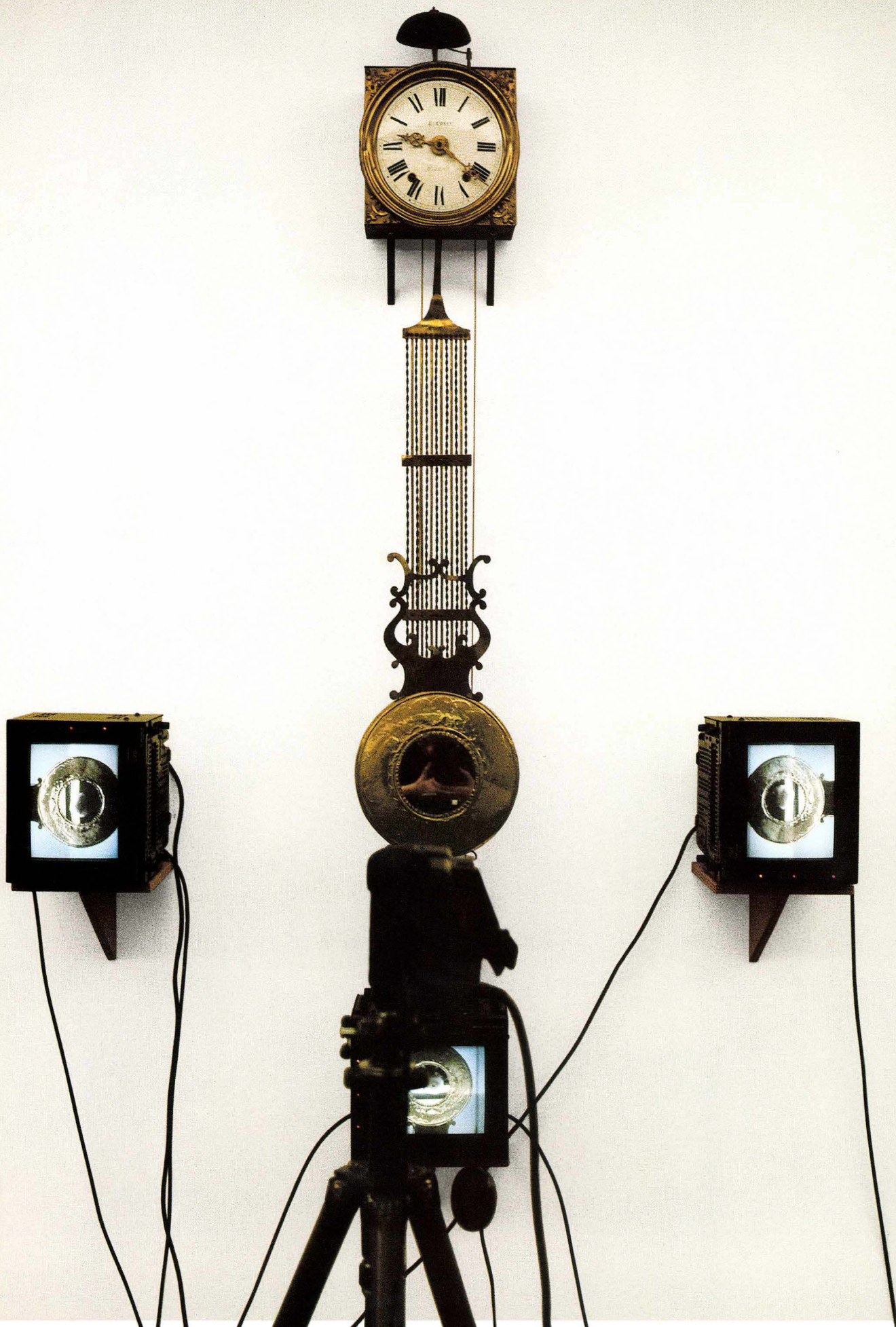
The combination of the monitor sequence with other elements is expressed in Paik's landmark installation *Video Fish* (1975). In this piece, twenty monitors are lined up in a row and



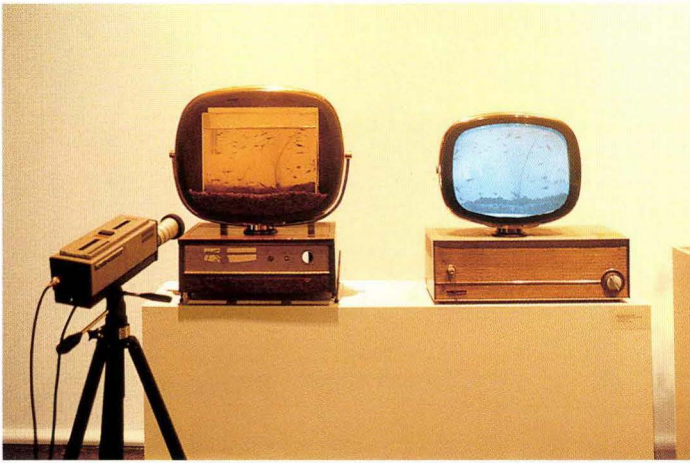
154. Paik with *Triangle 1* (1976; comprises *TV Rodin* [1975] and *Video Buddha* [1976]) at Nam June Paik: *Werke, 1946–1976, Musik, Fluxus, Video*, Kölnischer Kunstverein, Cologne, 1976. Photo by Friedrich Rosenstiel.

FACING PAGE:

155. *Swiss Clock*, 1988. Closed-circuit video installation with clock, three monitors, and video camera; color, silent; approx. 100 inches (250 cm) high; overall dimensions vary with installation. Kunstmuseum St. Gallen, Sammlung Schmid, St. Gallen, Switzerland. Photo by Manfred Leve.



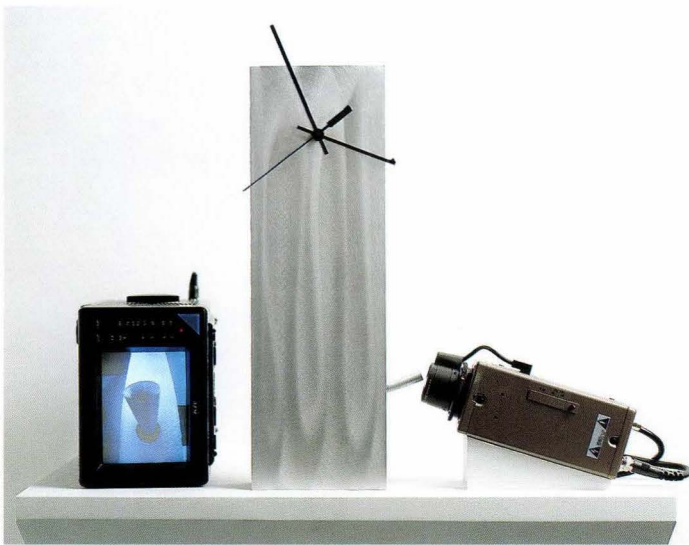




157. *Real Fish/Live Fish*, 1982. Closed-circuit video installation with television casing, aquarium, water, live fish, television, and video camera; black-and-white, silent; dimensions vary with installation. Tokyo Metropolitan Art Museum, Tokyo. Photo by Peter Moore/VAGA, NYC.



158. *TV Chair*, 1968. Two versions: chair with television playing broadcast television, black-and-white, silent, 33 x 15 x 17 inches (84 x 38 x 43 cm); closed-circuit video sculpture with chair, monitor, and video camera, black-and-white, silent, dimensions vary with installation. Collection of the artist. Photo by Peter Moore/VAGA, NYC.



159. *Fucking Clock*, 1989. Closed-circuit video sculpture with clock, monitor, and video camera; color, silent, 16 9/16 x 26 3/4 x 15 1/3 inches (42 x 68 x 39 cm). Edition of nine.

156. *Real Plant/Live Plant*, 1978 (1982 version). Closed-circuit video installation with television casing, dirt, live plants, monitor, and video camera; color, silent; dimensions variable. Tokyo Metropolitan Art Museum, Tokyo. Photo by Peter Moore/VAGA, NYC.



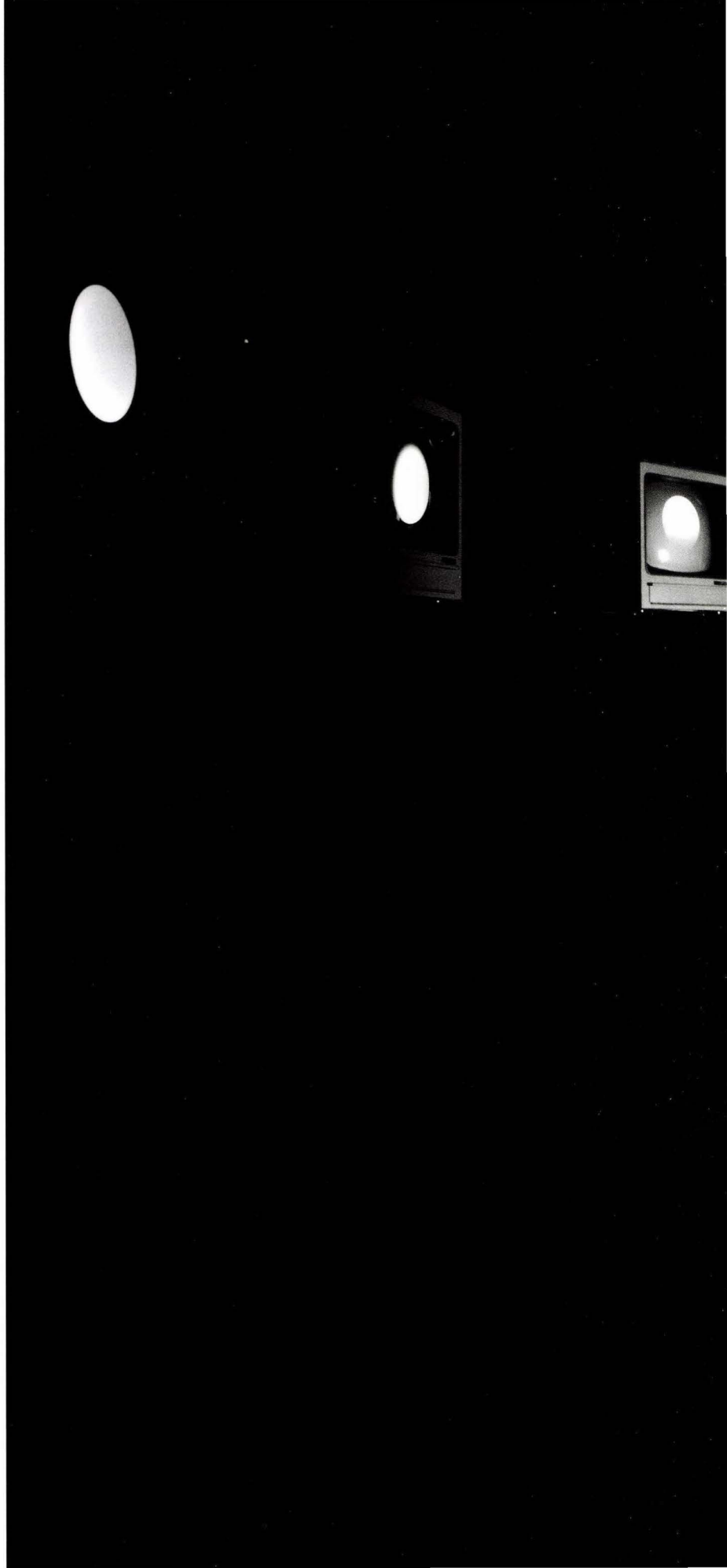
160. *TV Clock*, 1963 (1991 version). Twenty-four manipulated black-and-white televisions; silent; dimensions vary with installation. Sammlung Block, Berlin. Installation view at *Video Time—Video Space*, Kunsthaus Zürich, August 15–October 27, 1991. Photo by Manfred Leve.

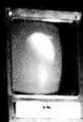


161. *TV Clock*, 1963 (1981 version). Twelve manipulated black-and-white televisions and twelve manipulated color televisions; silent; dimensions vary with installation. Tokyo Metropolitan Museum of Art. Photo by Peter Moore/VAGA, NYC.



ABOVE AND RIGHT:
162. *Moon Is the Oldest TV*, 1965
(1976 version). Twelve manipulated color
televisions; silent; dimensions vary with
installation. Centre Georges Pompidou,
Musée national d'art moderne, Paris.
Photo by Peter Moore/VAGA, NYC.





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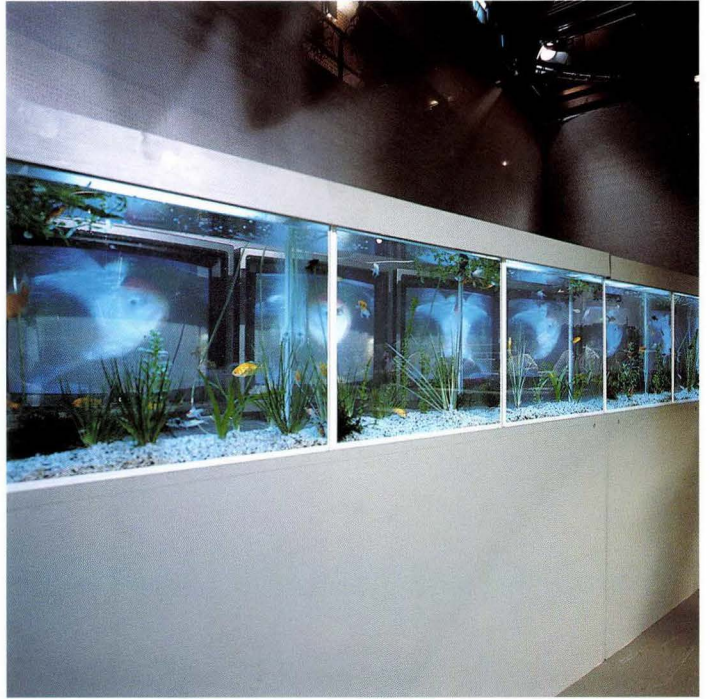
163. *Video Fish*, 1975 (1982 version). Three-channel video installation with aquariums, water, live fish, and variable number of monitors; color, silent; dimensions vary with installation. Centre Georges Pompidou, Musée national d'art moderne, Paris. Photo by Peter Moore/VAGA, NYC.

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164. *Video Fish*, 1975 (1997 version). Three-channel video installation with aquariums, water, live fish, and variable number of monitors; color, silent; dimensions vary with installation. Centre Georges Pompidou, Musée national d'art moderne, Paris. Photo by Peter Moore/VAGA, NYC.



166. *Video Fish*, 1975 (1977 version). Three-channel video installation with aquariums, water, live fish, and variable number of monitors; color, silent; dimensions vary with installation. Centre Georges Pompidou, Musée national d'art moderne, Paris. Installation view at *Documenta 6*, Kassel, June 24–October 2, 1977. Photo by Friederich Rosenstiel.



165. Still from *Video Fish* (1975). Still by Galen Joseph-Hunter and Stephen Vitiello/Electronic Arts Intermix, New York.





167. *TV Garden*, 1974 (1982 version). Single-channel video installation with live plants and monitors; color, sound; dimensions variable. Collection of the artist. Photo by Peter Moore/VAGA, NYC.



168. Paik installing *TV Garden* (1974; 1977 version) at *Documenta 6*, Kassel, June 1977. Photos by Friedrich Rosenstiel.



169. *TV Garden*, 1974 (1999 version). Single-channel video installation with live plants and monitors; color, sound; dimensions variable. Collection of the artist. Installation view at Paik's Greene Street studio, September 1999. Photo by David Heald.

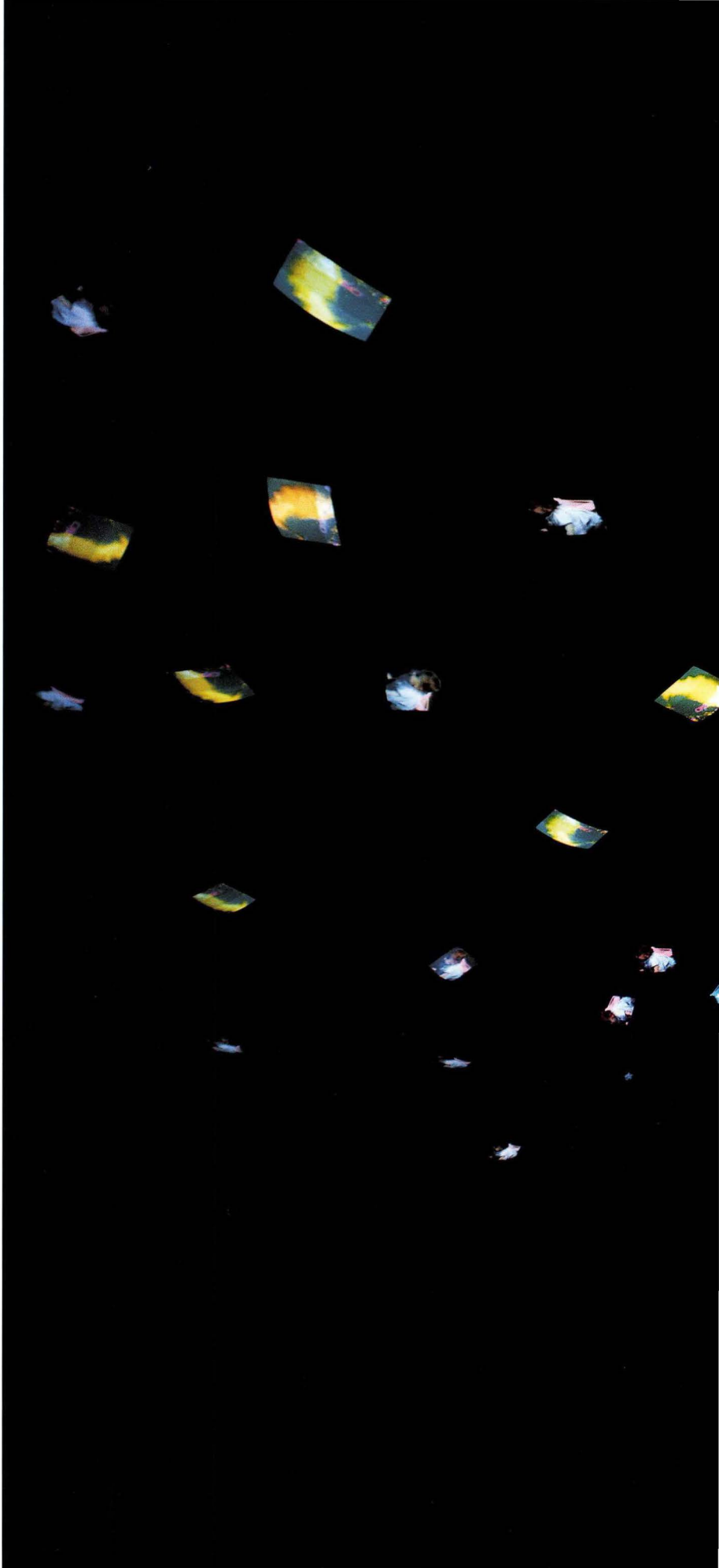


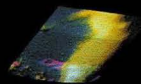
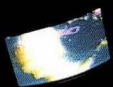
170. *TV Sea*, 1974. Variable number of televisions; color, sound; dimensions vary with installation. Destroyed. Installation view at *Nam June Paik: TV Sea: Electronic Art IV*, Galeria Bonino, New York, January 15–February 2, 1974. Photo by Peter Moore/VAGA, NYC.

171. *Fish Flies on Sky*, 1975 (1982 version).
Two-channel video installation with
variable number of monitors; color,
silent; dimensions vary with installation.
Kunstmuseum Düsseldorf. Photo by
Peter Moore/VAGA, NYC.



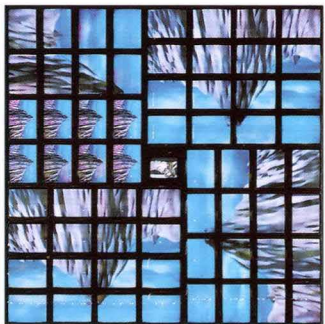
172. Paik installing *Fish Flies on Sky* (1975)
at *Fish Flies on the Sky*, Galeria Bonino,
New York, January 18, 1976. Photo by
Peter Moore/VAGA, NYC.







173. *Video Flag: Y*, 1985. Two-channel video installation with eighty-four monitors; color, sound; 75 x 139 x 23 inches (190 x 352 x 58 cm), installed in the window of the Chase Manhattan Bank, Broadway, New York, March 1989. Collection of the Chase Manhattan Bank. Photo by Manfred Leve.



174. *Basel Matrix*, 1997. Two-channel computer-driven video installation with sixty-five monitors; color, sound; 132 x 132 x 26 inches (335 x 335 x 66 cm). Collection of Art & Public, Geneva. Photo by Il-Marie Kalkkinen.

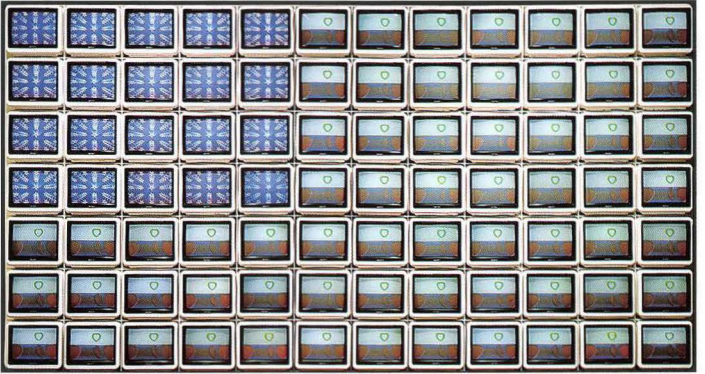
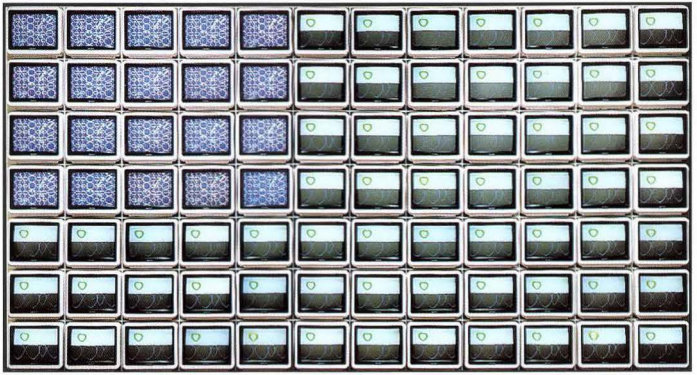
placed at eye level on an elevated pedestal. Each monitor displays an edited videotape that synthesizes different images, from flying planes and fish to Merce Cunningham dancing in a rapidly collaged movement of imagery. In front of each monitor is a tank filled with water and fish. To see a monitor, one looks through a fish tank—in the process, the fish tank becomes a television and the television becomes a fish tank. Paik achieved this remarkable conversion of images by playing on the depth of the video space, which he manipulated through the editing of the videotape. Here again, Paik treats time as a two-plane coordinate: through the stored and edited time of the videotape and the unfolding and changing action of the fish. At random points on the looped videotape, a fish that is collaged into the image appears to fly or swim in its own space, further abstracting the representational dynamic of the installation. The interaction of Cunningham's choreography with the swimming fish in the tanks creates a dynamic, intertextual expansion of the video image. The sequence of monitors creates a visually changing but conceptually linked horizon of moving images and water.

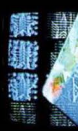
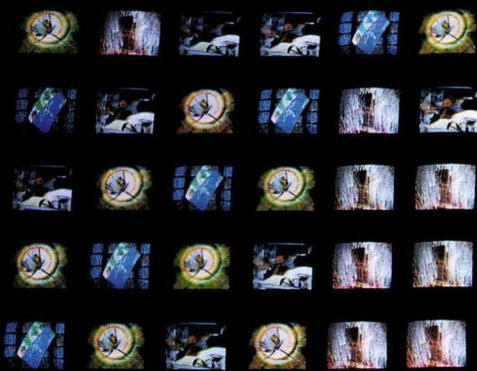
Paik also developed large-scale installations that employed multiple monitors randomly distributed with other materials in an exhibition space, exploring and exploiting the juxtapositions of monitors to each other and to other materials. In *TV Garden* (1974), plants of varying sizes grow out of and amid monitors playing Paik's videotape *Global Groove* (1973). In *Global Groove*, Paik's seminal broadcast video, a representation of global television is featured as the program shifts between Paik's own synthesized imagery and video images to commercial television programming and the work of independent filmmakers. As *Global Groove* plays throughout the *TV Garden* installation, one is reminded of Marshall MacLuhan's idea of a global village held together by the instantaneous spread of television. Paik's garden of video delights offers videos that blossom through the darkened space. An immersion into the moving image, *TV Garden* is an eloquent and elegant installation.

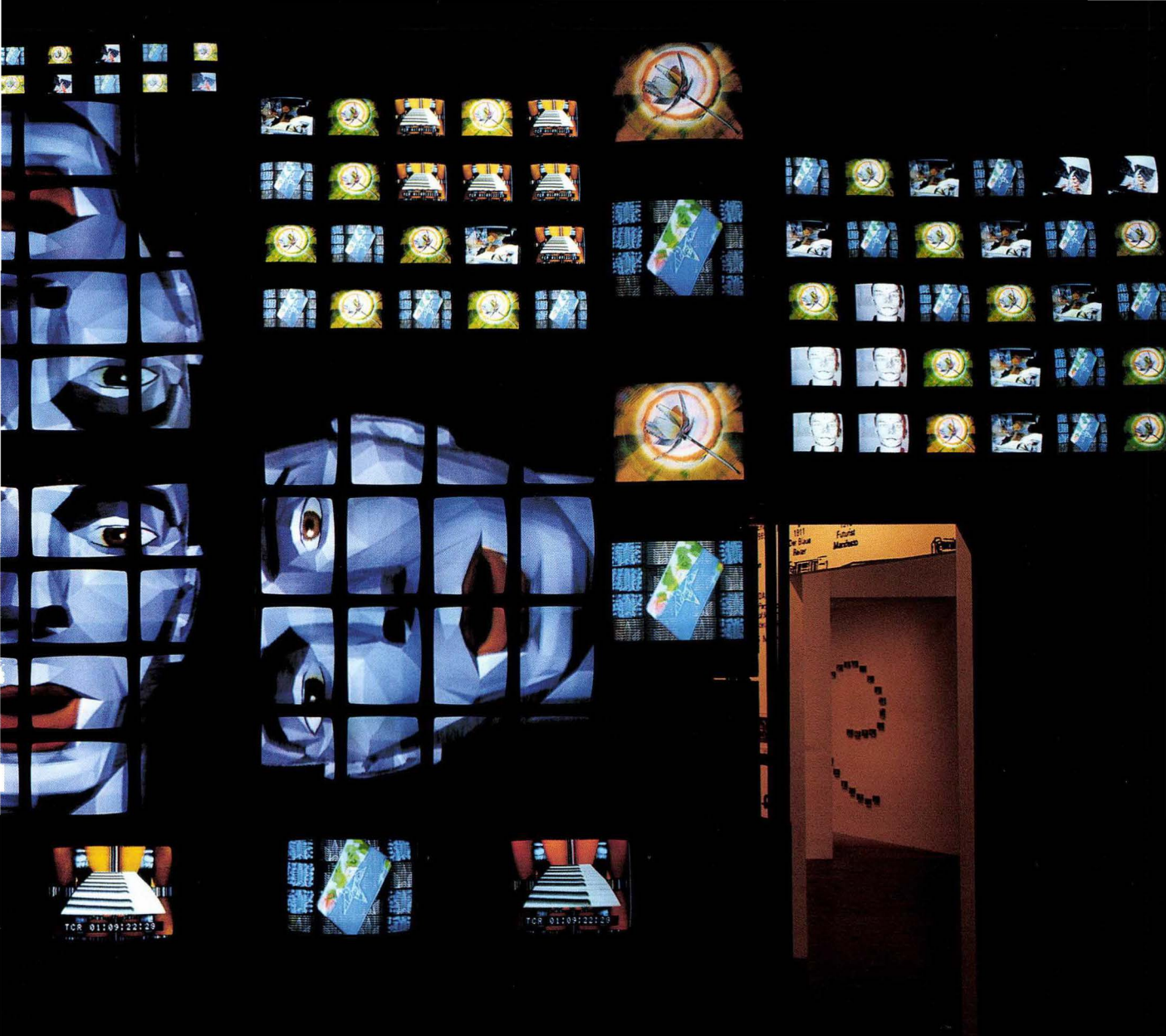
In *TV Sea* (1974), Paik created a virtual ocean by placing monitors on the floor of a darkened exhibition space with their screens facing up and displaying water images. In *Fish Flies on Sky* (1975), Paik offered a spectacular poetic treatment of his videotapes as they are viewed from monitors suspended from the ceiling of the exhibition space. In the darkened space, covered with mats on the floor for spectators to lie on, moving images from multiple channels of Paik's processed and collaged moving video images float above the viewer. Like clouds or formations of stars, Paik's images move about to create a dazzling and meditative display of the moving image.

Paik created a remarkable set of artworks by reimagining the videowall. The idea of using multiple monitors arrayed within a structural framework or against a wall to display information has been a marketing tool in trade shows for many

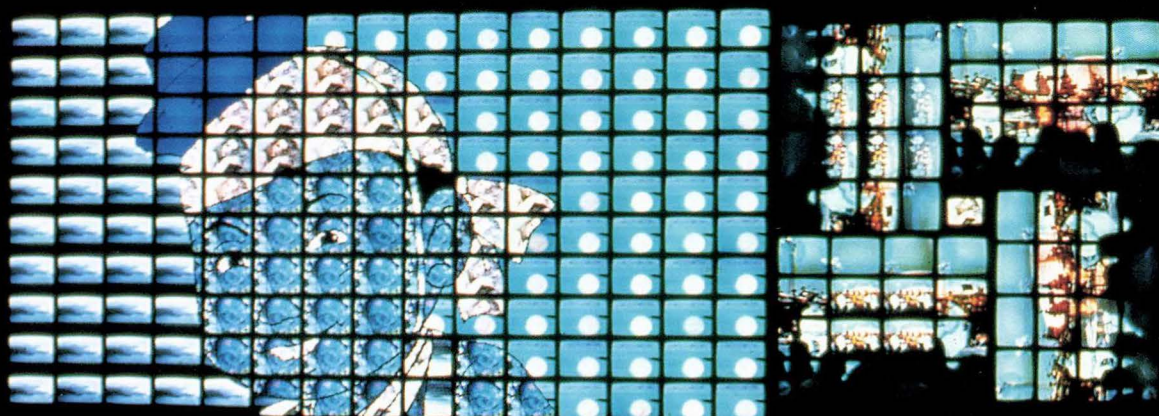
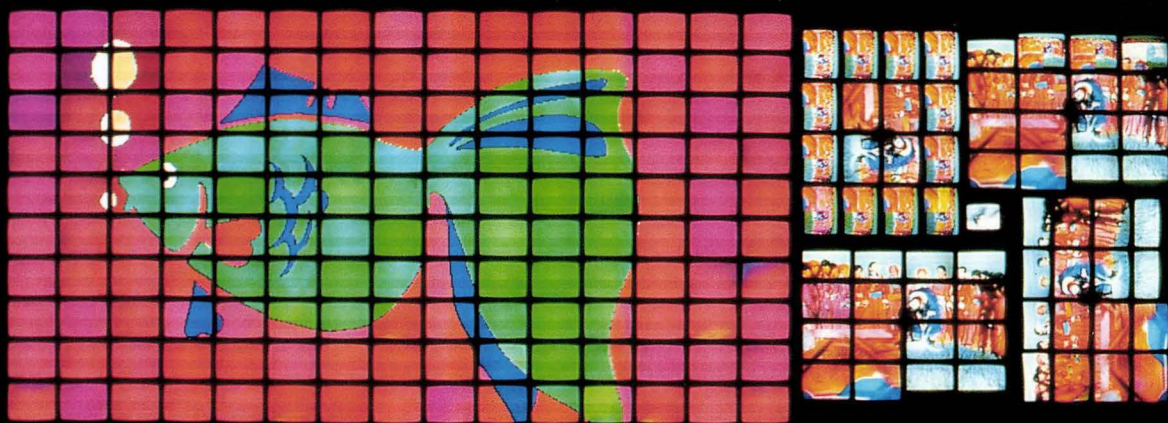
175. *Video Flag: X*, 1985. Two-channel video installation with eighty-four monitors; color, sound; 74 x 138 inches (189 x 352 cm). The Detroit Institute of Arts, Founders Society purchase with funds from Lila and Gilbert B. Silverman. Photos by Ron Forth.



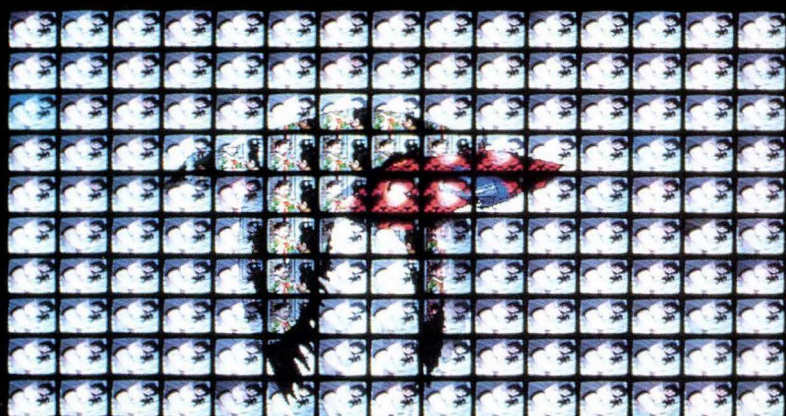


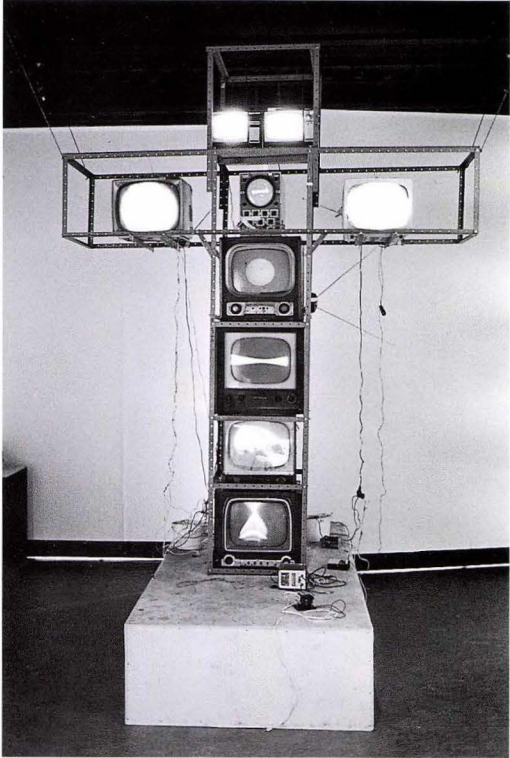


176. *Fin de Siècle II*, 1989. Four-channel video installation with 201 monitors; color, sound; 480 x 168 x 60 inches (12.2 x 4.27 x 1.52 m). Whitney Museum of American Art, Gift of Laila and Thurston Twigg-Smith. Installation view at *Image World: Art and Media Culture*, Whitney Museum of American Art, New York, November 9, 1989–February 18, 1990. Photo by David Allison; © 1996 Whitney Museum of American Art, New York.



177. *Megatron/Matrix*, 1995. Eight-channel computer-driven video installation with 215 monitors; color, sound; *Megatron*: 126 x 270 x 24 inches (320 x 685 x 60 cm); *Matrix*: 128 x 128 x 24 inches (325 x 325 x 60 cm). Smithsonian American Art Museum, Museum purchase made possible by Mr. and Mrs. Barney A. Ebsworth, Nelson C. White, and the Luisita L. and Franz H. Denghausen Endowment.

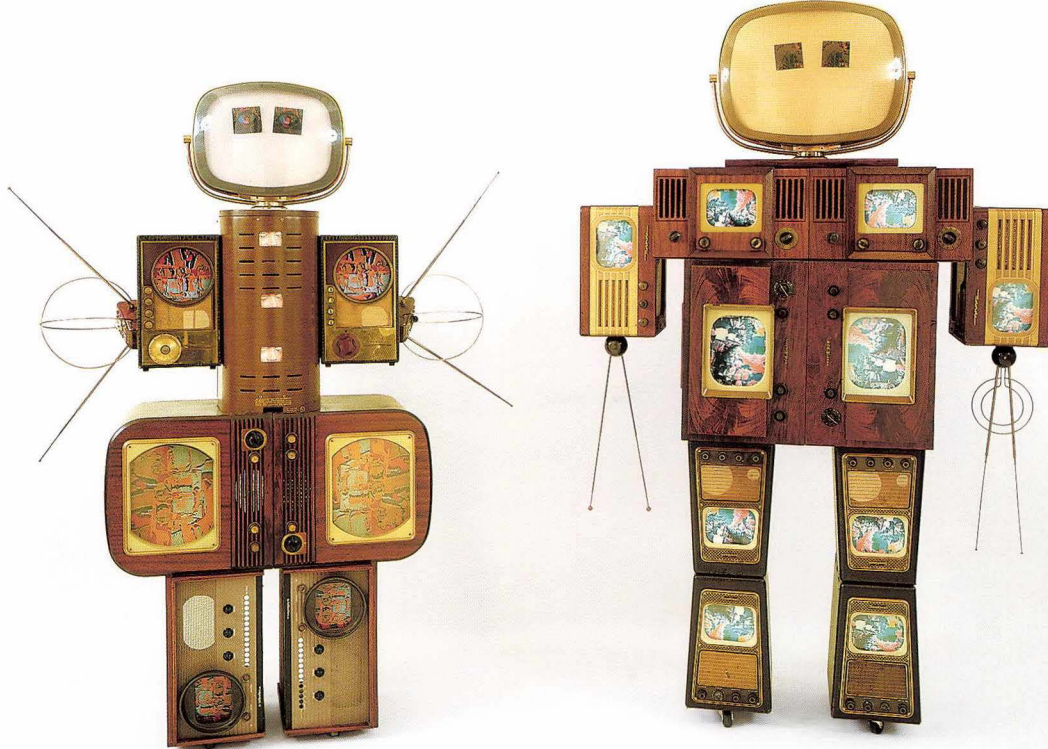




178. *TV Cross*, 1966 (1968 version). Nine manipulated televisions and steel structure; black-and-white, silent; dimensions unknown. Destroyed. Installation view at *Electronic Art II*, Galeria Bonino, New York, April 17, 1968–May 11, 1968. Photo by Peter Moore/VAGA, NYC.

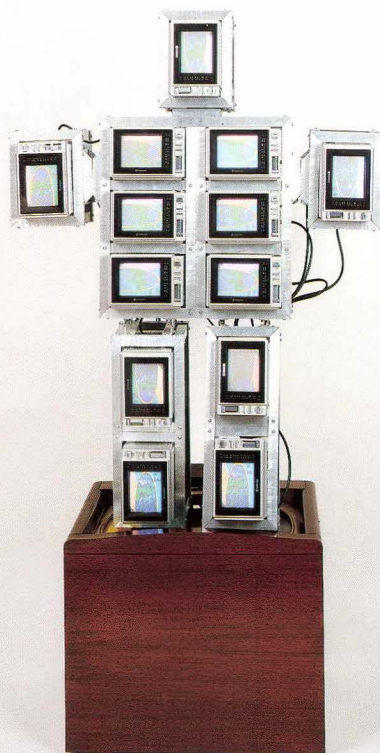


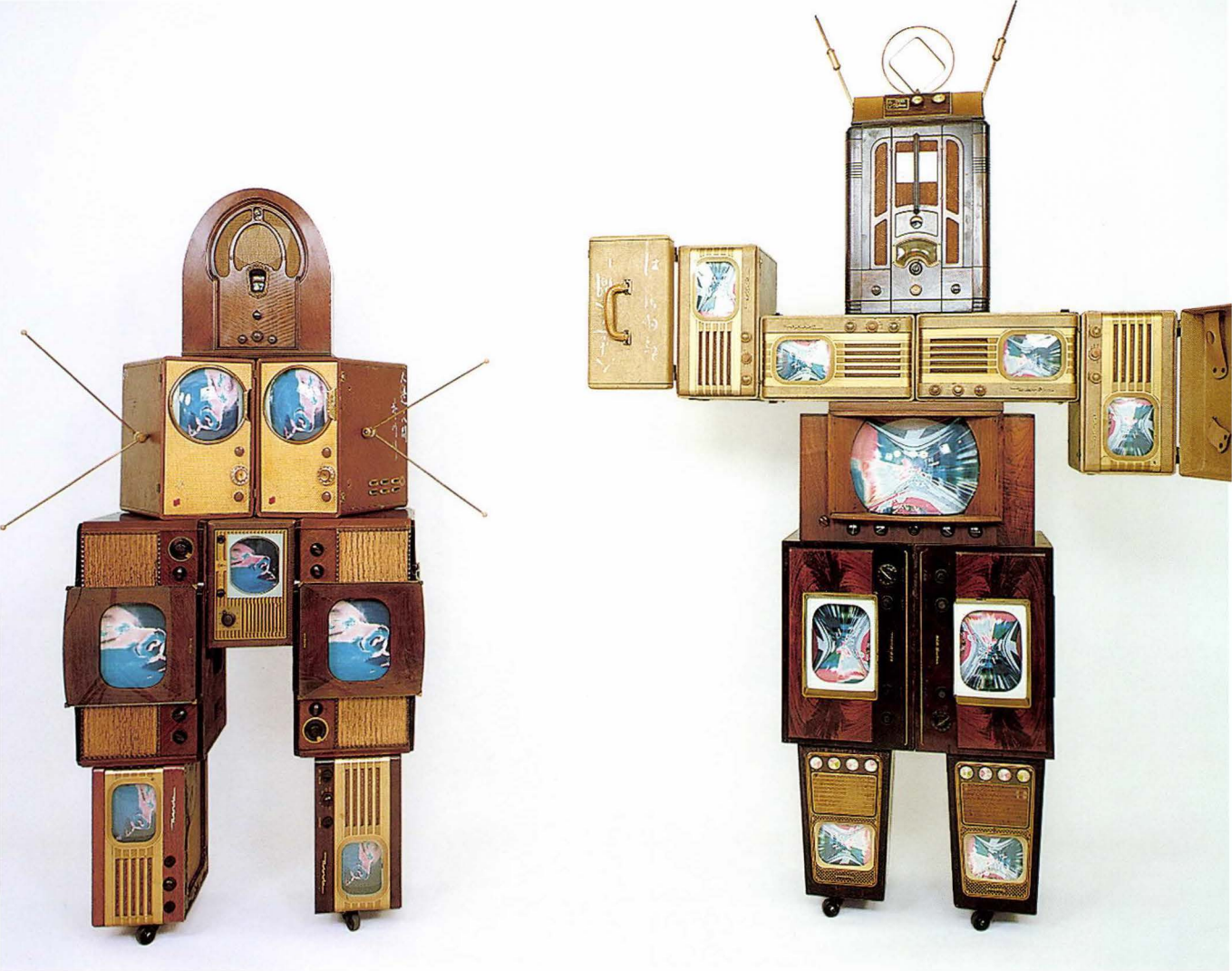
179. Visitors interacting with *TV Bed* (1972), Everson Museum of Art, Syracuse, New York, October 28, 1972. Photo by Peter Moore/VAGA, NYC.



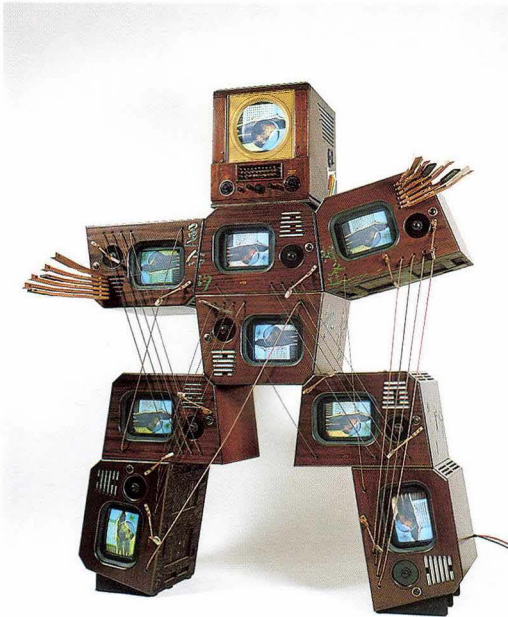
ABOVE: 180. *Family of Robot: Mother* [left] and *Family of Robot: Father* [right], 1986. Single-channel video sculptures with vintage television and radio casings and monitors; color, silent; mother: 78 x 61 1/2 x 20 3/4 inches (203 x 156 x 53 cm); father: 89 x 54 3/4 x 20 1/2 inches (226 x 139 x 52 cm). Nagoya City Art Museum, Japan. Photo by Cal Kowal.

RIGHT: 181. *Family of Robot: Hi-Tech Baby*, 1986. Single-channel video sculpture with television casing, thirteen monitors, and aluminum structure; color, silent; 52 1/2 x 37 7/8 x 8 inches (133.3 x 96.2 x 20.3 cm). Edition of nine. Photo by Cal Kowal.

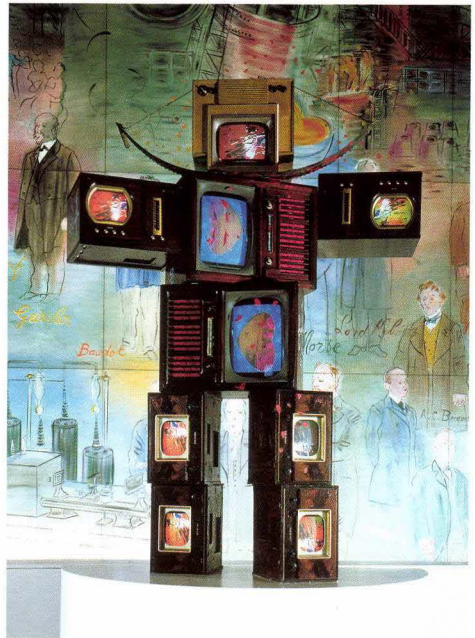




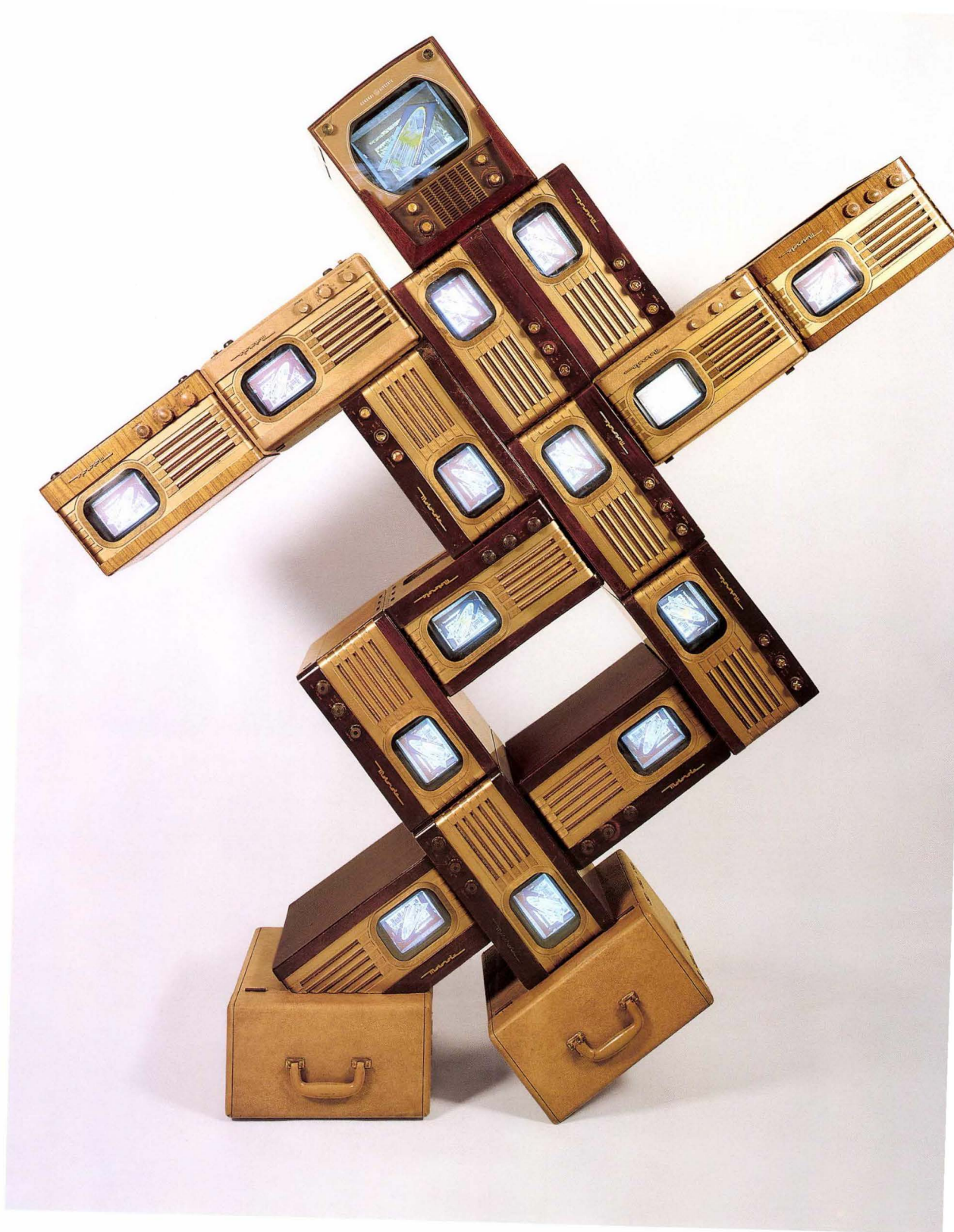
182. *Family of Robot: Grandmother* [left] and *Family of Robot: Grandfather* [right], 1986. Single-channel video sculptures with vintage television and radio casings and monitors; color, silent; grandmother: 80 3/4 x 50 x 19 inches (205 x 127 x 48 cm); grandfather: 101 x 73 x 20 1/2 inches (257 x 185 x 52 cm). The Robert J. Shiffler Foundation, Greenville, Ohio. Photo by Cal Kowal.



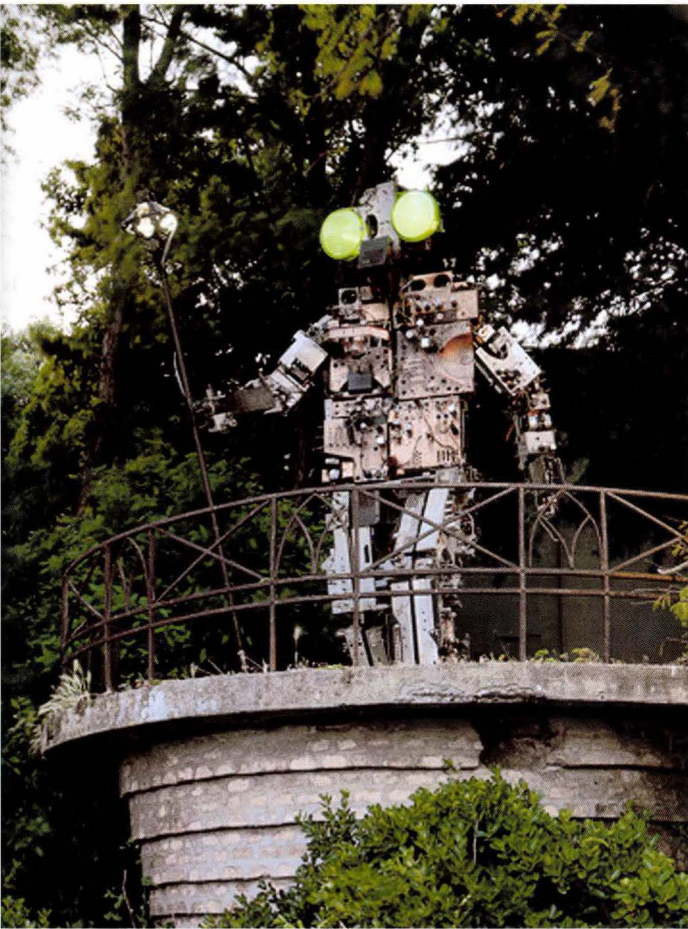
183. *Cage*, 1990. Single-channel video sculpture with vintage television casings, piano wire, toy-piano keys, and nine monitors; color, silent; 90 x 72 x 24 inches (228.6 x 182.9 x 61 cm). Private collection, Korea. Photo by Chris Gomien.



184. *Robespierre*, 1989. Two-channel video sculpture with nine monitors, vintage television and radio casings, and saw; color, silent; approx. 100 x 80 x 20 inches (300 x 200 x 50 cm). Courtesy of Galeria Beaubourg, Venice.



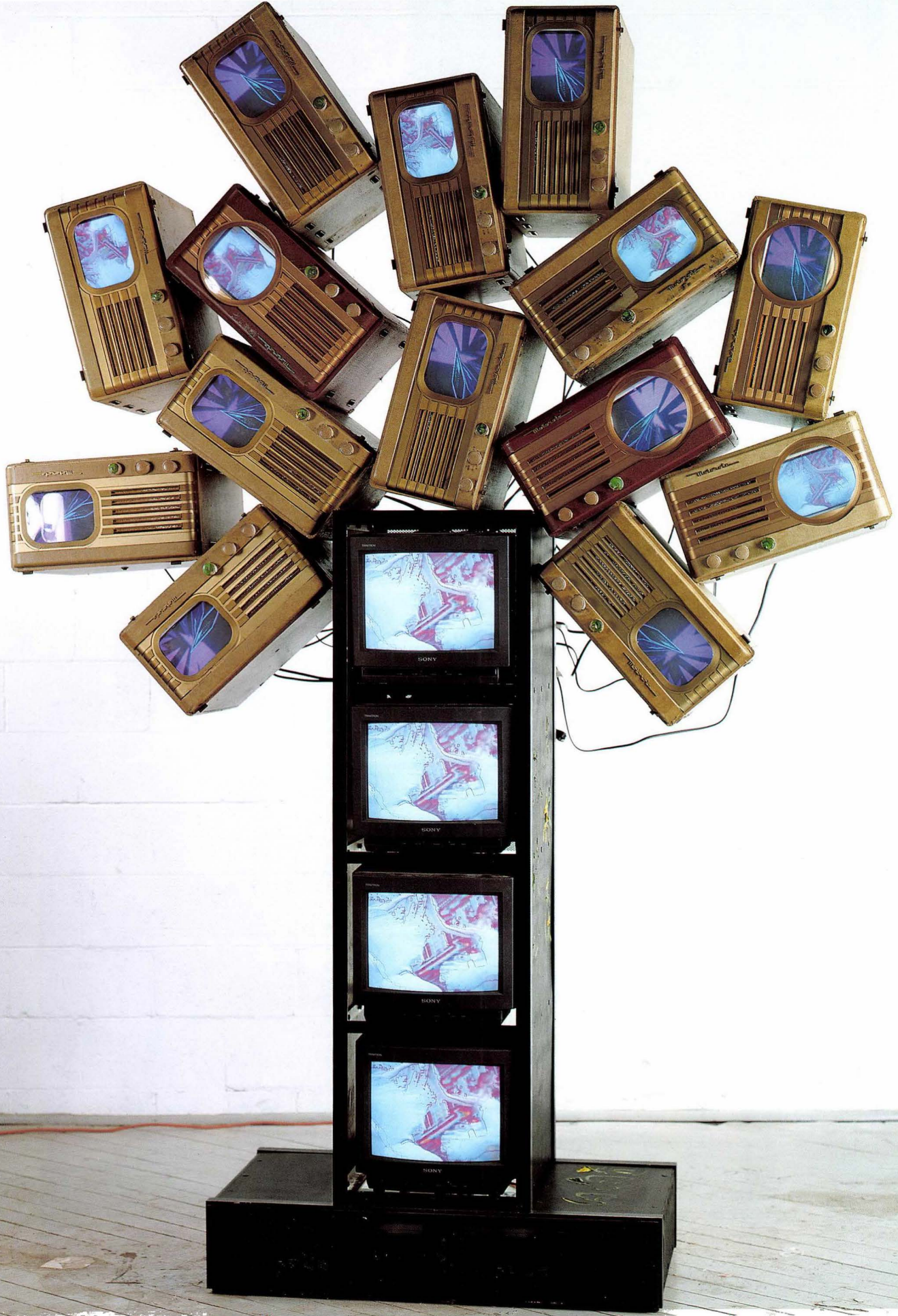
185. *Merce*, 1987. Single-channel video sculpture with vintage television cabinets and sixteen monitors; color, silent; 96 x 72 x 20 inches (243.8 x 182.9 x 50.8 cm). Swig Collection, San Francisco. Photo by Cal Kowal.



186. *Tangun As a Scythian King*, 1993. Vintage television cabinet and metal; 120 x 67 x 83 inches (300 x 170 x 210 cm). HO-AM Art Museum, Samsung Foundation of Art and Culture, Seoul. Installation view at German Pavilion, *XLV Biennale di Venezia*, Venice, June 13–October 10, 1993. Photo by Roman Mensing.

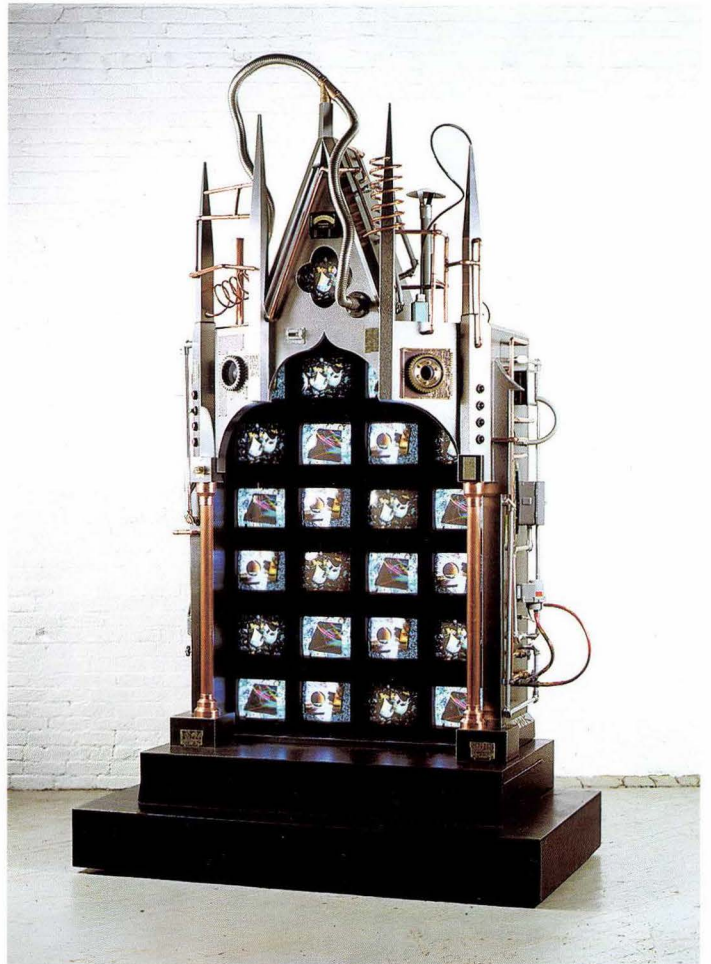


187. *Catherine the Great*, 1993. Fiberglass, vintage television cabinets, and neon, 134 x 71 x 83 inches (340 x 180 x 210 cm). Regine Sixt, President Sixt rent-a-car, Munich. Installation view at German Pavilion, *XLV Biennale di Venezia*, Venice, June 13–October 10, 1993. Photo by Roman Mensing.



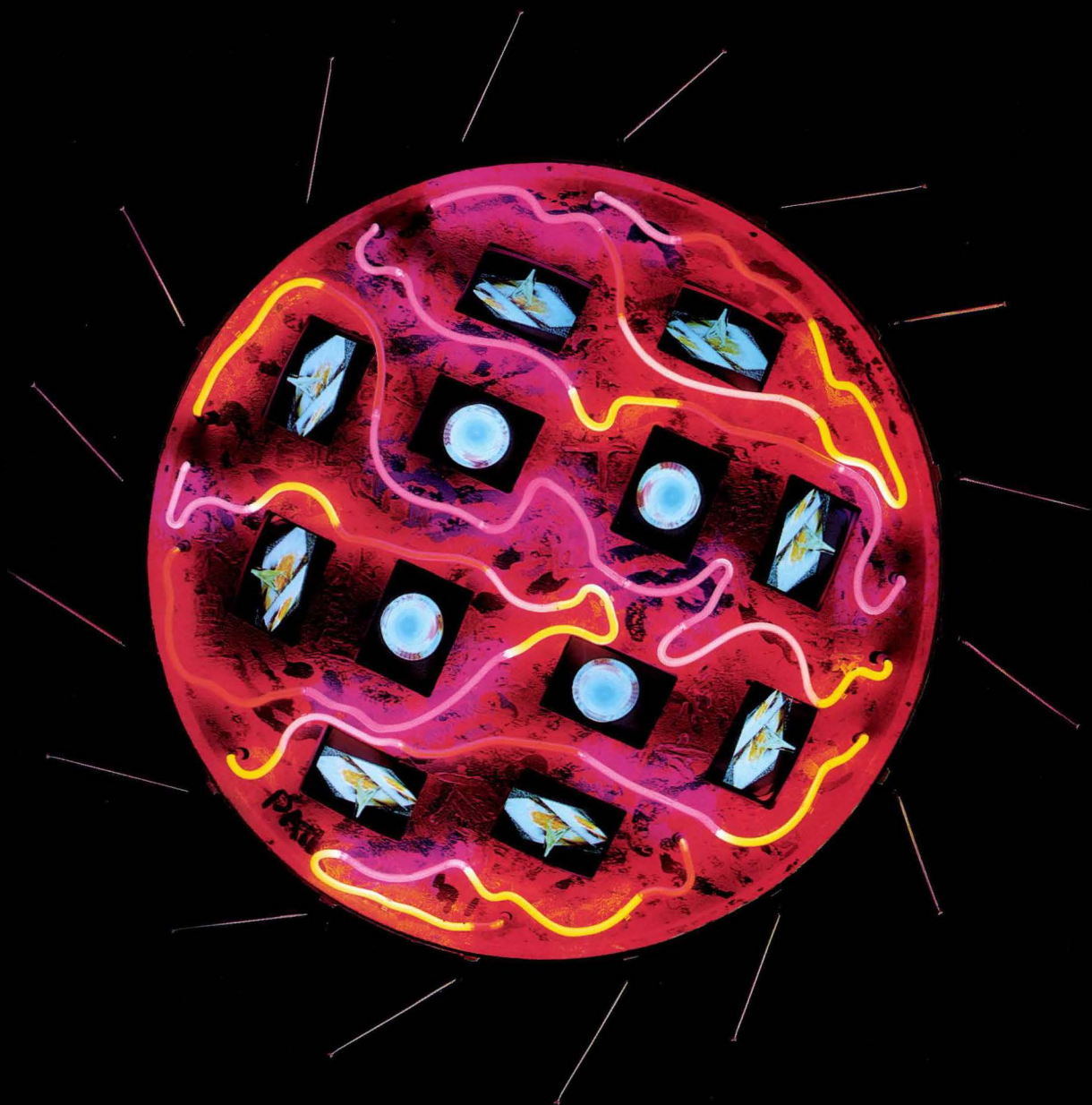


189. *Video Piano*, 1999. Two-channel and closed-circuit video installation with piano, bench, fourteen monitors, and video camera; color, sound; dimensions vary with installation. Collection of Guy Pieters Gallery, Knokke, Belgium. Photo by Ellen Labenski.

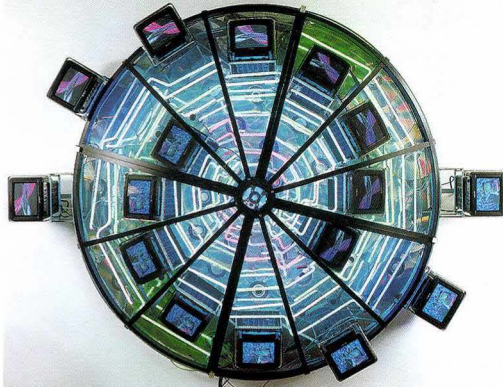


190. *My Faust (Technology)*, 1989-91. Three-channel video sculpture with twenty-five monitors; color, silent; 104 3/4 x 50 x 31 7/8 inches (266 x 127 x 81 cm). Smithsonian American Art Museum, Museum purchase through the Luisita L. and Franz Denghausen Endowment. Photo by Chris Gomien.

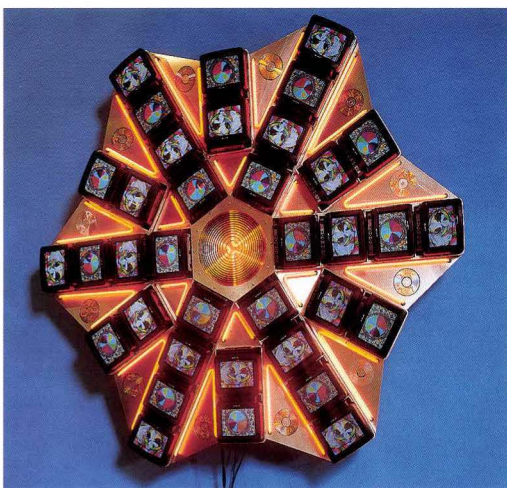
188. *Photosynthesis II*, 1993. Two-channel video sculpture with vintage television cabinets, eighteen monitors, and aluminum base; color, silent; 112 x 78 x 22 inches (284.5 x 198.1 x 55.9 cm). Collection of Carl Solway Gallery, Cincinnati. Photo by Chris Gomien.



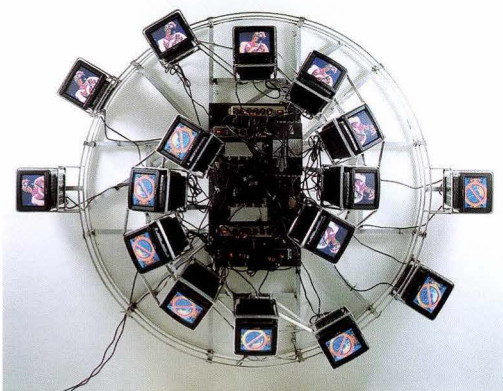
191. *Mercury*, 1991. Two-channel video sculpture with twelve monitors, neon, and aluminum structure; color, silent; 48 inches (122 cm) in diameter. Private collection.



192. *Neptune*, 1992. Two-channel video sculpture with sixteen monitors, satellite dish, neon, laser disks, and aluminum structure; color, silent; 101 inches (256.5 cm) in diameter. Weisser Raum, Frankfurt. Photo by Chris Grieben.



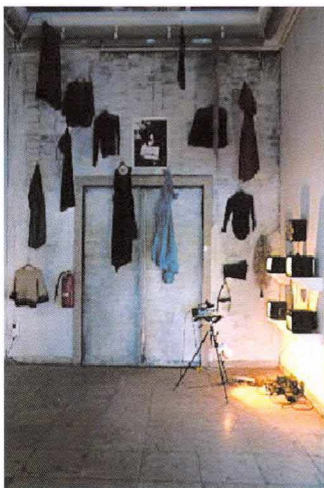
193. *Sun*, 1990. Two-channel video sculpture with thirty-six monitors, neon, and aluminum structure; color, silent; 84 inches (213 cm) in diameter. Ludwig Forum für Internationale Kunst, Aachen, Sammlung Ludwig. Photo by Chris Grieben.



194. *Jupiter*, 1990. Two-channel video sculpture with sixteen monitors and aluminum structure; color, silent, approx. 96 inches (244 cm) in diameter. Private collection, Cannes, France. Photo by Chris Grieben.



195. Installation view of *Junk Room* (1993), German Pavilion, XLV Biennale di Venezia, Venice, June 13–October 10, 1993. Photo by Roman Mensing.



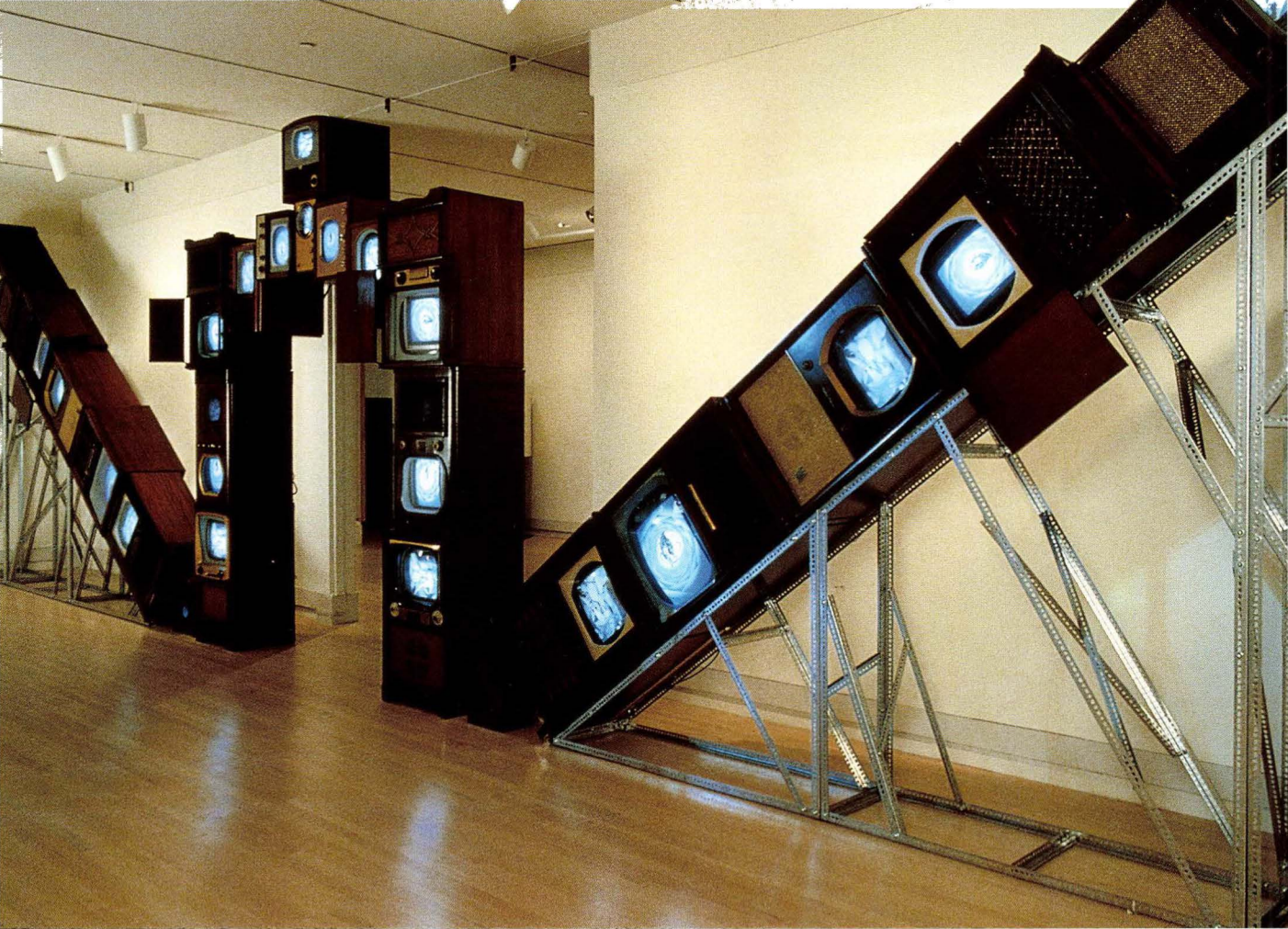
196. Installation view of *Room for Charlotte Moorman* (1993), German Pavilion, XLV Biennale di Venezia, Venice, June 13–October 10, 1993. Photo by Roman Mensing.

years. Paik transformed this conventional videowall into a dramatic means to deploy multiple channels of videotape in a variety of combinations and permutations of monitors. Paik saw the videowall as a moving mural composed of hundreds of discrete images. By using JumboTrons—each JumboTron is made up of approximately forty monitors, which are computer-programmed so that they can shift from showing individual tapes on each monitor to showing one continuous image spread across all the screens—the artist could shift scale and perspective as the image-processed videotapes move across monitors of different sizes within the larger framework.

Paik has used the concept of the videowall while expanding on the installation of rows of monitors on the floor. Contemporaneously, he has used flags in a series of pieces, capitalizing on their immediate recognizability to create a smart reconception of the videowall on varying scales. In *Tricolor Video* (1982), Paik created a gigantic French flag on a gallery floor of the great open space at the Centre Georges Pompidou in Paris. Dazzling colors and shapes move across the flat surface of the monitors, which are laid out in the color scheme and arrangement of the French flag.

Other groupings of video monitors include *Basel Matrix* (1997), which is made up of a cluster of monitors that becomes a moving image "sketch" of processed images that shift across the screens. In the images, Paik treats both the total scale of the ensemble and the specific effects being articulated through intimate rotation of the repeated and/or manipulated images on the monitors.

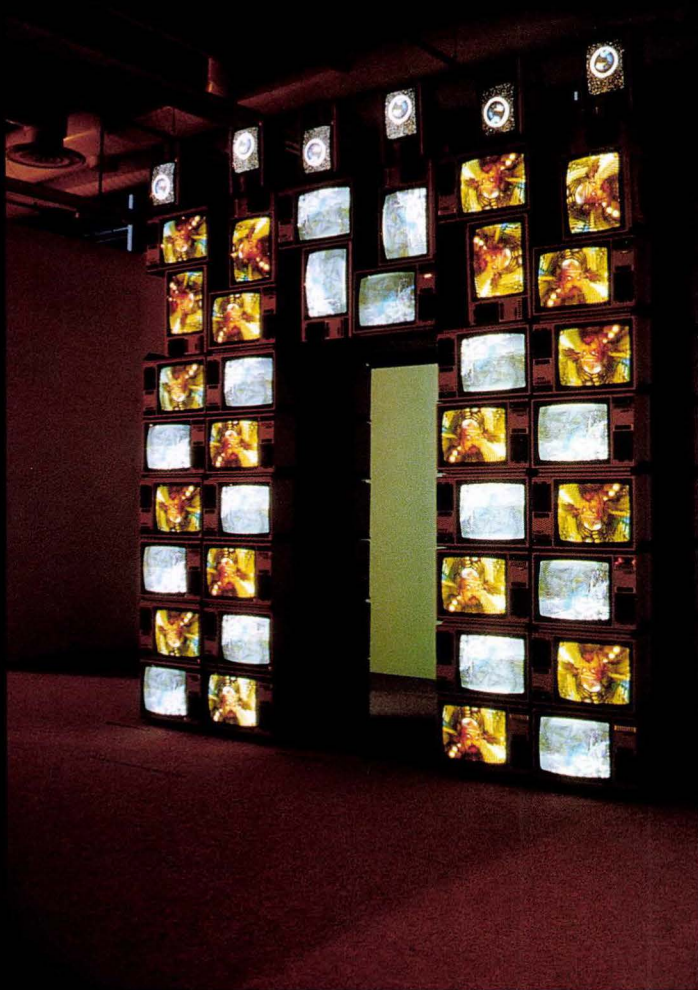
It was in the large-scale pieces *Fin de Siècle II* (1989) and *Megatron/Matrix* (1995) that Paik realized the compositional design and articulation of video imagery through combinations of monitors and videowalls on a truly dramatic scale. The scale and virtuosity of the pieces constitute a bold development of Paik's concept of the videowall. The brilliance of *Fin de Siècle II* comes from the physical treatment of the monitors and their rotation through the different positions they hold in their overall composition. Over 200 monitors and television sets are displayed against a wall and surround three JumboTrons. Surrounded by smaller monitors and large television consoles at the base, the entire *Fin de Siècle II* shifts and distributes Paik's processed videotapes over a spectacular scale and surface of moving images. Entire videowalls, placed on their sides and upside down, create a vertiginous display and reorientation of the spectacle of the multimonitor and multichannel installation. Through the pacing of the videotapes and the constantly changing depth of interplaying collage imagery, the wall against which *Fin de Siècle II* was placed becomes architecturally transformed to convey a sense of movement on different registers. Sophisticated computer programs allowed Paik to control layers of moving imagery in *Megatron/Matrix*, his most technologically sophisticated videowall. The display of 100 monitors is



197. Installation view of *Video Art: Expanded Forms*, Whitney Museum of American Art at Equitable Center, New York, February 18–March 30, 1988, showing altered version of *Connection* (1986).



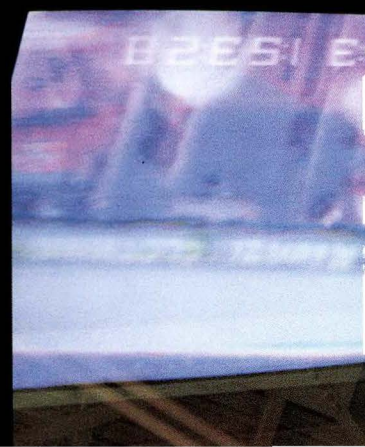
198. *Connection (Arch)*, 1986. Two-channel video installation with vintage television cabinets and fourteen monitors; color, silent; 133 x 139 x 21 3/4 inches (338 x 353 x 55 cm). WATARI-UM, The Watari Museum of Contemporary Art, Tokyo.



199. *Arc double face*, 1985. Three-channel video installation with forty-two monitors and metal structure; color. Centre Georges Pompidou, Musée National d'Art Moderne, Paris.



200. *V-ramid*, 1982 (1989 version). Single-channel video installation with variable number of monitors; color, sound; dimensions vary with installation. Whitney Museum of American Art, New York, Purchase, with funds from the Lemberg Foundation, Inc. in honor of Samuel Lemberg, 82.11a-xx. Installation view at *Video-Skulptur—retrospektiv und aktuell*, Kölnischer Kunstverein, Cologne, March 18–April 23, 1989. Photo by Friederich Rosenstiel.



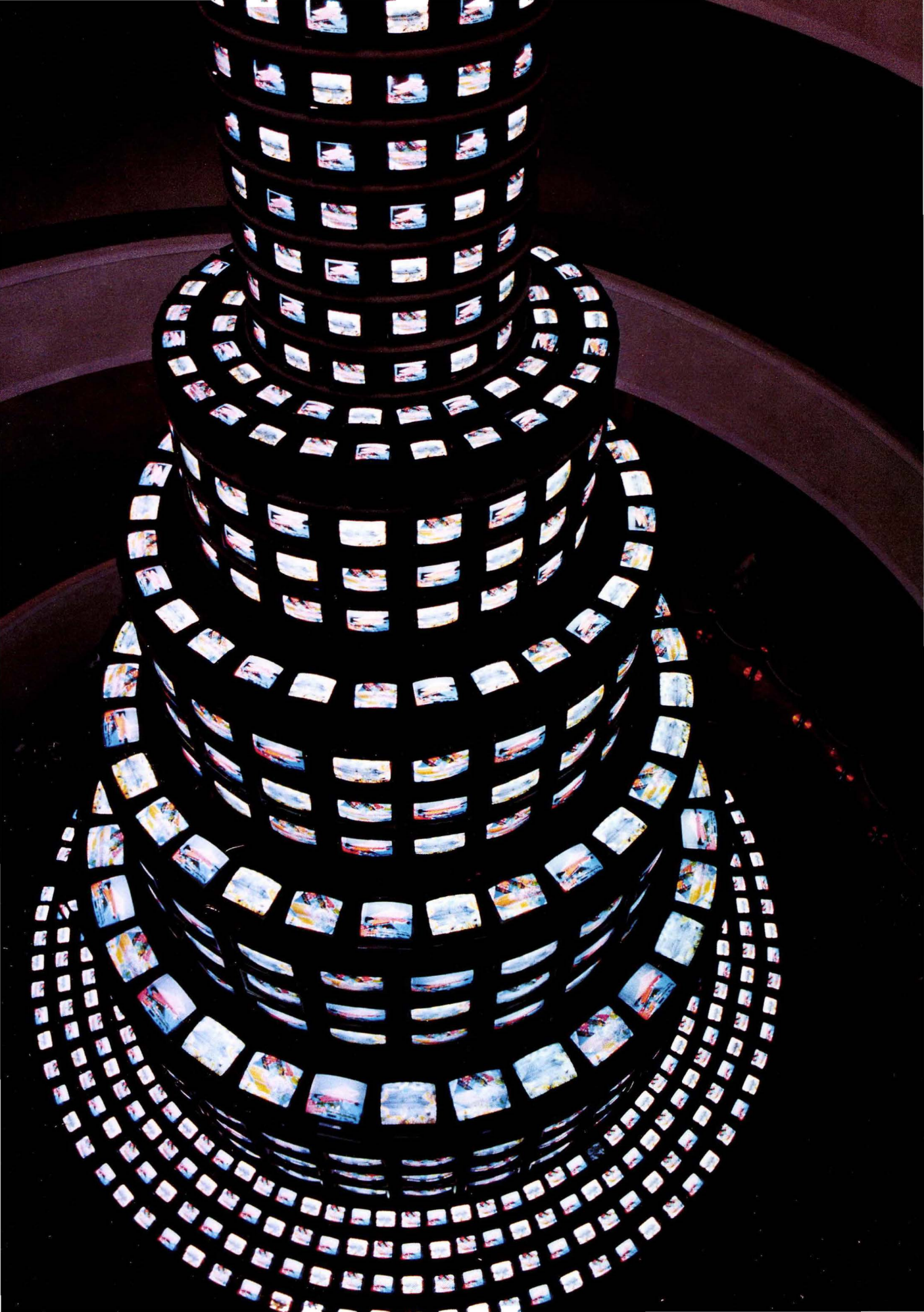




201. *Video Funnel*, 1984. Three-channel video installation with ninety monitors and steel structure; color, silent; dimensions vary with installation. Collection of the artist. Installation view at *Von hier aus*, Düsseldorf fairgrounds, September 29–December 2, 1984. Photo by Friedrich Rosenstiel.



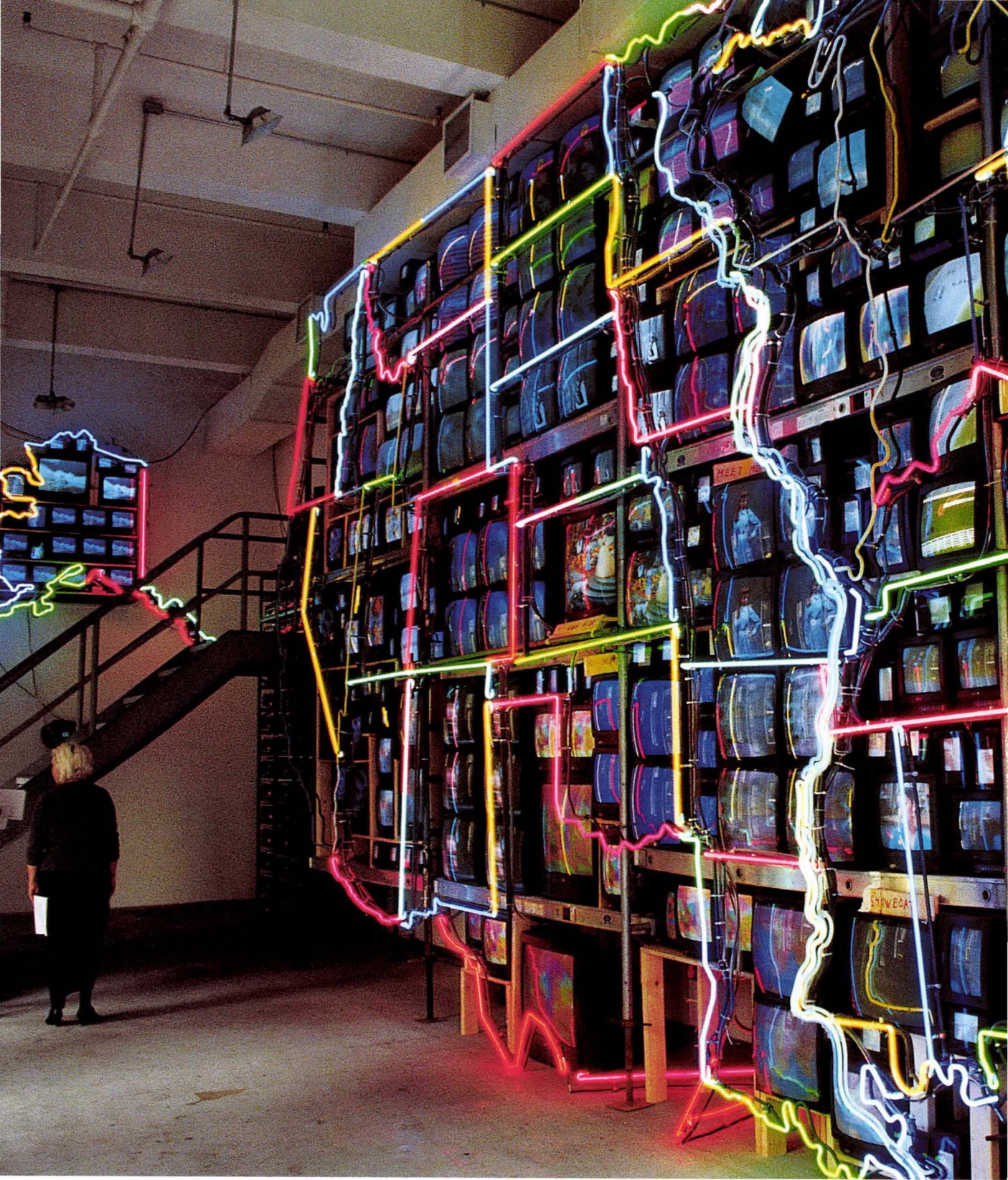
202. *Video Funnel*, 1984. Three-channel video installation with ninety monitors and steel structure; color, silent; dimensions vary with installation. Collection of the artist. Installation view at *Von hier aus*, Düsseldorf fairgrounds, September 29–December 2, 1984. Photo by Friedrich Rosenstiel.



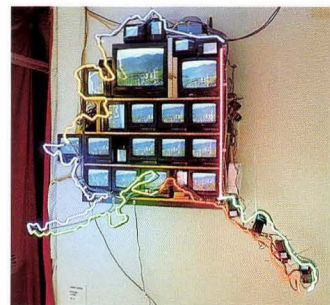
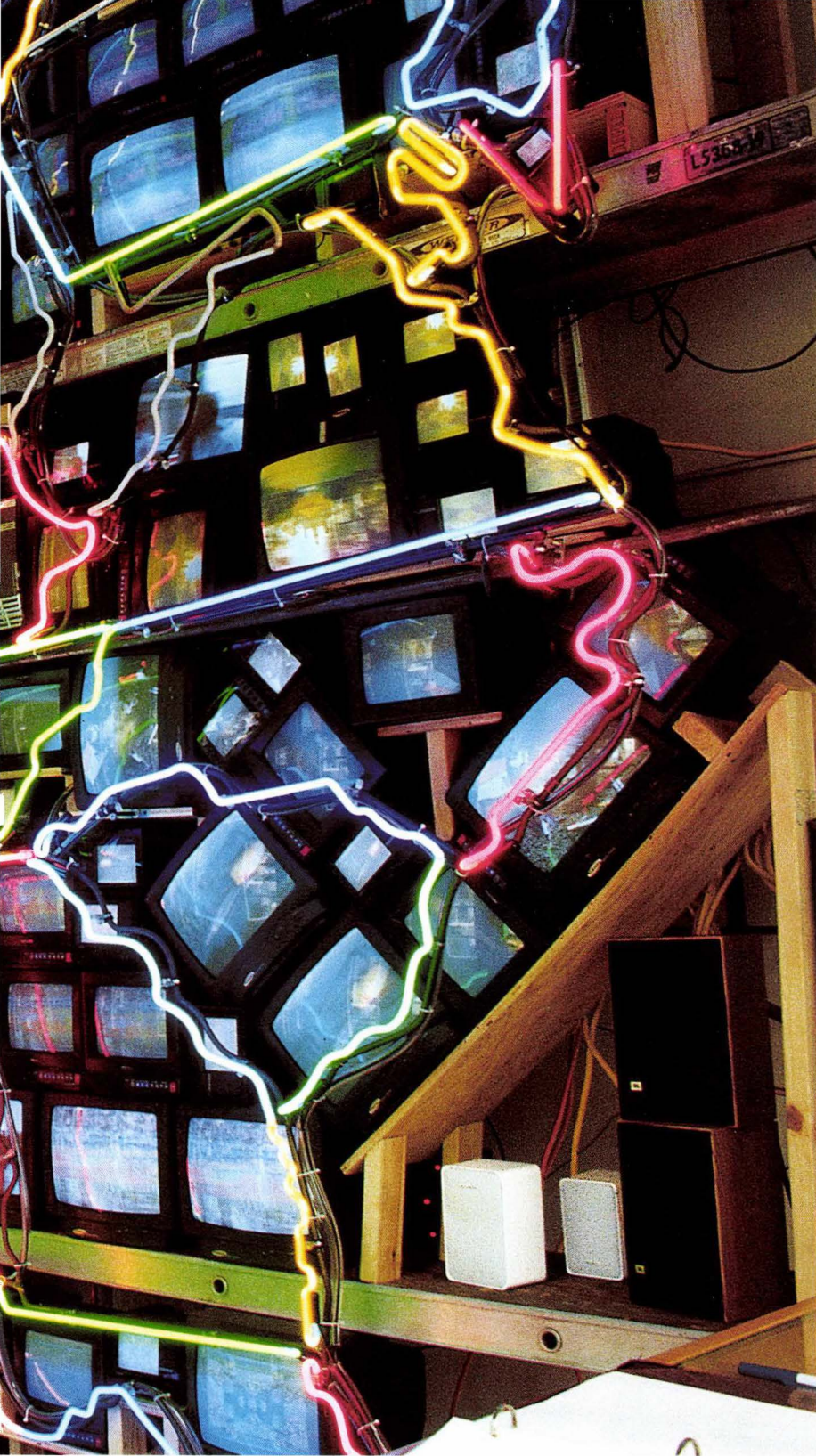


204. *Video Arbor*, 1990. Two-channel video installation with wisteria, eighty-four monitors, and steel and aluminum structure; color, silent; approximately 15 x 60 x 34 feet (4.5 x 18.3 x 10.2 m). Permanent outdoor installation at One Franklin Town Apartments, Philadelphia.

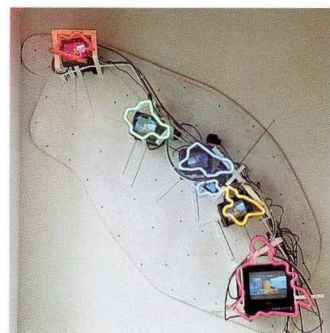
203. *The More the Better*, 1988. Three-channel video installation with 1,003 monitors and steel structure; color, sound; approximately 60 feet (18 m) high. National Museum of Modern Art, Seoul. Installed in celebration of the 1988 Olympic Games and the opening of the Tadaikson Tower, National Museum of Modern Art, Seoul, 1988. Photo by Yong-woo Lee.



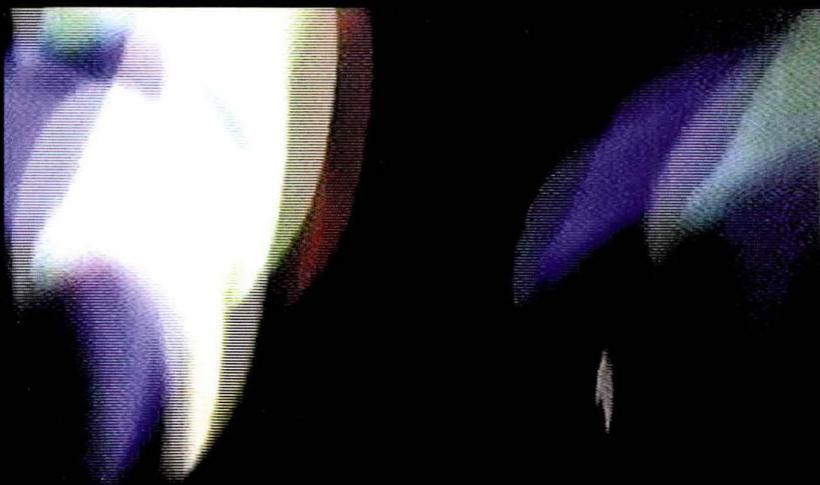
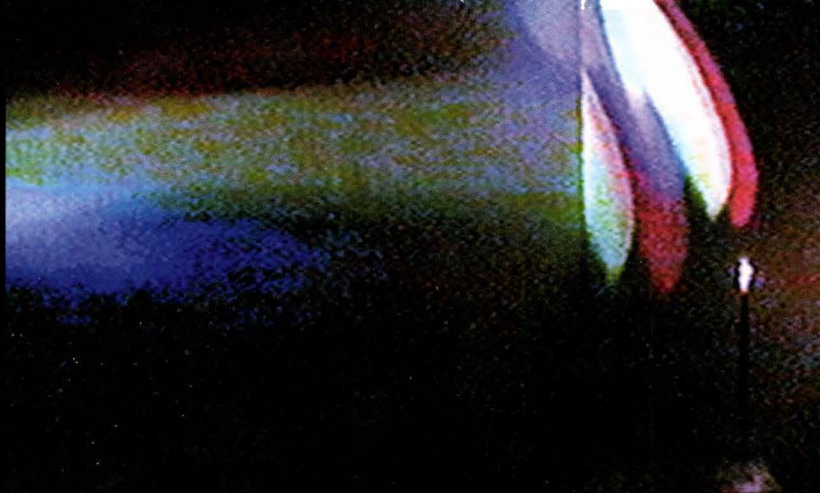
205. *Electronic Superhighway: Continental U.S.*, 1995. Forty-seven-channel and closed-circuit video installation with 313 monitors, neon, and steel structure; color, sound; approximately 15 x 32 x 4 feet (4.5 x 9.75 x 1.2 m). Collection of the artist and Holly Solomon Gallery, New York.



206. *Electronic Superhighway: Alaska*, 1995. Single-channel video installation with twenty-four monitors, neon, and steel structure; color, silent; approximately 60 x 84 x 20 inches (152 x 213 x 51 cm). Collection of the artist and Holly Solomon Gallery, New York.



207. *Electronic Superhighway: Hawaii*, 1995. Single-channel video installation with six monitors, neon, and steel structure; color, sound; approximately 72 x 72 x 15 inches (183 x 183 x 38 cm). Collection of the artist and Holly Solomon Gallery, New York.

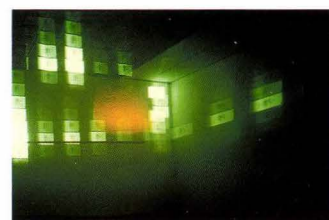


208. *One Candle (Candle Projection)*, 1988.
Single-channel video installation with
candle and six video projectors; color,
silent; dimensions vary with installation.
Museum für Moderne Kunst, Frankfurt am
Main. Stills by Jon Huffman.

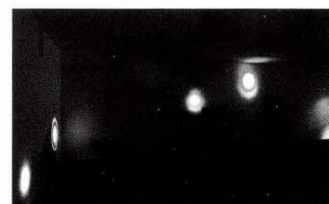
programmed so that the entire surface of screens is a continuous plane. Thus the monitors are not only used discretely to play individual videotape programs but the entire wall can be composed on multiple planes, with foreground and background imagery playing across all the screens at the same time. An image moving across all the monitors can be seen as a continuous articulation of movement and animated drawing. The accompanying music evokes a pop sensibility and draws one into an engaging and inviting dialogue with the visual spectacle. In these projects, Paik transcends the traditional design of the videowall by using it as a means to convey a complex set of surprises and sophisticated mutations through abstract and representational forms.

The combination of literal reference and display of imagery takes specific iconic shape in *TV Cross* (1966) and *TV Bed* (1972), in which the arrangement of monitors and moving images employs a specific strategy to detach the monitors from their domestic moorings and place them in dialogue with a variety of cultural signifiers. *TV Cross* is a metal structure in the shape of a cross to which monitors are attached. In *TV Bed*, monitors are placed face up within a bed frame, creating a virtual mattress of monitors playing videotapes. Through their configurations and engagement with domestic and spiritual references, these pieces further demonstrate Paik's complete transformation of the monitor into an expressive instrument. Like *Video Flag*, *TV Cross* and *TV Bed* play with the power and impact of the iconic sign. Paik uses the wires from the electronics and the placement of the monitors to give the works a decidedly rough-hewn look. Paik acknowledges the material basis of these pieces; he does not try to make them slick and polished or industrially fabricated. Paik's art is about handmade pieces fashioned out of the technology of the medium. Their power and impact on the viewer come through the monitors being deployed in configurations that unambiguously announce their referent. Thus *TV Cross* and *TV Bed* look like a cross and a bed, respectively. The iconographic power of their design gives them directness and immediacy.

These pieces set the stage for the original *Family of Robot* (1986), the first of Paik's robot sculptures fabricated from vintage televisions and radios. The expressive power of Paik's robots is conveyed by the various monitors, television sets, and radio consoles that constitute their human-like forms and suggest an individual personality and distinctiveness. Developed with the Carl Solway Gallery in Cincinnati, the robots are constructed with the industrial remains of mass-media history: the antique televisions and radios, which carry with them great expressive potential. These objects, in all of their variety, embody the expansion and consolidation of the broadcast industry, as the sets themselves become mass-medium commodities. Not only did the radio console serve as a prototype for the design of the television set, but also the spread of the radio



209. Nam June Paik in collaboration with Horst Bauman, *Laser Video*, 1981–82. Laser video installation; color, silent; dimensions vary with installation. Collection of Nam June Paik. Installation view at *Nam June Paik*, Whitney Museum of American Art, April 30–June 27, 1982.



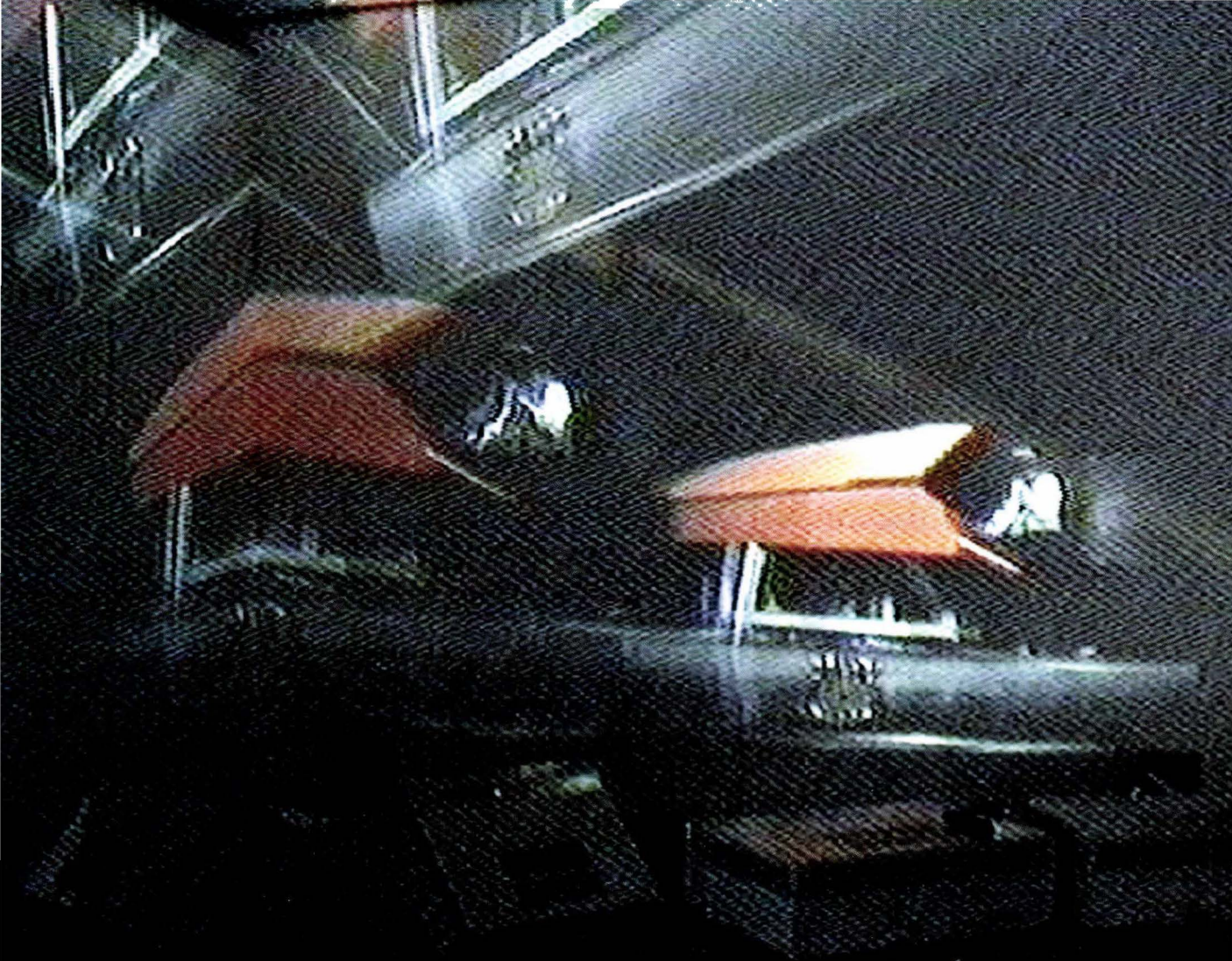
210. *There Are More Stars in the Heavens Than There Are Chinese on the Earth*, 1982. Single-channel video installation with variable number of video projectors; color, silent; dimensions vary with installation. Collection of the artist. Photo by Peter Moore/VAGA, NYC.



211. *Egg Projection*, 1982. Single-channel video installation with egg and video projector; color, silent; 17 3/4 inches (45 cm) high, 1 1/8 inches (3 cm) in diameter. Private collection, Japan. Installation view at *Nam June Paik*, Whitney Museum of American Art, New York, April 30–June 27, 1982. Photo by Peter Moore/VAGA, NYC.

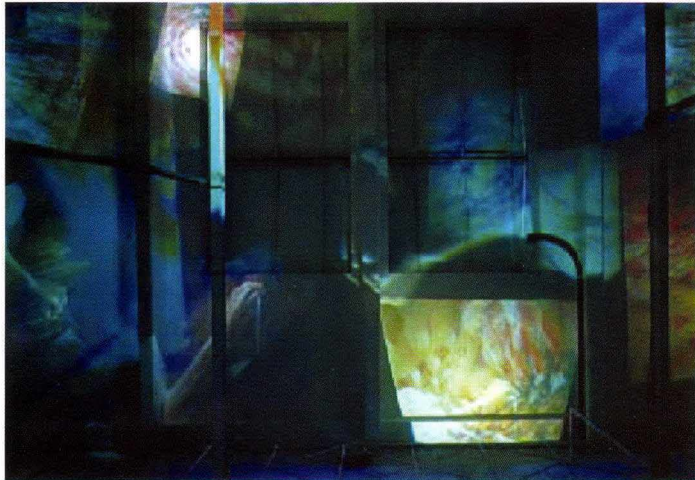


212. *Beuys Projection*, 1990. Single-channel video installation with three video projectors; color, sound; dimensions vary with installation. Collection of the artist. Stills by Jon Huffman.



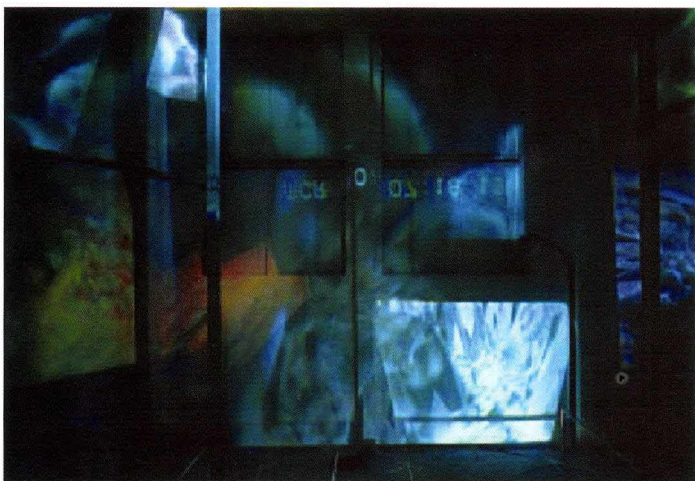
213. *Beuys Projection*, 1990. Single-channel video installation with three video projectors; color, sound; dimensions vary with installation. Collection of the artist. Still by Jon Huffman.





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214. *Sistine Chapel*, 1993. Four-channel video installation with forty-two video projectors; color, sound; dimensions vary with installation. Collection of the artist. Installation view at German Pavilion, *XLV Biennale di Venezia*, Venice, June 13–October 10, 1993. Photos by Roman Mensing.



receiver into the American home became the model for the later consolidation of television into network television. By mixing radios with televisions, Paik acknowledged that radio—the original broadcast industry—played a formative role in the development of the mass media of the twentieth century. Recalling Paik's *Robot K-456*, these anthropomorphic pieces, although static, convey the gestures of an expressive moment. Like Joel Shapiro's abstracted sculptures of the human form, Paik's robots suggest their identity through their titles. However, it is the power of the concept and the source material that makes these brilliant renderings so successful. In Paik's pieces, the variety of television and radio receivers adds a layer of history and nostalgia to the structuring of the objects to suggest the expressive mannerisms, gender, age, and personality of the figure. Whimsical and humorous, complete with parents, aunt, uncle, grandparent, and child, the *Family of Robot* series was to inspire later portraits of well-known figures, from Captain Ahab to Merce Cunningham and John Cage. *Merce* (1988) and *Cage* (1990) gain their power through the idea of specific portraiture, which enhances the reading of the figures and creates an autobiographical link to Paik himself.

The pieces commissioned by the Carl Solway Gallery were featured in a 1994 touring exhibition, *The Electronic Super Highway*. Among them was *Global Encoder* (1994), which uses the material of the medium, including keyboards, screens, and circuit boards, to play off of the very history with which Paik identified as an artist. *Global Encoder*, a human-sized figure, synthesizes all the elements of Paik's robot figures into an imaginary embodiment of new media technology. From the dynamic remote-controlled *Robot K-456*, which Paik created in 1964, to *Global Encoder*, a static sculpture fashioned out of the casings and remains of computer technology, Paik has explored the implications of robotics and computer automation. Holding a parasol, the *Global Encoder* is like a Robinson Crusoe figure: alone, lost, and trying to make sense out of the future. *Global Encoder* embodies the ideas that Paik articulated in the early 1970s concerning the meanings of media in the late twentieth century.

In works such as *Robespierre* (1989), the figure takes on specific meanings not only through the act of naming but also through its context: in this case the sculpture was commissioned for the city of Paris. *Robespierre*, like much of the work made by Paik in the 1980s and 1990s through his affiliation with the Solway Gallery, can be seen in terms of the traditional economics of object-making. Modeled on a classical atelier fabricating work according to the plans and concept of the artist, these artworks flowed from the friendship and entrepreneurial skills of Paik and Solway. While Paik the showman became a global figure through his international broadcast-video productions, the success of his portrait sculptures also made him a highly collectible artist. This work entered museum, private, and



215. Paik performing in *Nine Minutes* (1977), live satellite broadcast by numerous artists on the occasion of the opening of *Documenta 6*, Kassel, June 24, 1977. Photo by Friedrich Rosenstiel.

corporate collections, making him, ironically, the single most successful artist in the art market working in video.

In 1993, the German Pavilion of the Venice *Biennale* featured a veritable catalogue of Paik's work from the 1980s. The pavilion's exterior was surrounded by robots fashioned out of television and computer parts and named for historical figures. Inside, a mix of installations included the spectacular *Sistine Chapel* (1993) and video projects forming a tribute to Charlotte Moorman. This installation conveyed the celebratory nature of Paik's studios—both in New York and at Solway's Cincinnati operation—where the expressive quality of the materials of technology are fashioned to express and reveal the human spirit. The German Pavilion became a site of memories and materials, monitors, projections, sounds, and objects that celebrated Paik's long career and myriad forms of creative expression. The exhibition space was a messy and vibrant environment that played off Paik's engagement with materials and ideas, performance and music.

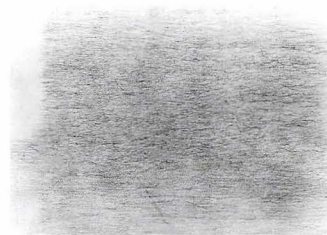
With *Video Piano* (1999), Paik again used media in combination with objects that continue a dialogue with the past while also articulating the expressive potential of the sculptural tropes. The *Video Piano* returns to the musical instrument that has become so identified with the artist and revisits the prepared piano, the inspiration for Paik's first prepared televisions. In this reinterpretation of his earlier piano pieces, an upright piano is surrounded by monitors on which processed and edited sequences of videotape are seen showing Paik playing the piano and interacting with it by striking the keyboard with the video camera. The monitors frame and interpret the piano as the video medium becomes the means to see and engage Paik's reinterpretation of the piano.

My Faust (1989) incorporates the architectural remains of a church interior, including the decorative designs that frame the pews and altars, in a postmodern play on the neoclassical retrieval of architectural fragments as the basis of a nostalgic celebration of culture. Paik covers the altars with monitors and different found objects that further fragment the church's original architecture. Each piece is reconstructed as a neoclassical pastiche that celebrates culture as a new religion, with television aerials and radio transmitters broadcasting culture to a new technological world order that bargains with the devil to make cultural and financial capital. In works such as *Photosynthesis II* (1993) and the planet series *Sun* (1990), *Jupiter* (1990), *Mercury* (1991), and *Neptune* (1992), the dynamic energy of the natural world is similarly transmuted through media.

The expressive form articulated along less figurative and more structural conceptual planes becomes another strategy in Paik's formidable body of installation pieces. The treatment of the monitor within expressive structures was developed in a signature work from 1982, *V-ramid*, created by Paik for



216. *I Ching TV, TV of Change*, 1974. Vintage television frame over graphite on paper, 14 1/8 x 18 1/2 x 2 3/4 inches (36 x 47 x 7 cm). Museum Moderner Kunst Stiftung Ludwig, Vienna, Former Hahn Collection.



217. *TV Scan Lines*, 1981, Graphite on paper, 18 x 24 inches (45.7 x 61 cm). Photo by Peter Moore/VAGA, NYC.



218. *Hand and Face* (from the film *Vier Performances*), 1962.
Single-channel videotape (film-to-videotape transfer),
31 minutes, black-and-white, silent. Camera: Wolfgang Ramsbott.



219. *Button Happening*, ca. 1965. Single-channel video-
tape, 2 minutes, black-and-white, silent.



220. *Variations on Johnny Carson vs. Charlotte Moorman*, 1966.
Single-channel videotape, 15 minutes, black-and-white, sound.



221. Nam June Paik in collaboration with Jud Yalkut, *Videotape Study No. 3*, 1967–69. 16-mm film, 4 minutes, black-and-white, sound. Sound: David Behrman and Kenneth Lerner.



222. Paik and Fred Barzyk at WGBHTV, Boston, 1971.

his retrospective at the Whitney Museum of American Art. In this floor-to-ceiling sculpture, the structure supports approximately forty monitors and television sets of varying sizes, from large consoles at the base to tiny *Watchman* televisions at the top. The positioning of the monitors and multiple channels of videotapes causes the distribution of images to feel like a kaleidoscope, and the position of the viewer locks him or her into viewing a cluster of monitors and moving images placed like building blocks next to each other. The result is that the images build the experience, and the monitors take on an expressive solidity in the compact organization and articulation of the processed moving images. Through the mixture and layering of images and image sources, a complex, multilayered experience is created.

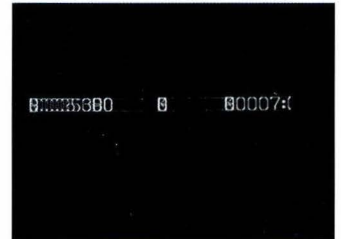
The large-scale projects *Video Funnel* (1984), *Video Arbor* (1990), and *The More the Better* (1988) are public commissions that move the video image into a spectacular visual space, creating an environment of moving images that plays off the structure supporting the monitors and the site of their installation. The specially housed monitors of *Video Arbor* allowed the moving image to be installed in an outdoor public space in Philadelphia. In this Percent for Public Art commission, a large structure frames the open space between high-rise apartment buildings. The structure holds monitors that face out and down so that as people move about the space, they can look up to watch the video imagery playing on the monitors. The multiple channels of video display Paik's signature collage of processed images, which pick up references to the outdoors and the urban landscape. The trestles supporting the monitors also support growing ivy and plants, and thus *Video Arbor* becomes a vertical *TV Garden* for an urban public space. One of the first outdoor public sculpture pieces to employ video, it operates twenty-four hours a day all year round.

In *Video Funnel*, a spectacular effect is created from a corkscrew spiral structure onto which monitors are fixed. The dramatic flow of video images on the monitor screens and their rapid movements as they are played out on the aggressive spiral create a constantly shifting gestalt determined by where the viewer stands in relation to the piece.

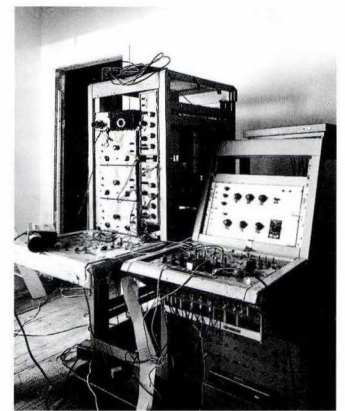
Video Funnel was presented in the Dusseldorf exhibition *Von Hier Aus*, organized by Kaspar König. A conelike structure was created out of five concentric circles of monitors that were suspended so that the largest circle was closest to the ground and each of the other circles got progressively smaller as they went upwards. The largest circle was made of thirty-six monitors, the next three circles of eighteen, and the top circle of nine. A reedited mix of three channels of videotape drawn from different installations by Paik played on the ninety-nine monitors. Viewed from a distance or from directly below, *Video Funnel* created a rapidly changing imagery as the synthesized abstract shapes moved through the concentric circles.

The spectacular scale of *Video Funnel* inspired the largest video sculpture ever realized: *The More the Better* is fabricated out of 1,003 monitors, a number which refers to the anniversary of the Korean liberation, October 3. It is structured like a giant ziggurat that towers over three stories in a specially designed space in the National Gallery of Contemporary Art in Seoul, Korea. Constructed out of television sets with each set facing out, *The More the Better*'s surface of moving images rapidly play and change. The piece offers a special and distinctive mix of Paik's processed imagery, performances, and Korean folk dances viewable from the structure's base or walking up the ramp, in a *Global Groove* celebration of Korea's culture and history. Paik, Korea's most renowned international contemporary artist, honors Korea and celebrates his own life and success in one of the most extraordinary and spectacular video art constructions of the twentieth century. *The More the Better* is a sculptural piece of architecture whose vast size and unprecedented scale are a testimony to Paik's imagination and genius. The piece utilizes the moving image as a means to poetically extol a nation and its people, with video as the building blocks of a massive celebratory architecture.

In contrast to the scale and density of *The More the Better*, Paik's projected laser pieces harness the immaterial energy of this medium and its ability to transform a space and architectural surface. At the center of *The Worlds of Nam June Paik* at the Guggenheim Museum are Paik's laser installations, which explore the installation space and the future of the moving image. Paik's interest in laser dates to the early 1970s, when he wrote about the power of the medium to transmit and fashion imagery. Laser is made up of amplified and coherent particle beams of energy that become light and can be modified as they are projected onto scrims and architectural surfaces, into different environments, and through various materials such as smoke and water. With Horst Bauman, Paik collaborated on a series of laser video projections in the early 1980s. During the Whitney retrospective, Paik's videotapes were projected by laser through a prism and into a gallery space. Developed from earlier pieces created with Bauman in Germany, this installation, *Laser Video Space II* (1981), exploited laser's power to resist optical limitation and distortion. Unlike the optical system of film, the laser projection system maintains the quality of the source image wherever the laser beam strikes a surface. Thus in this installation, Paik's videotapes were projected through a prism, the single beam of laser refracting and becoming multiple beams, each of which projected an undistorted moving image onto scrims and the walls of the gallery. The entire space was filled with the dancing images of Merce Cunningham, which was part of Paik's video edit, specially created for the installation from his extraordinary library of video material. The video monitor thus was eliminated as the walls became moving video images through the capacity of laser video projection.



223. *Digital Experiment* at Bell Labs, ca. 1966. 16-mm film, 4 minutes 30 seconds, black-and-white, silent.



224. The Paik-Abe Video Synthesizer, developed by Paik and Shuya Abe in 1969; shown here is the 1972 model, made for WNET/Thirteen, New York.



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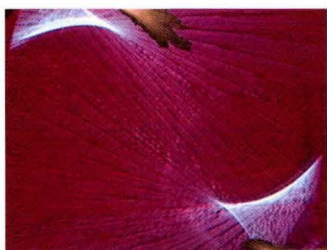
225. Nam June Paik in collaboration with David Atwood, Fred Barzyk, and Olivia Tappan, 9/23/69 *Experiment with David Atwood*, 1969. Single-channel videotape, 80 minutes, color, sound. Produced by the Artists' Television Workshop at WGBH, Boston.





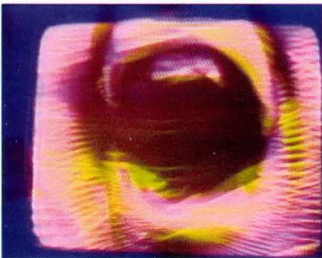


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 226. Nam June Paik in collaboration with
 David Atwood, Fred Barzyk, and Olivia
 Tappan, 9/23/69 *Experiment with David
 Atwood*, 1969. Single-channel videotape,
 80 minutes, color, sound. Produced by the
 New Television Workshop at WGBH, Boston.





Paik's laser projections were developed along with a series of video projections, in which he exploited the video projector as a means to display moving images on a larger scale. In 1982, as part of his Whitney retrospective, Paik displayed *Egg Projection* (1982), a large form in the shape of an egg that served as a kind of screen onto which an abstract image-processed videotape was projected. The "egg" became a three-dimensional screen and a means to represent and play with the moving image. In *There Are More Stars in the Heavens Than There Are Chinese on the Earth* (1981), also included in the Whitney exhibition, a series of projected circles of light followed the imaginary path of the moon in its different lunar phases across the walls and ceiling of the gallery space. The projections, which emanated directly from a monitor, consisted of a processed circle of video light created out of the modified television set. In *Beuys Projection* (1990) and *One Candle* (*Candle Projection*) (1988), Paik exploited the potential scale of the projected image along with the flattening quality of projection. The juxtaposition of a live candle and a projected image of a candle in *One Candle* (*Candle Projection*) played with the scale and dispersal of the image. *Beuys Projection* is composed from Paik's image-processed videotapes of an extraordinary public performance by Paik and Beuys, recorded in Tokyo in 1985. In this remarkable theatrical event, one of Beuys's last performances before he died, he reflected on his wartime experience of being lost in the wilderness. As he described how wolves helped him to survive, he transformed his voice into an emotive instrument, howling like a wolf, exploring the expressive language of nature. Paik videotaped the performance and modified it through image-processing to highlight the extraordinary energy and passion of the event. The resulting videotape imagery projected onto the wall of the exhibition space in *Beuys Projection* was juxtaposed and layered to convey a sense of Beuys's charismatic power and emphasize the intensity of his voice as it filled the space.



The most dramatic video projection environment created by Paik was his *Sistine Chapel*, shown at the Holly Solomon Gallery in New York and at the German Pavilion of the 1993 Venice *Biennale*. In this installation, projectors were piled together to create a vibrant and expressive display. Single projections were collaged over the surface of the ceilings and walls, adjoining, overlapping, and superimposed with one another to create a dynamic visual space. As one walked around the projectors and through the room, the entire space pulsed with Paik's moving images as the colors and processed images of dancers, abstract patterns and shapes danced across the walls and overlapped with each other in a freeform collage of great visual density and intensity. The whole room seemed to move as the projections' illusional depth expanded one's sense of the space.

Throughout his dramatic investigations into the expressive



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227. *Video Commune (Beatles Beginning to End)*, 1970. Single-channel videotape, approximately 4 hours, color, sound.

Produced by the New Television Workshop at WGBH, Boston.



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 228. *Video Commune (Beatles Beginning to End)*, 1970. Single-channel videotape, approximately 4 hours, color, sound. Produced by the New Television Workshop at WGBH, Boston.

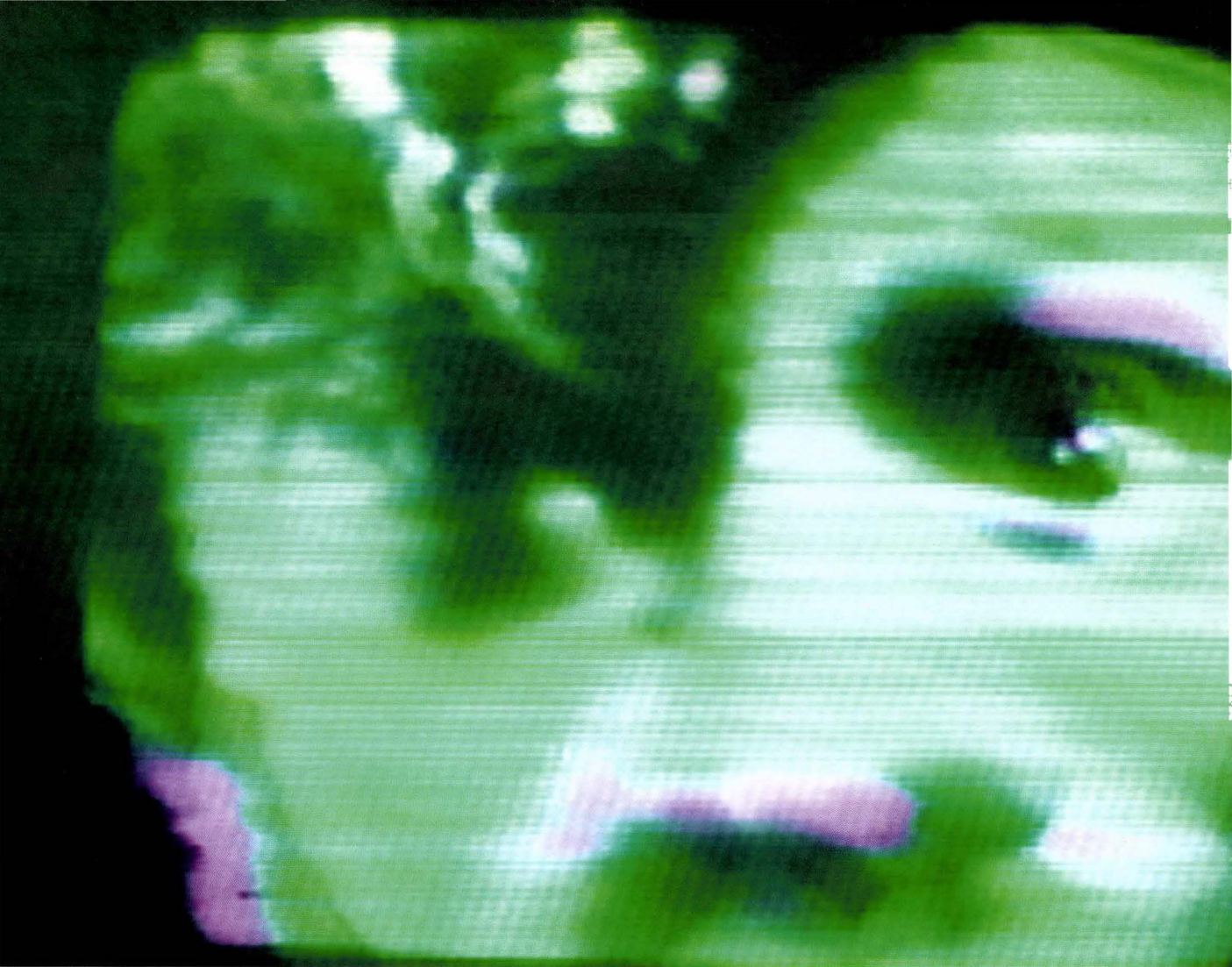


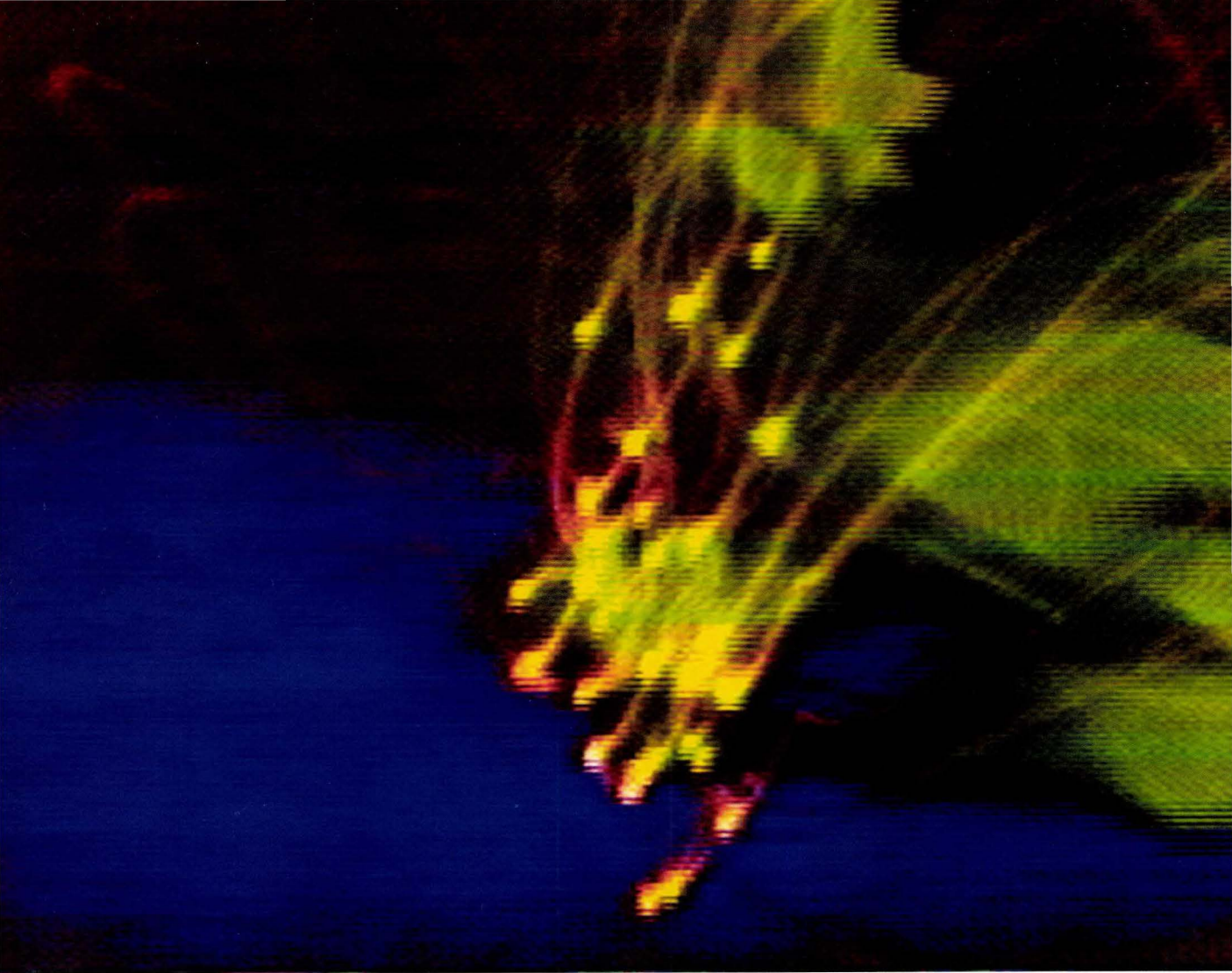




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 229. *Video Commune (Beatles Beginning to End)*, 1970. Single-channel videotape, approximately 4 hours, color, sound. Produced by the New Television Workshop at WGBH, Boston.









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230. *Electronic Opera No. 1*, 1969. Single-channel videotape, 4 minutes 30 seconds, color, sound.





capacities of the material basis of video, Paik has remained focused on the moving image itself. In collaborations with moving-image makers such as Paul Garrin and Jud Yalkut, Paik developed a range of expressive imagemaking strategies through the play and capacities of the pre-recorded video image on videotape, closed-circuit video transmissions, and the various instruments that altered video or television broadcasts, whether it was the magnet, image processor, or the later computer-driven image-processing techniques. Paik's videotapes are at the heart of his art making. The single-channel videotape, whether deployed in an installation or sculpture, broadcast as videotape on television, screened in a theater or distributed as a home video, is central to Paik's engagement with the video medium. Paik's videotapes are distinctive because he continually breaks out of the formulas of whatever input he receives. Rather than relying on standardized computer graphics and editing programs for processing his recorded imagery, Paik makes any visual source his own. His videotapes convey a sense of process and improvisation in their quick edits, shifting points of view, and wild mixtures of imagery and sources. Paik's art is an ever-evolving process in which all his videotape material is constantly being remixed in new combinations and expressions. Just as Paik sought in his performance and music pieces to engage the performer and the audience in disruptive, unexpected challenges, so too does he use videotape as another instrument to challenge and alter our expectations. Through his use of the video camera, deployment of the image processor, and production of telecast programs, Paik sought to shatter the dominant languages of moving-image making and television production, and enjoin the audience in a celebration of the possibilities of television as a creative broadcast medium.

A portrait of Paik that shows him inside a television is a succinct expression of his relationship with the medium: Paik the artist seeks to break into the television set and, in turn, break through its institutional production framework with a range of expressive programs and ideas. The video screen is his frame, his compositional page, and the building block of his sculptures and installations, and it is also integrally linked to his entire project to transform television and video as an art practice. In Paik's view, television was not a moment in the history of the military-industrial complex, nor was it electronic furniture or a reduced form of one-way distribution. Rather, Paik envisioned television as empowering to all artists, as a means for a democratic ethos of free expression to take root, and a way to transform the art world.

I hope to open a studio for electronic color television in New York City so that I can begin more complicated technical experiments such as maximum exploitation of shadow-mask color TV picture tube, self-programming of whole video signals through



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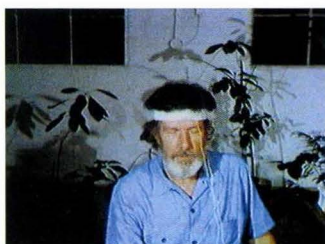
231. *Electronic Opera No. 1*, 1969. Single-channel videotape, 4 minutes 30 seconds, color, sound.



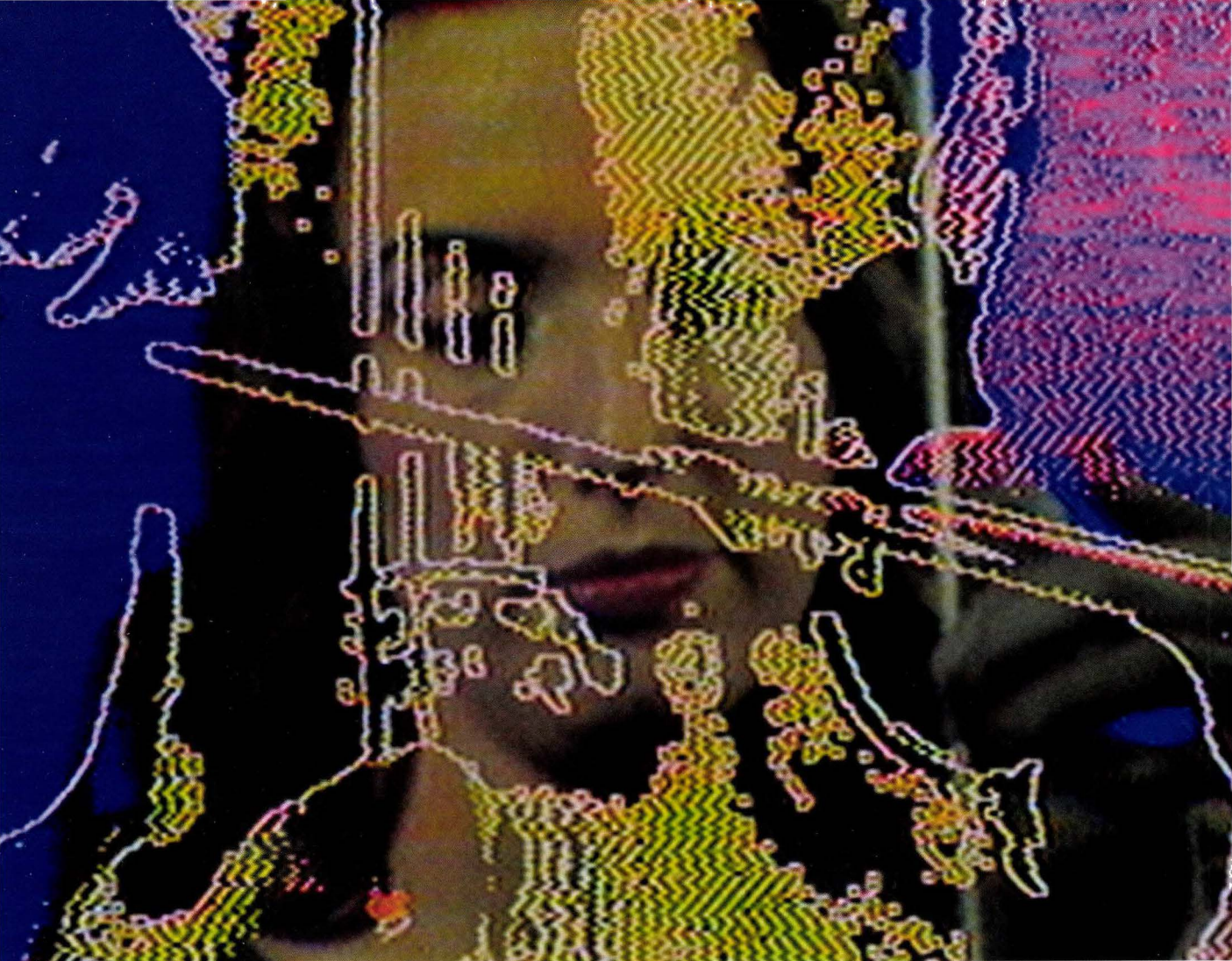
232. *Electronic Opera No. 1*, 1969. Single-channel videotape, 4 minutes 30 seconds, color, sound.



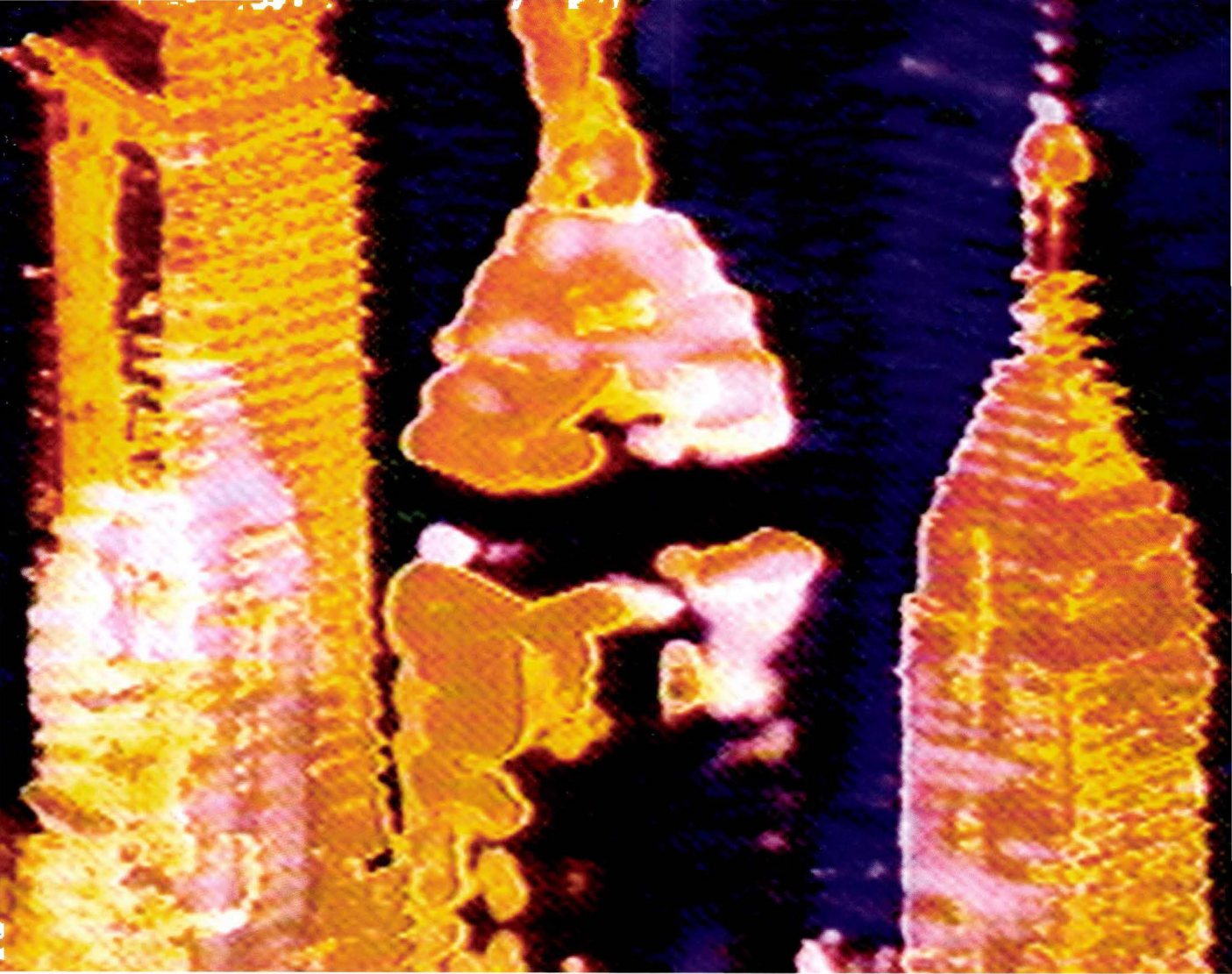
233. Paik and John Cage planning *A Tribute to John Cage*, New York, September 1, 1971. Photo by Peter Moore/VAGA, NYC.



234. *A Tribute to John Cage*, 1973, re-edited 1976. Single-channel videotape, 29 minutes 2 seconds, color, sound. Host: Russell Connor. Guest: Alvin Lucier. Performers: Marianne Amacher, David Behrman, John Cage, Charlotte Moorman, Pula, Richard Teitelbaum, and David Tudor. Includes excerpts of videotapes by Cathy Berberian, Jackie Cassen, Francis Lee, David Rosenboom, Alfons Schilling, Stan VanDerBeek, and Jud Yalkut. Produced by the New Television Workshop at WGBH, Boston, and the TV Lab at WNET/Thirteen, New York.



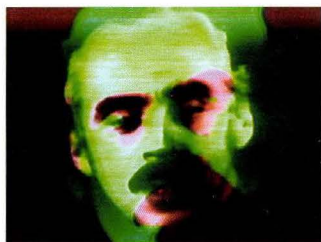
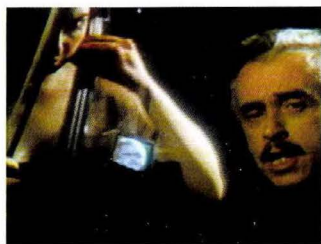
235. Nam June Paik in collaboration with John J. Godfrey, *Global Groove*, 1973. Single-channel videotape, 28 minutes 30 seconds, color, sound. Director: Merrily Mossman. Narrator: Russell Connor. Film footage: Jud Yalkut and Robert Breer. Produced by theTV Lab at WNET/Thirteen, New York.

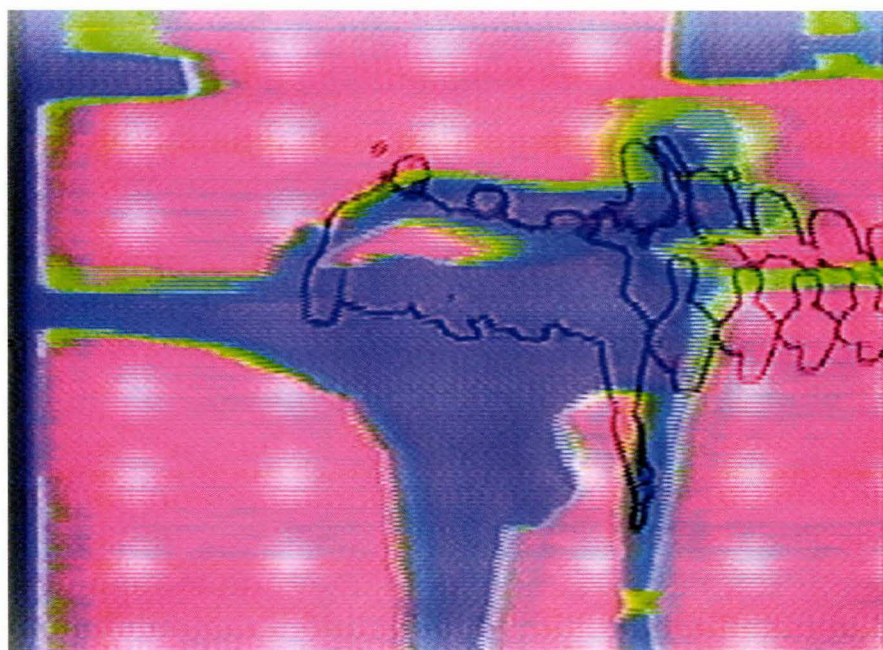


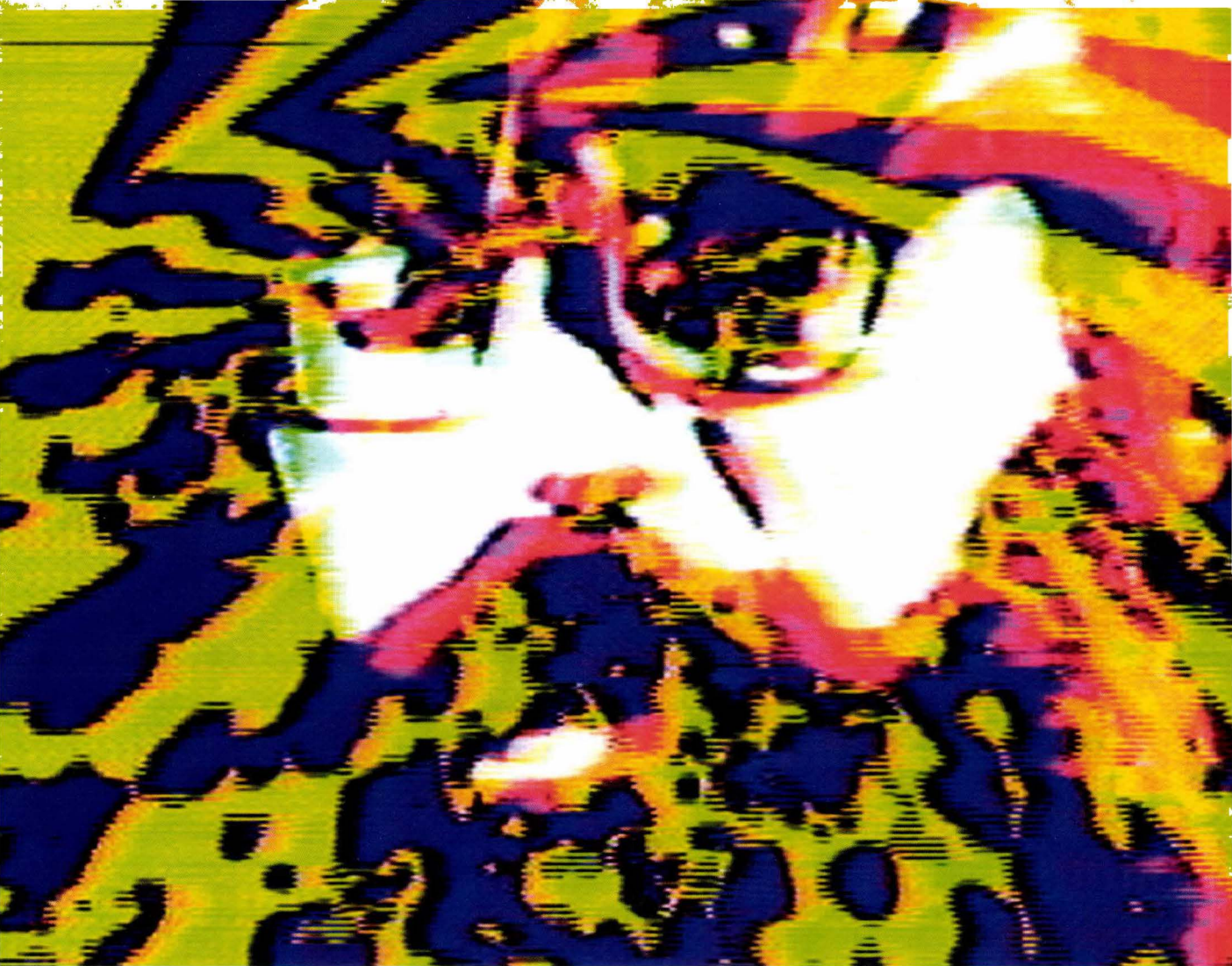


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236. Nam June Paik in collaboration with Douglas Davis, Shigeko Kubota, and Jud Yalkut, *Suite 212*, 1975, re-edited 1977. Single-channel videotape, 30 minutes 23 seconds, color, sound. Host: Russell Connor. (Includes *The Selling of New York* by Nam June Paik. Director: Merrily Mossman.) Produced by theTV Lab at WNET/Thirteen, New York.

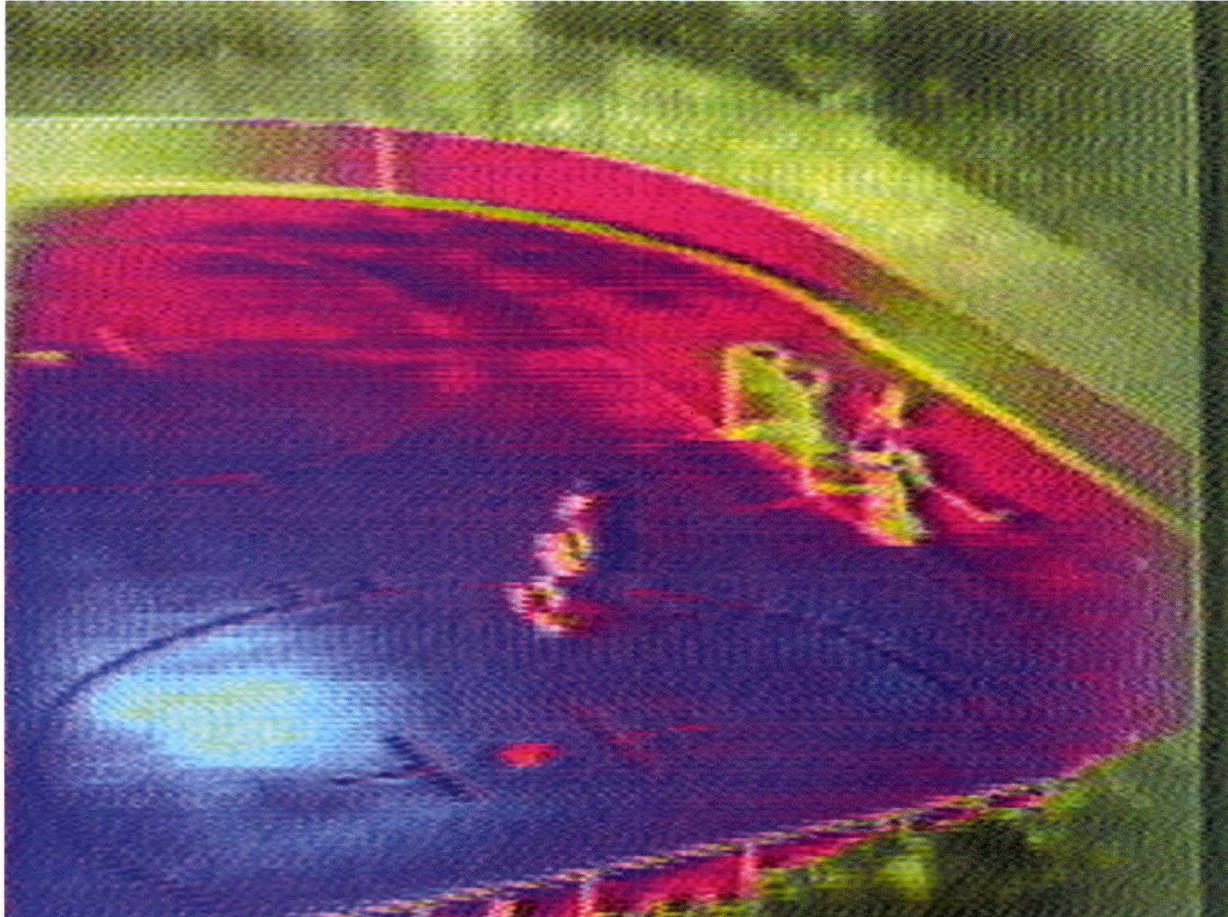






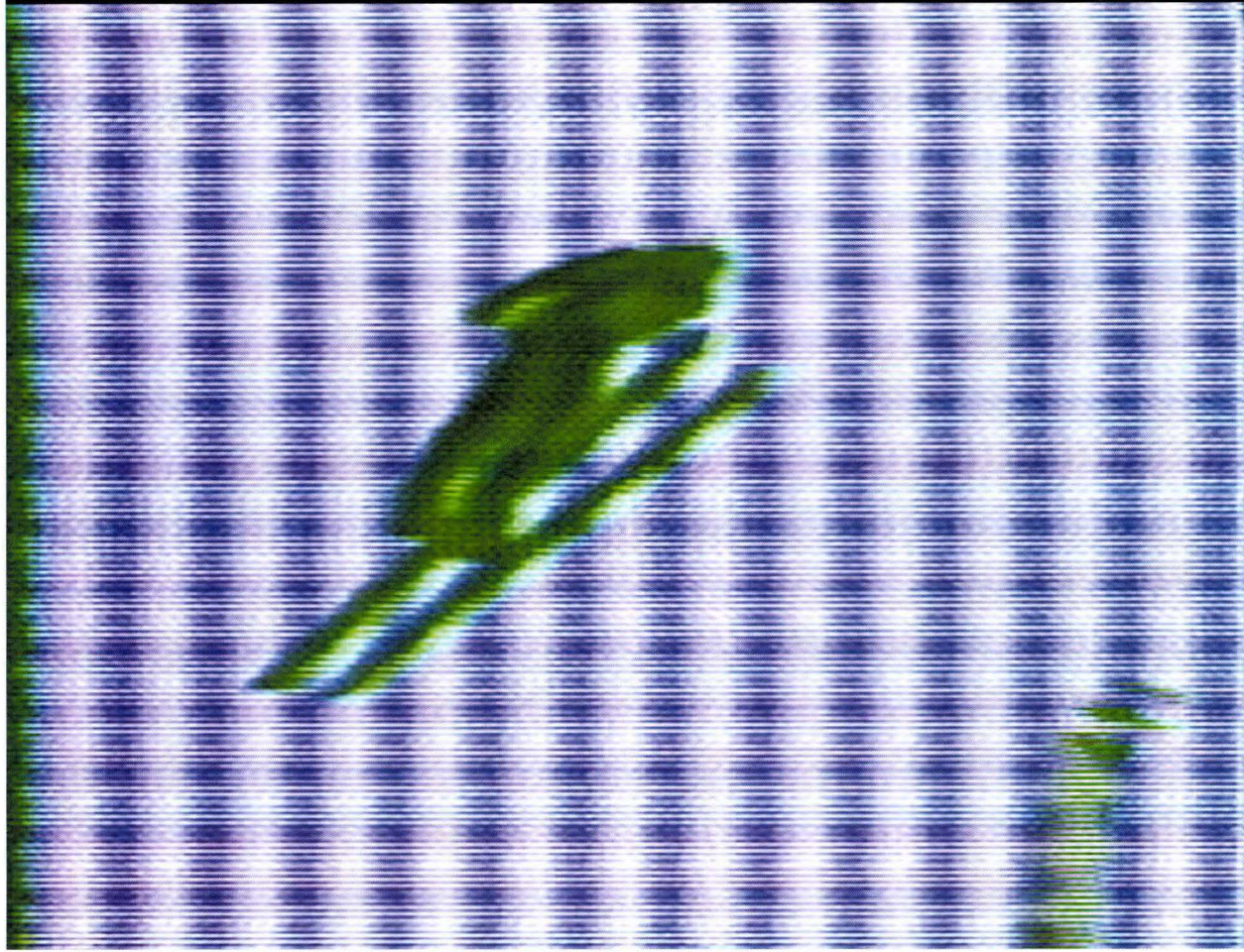
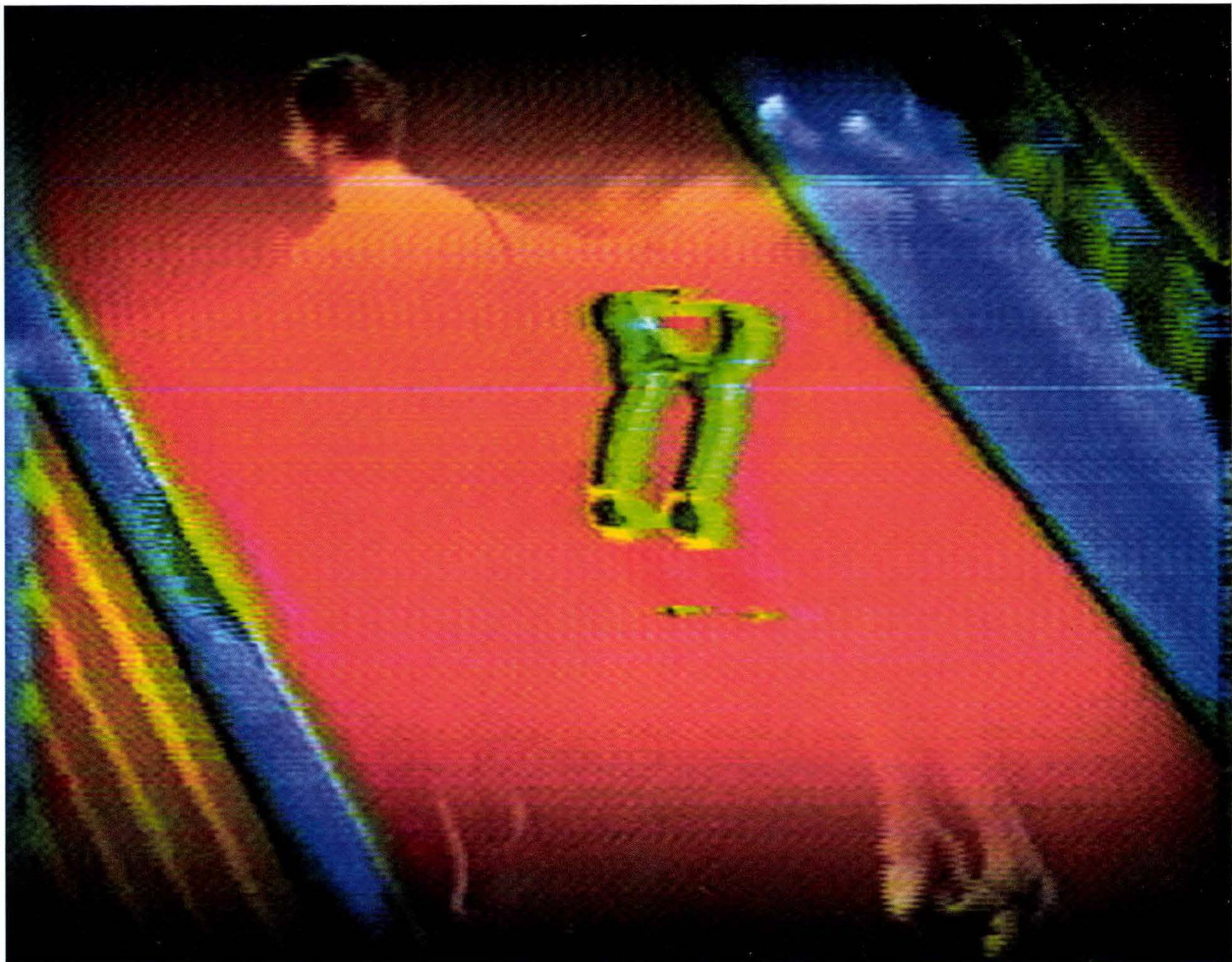
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237. *Lake Placid '80*, 1980. Single-channel videotape, 3 minutes 49 seconds, color, sound. Computer graphics: Tom DeFanti, Phil Morton, Judson Rosebush, and Dan Sandin. Commissioned by the National Fine Arts Committee of the 1980 Winter Olympic Games.



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238. *Lake Placid '80*, 1980. Single-channel videotape, 3 minutes 49 seconds, color, sound. Computer graphics: Tom DeFanti, Phil Morton, Judson Rosebush, and Dan Sandin. Commissioned by the National Fine Arts Committee of the 1980 Winter Olympic Games.





IS THIS DANCE ?

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239. Nam June Paik in collaboration with Charles Atlas, Merce Cunningham, and Shigeko Kubota, *Merce by Merce by Paik*, 1975–78. Single-channel videotape, 28 minutes 45 seconds, color, sound. Host: Russell Connor. Camera: Bob Harris. Music: John Cage, David Held, and Earl Howard. With excerpts of work by Russell Connor, Jean Marie Drot, Nancy Graves, Bill Gwin, Erik Martin, and Woody and Steina Vasulka. Produced by the TV Lab at WNET/Thirteen, New York.



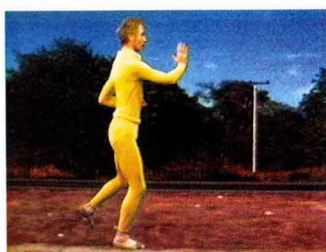
IT'S TAXI DANCE



INSCRUTABLE DANCE ?

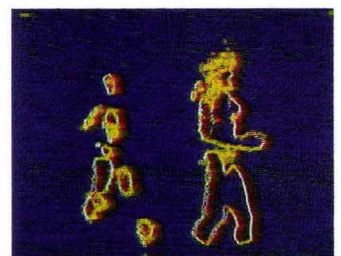
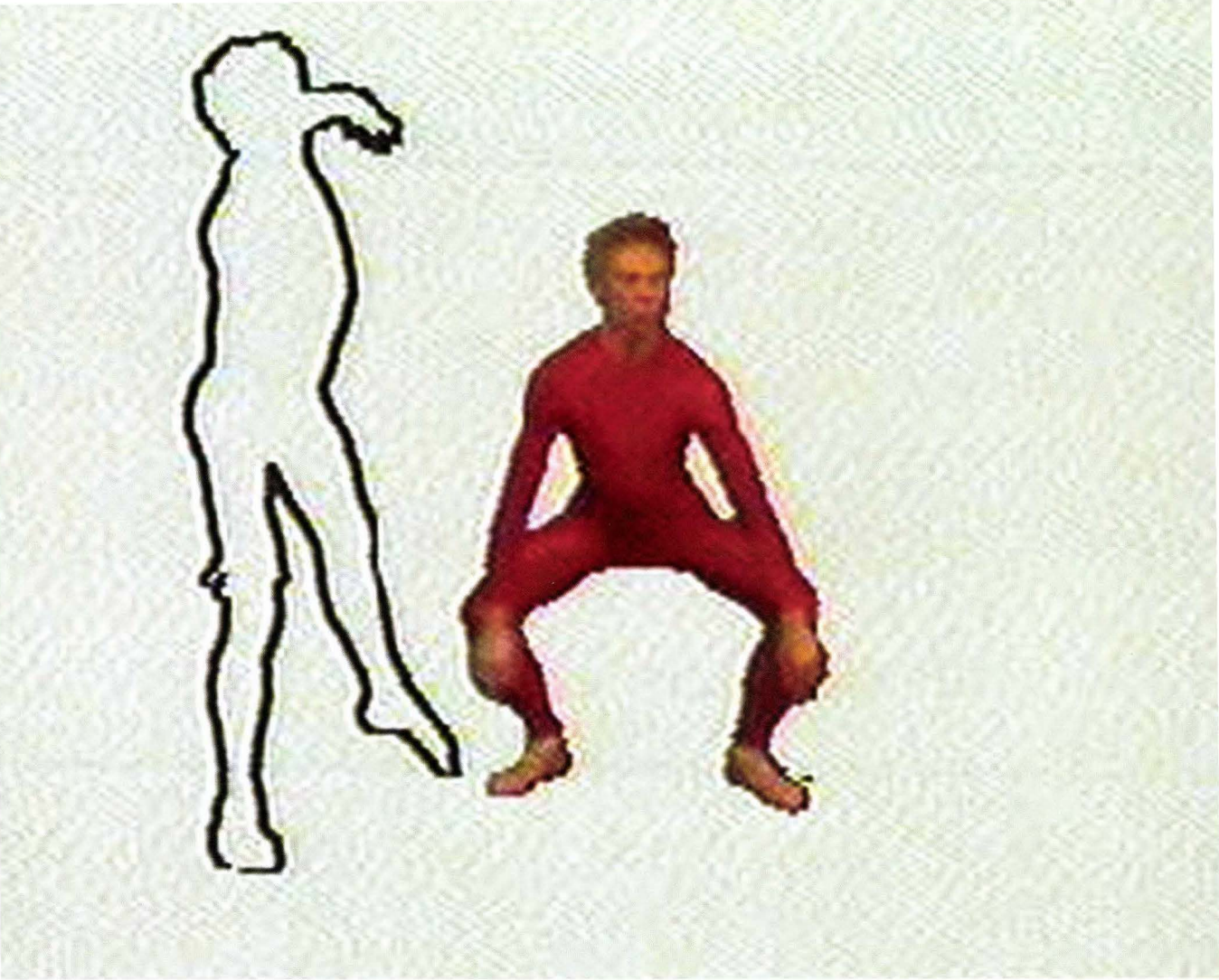


THIS IS DANCE



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240. Nam June Paik in collaboration with Charles Atlas, Merce Cunningham, and Shigeko Kubota, *Merce by Merce by Paik*, 1975–78. Single-channel videotape, 28 minutes 45 seconds, color, sound. Host: Russell Connor. Camera: Bob Harris. Music: John Cage, David Held, and Earl Howard. With excerpts of work by Russell Connor, Jean Marie Drot, Nancy Graves, Bill Gwin, Erik Martin, and Woody and Steina Vasulka. Produced by the TV Lab at WNET/Thirteen, New York.





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241. Nam June Paik in collaboration with Paul Garrin and Amy Greenfield, *MAJORCA-fantasia*, 1989. Single-channel videotape, 4 minutes 52 seconds, color, sound. Music: Charlie Morrow. Produced by IMATCO/ATANOR for Televisión Española S.A.'s *El Arte del Video*.



TV camera, tape-recorder (visual and audio), the combination of electronic music and electronic TV, and if possible, combining the TV with computers and self-invented 50 channel data recorders. As an adjunct to these experiments I plan to construct a compact version of electronic TV for concerts so that it can be easily transported and demonstrated to colleges. It will have unprecedented education effects since it bridges two cultures, appealing both to artistically and scientifically minded people, these two projects of experimentalism and education are aimed at a third stage—the development of an adaptor with dozens of possibilities which anyone can use in his own home, using his increase leisure to transform his TV set from a passive past time to active creation.¹¹

—Paik, 1965

For Paik and other artists in the 1960s and 1970s, television was a form of communication, a means to create and convey new ideas, lifestyles, and a politics of art that linked creative expression to representation by freeing television of its limited corporate and technological yoke. Paik sought to involve the viewer as a participant in his work, viewing television as a two-way street of communication, not simply as a passive conduit of prepared programs. Paik's videotapes from the early 1960s to the present are an expression of that idea and ideal. In preparation for this exhibition, Stephen Vitiello of Electronic Arts Intermix was given access to Paik's personal video archive. With the efforts of Vidipax, the video and audio preservation company in New York, Vitiello was able to restore a number of videotapes that have been lost to public viewing.

In pieces such as *Button Happening* (ca. 1965), *Videotape Study No. 3* (1967–69), *Variations on Johnny Carson vs. Charlotte Moorman* (1966), *Digital Experiments at Bell Labs* (ca. 1966), and *Video Commune (Beatles Beginning to End)* (1970), it becomes clear that Paik treated the medium as a means to establish an expressive language that resisted the narrative tropes and image-making strategies of television. The repeated action of *Button Happening*, the buttoning and unbuttoning of a coat button, used the Fluxus everyday routines that, in their obsessive detail, indicated the materiality of the everyday and thus implicated television. *Videotape Study No. 3* and *Variations on Johnny Carson vs. Charlotte Moorman* offer a critical engagement with popular culture and a recognition of the politics of contemporary society and its relationship to television. In the latter work, Paik took a visit by Charlotte Moorman to Johnny Carson's *Tonight Show*—an attempt to coopt and normalize the avant-garde impulse—and turned it inside out as he distorted the broadcast and made it into a Fluxus piece, itself as useless as commercial television. In *Videotape Study No. 3*, Paik acknowledged the politics of race, the construction of public opinion by





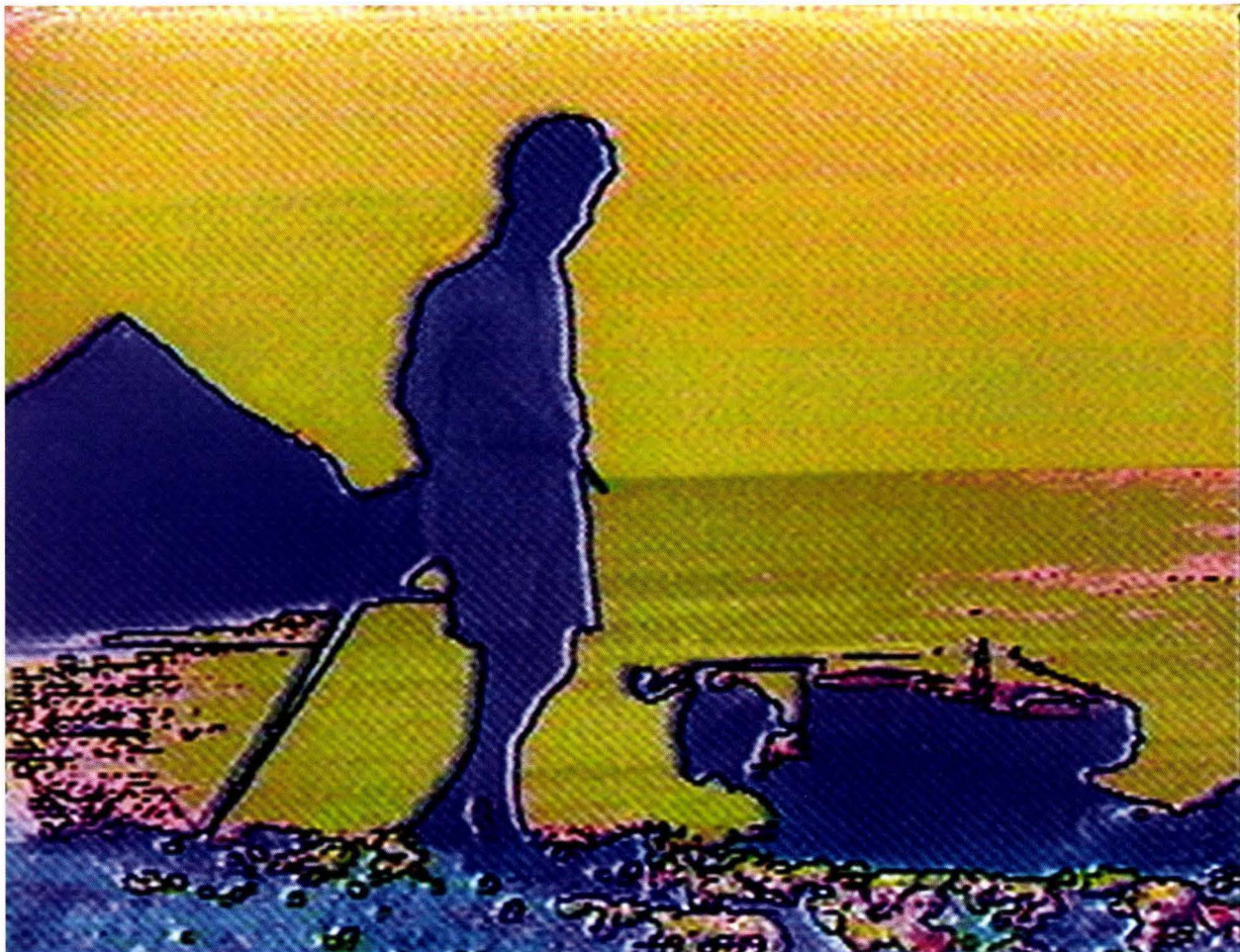
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242. Nam June Paik in collaboration with Charlotte Moorman, *Guadalcanal Requiem*, 1977, re-edited 1979. Single-channel videotape, 28 minutes 33 seconds, color, sound. Guest: Bob Edwards. Cinematographer: Steve Mason. Narrator: Russell Connor. Camera: Peter Hardy, Graham Hellett, Richard Maude, Michael Pursche, and Bill Viola. Produced by theTV Lab at WNET/Thirteen, New York.

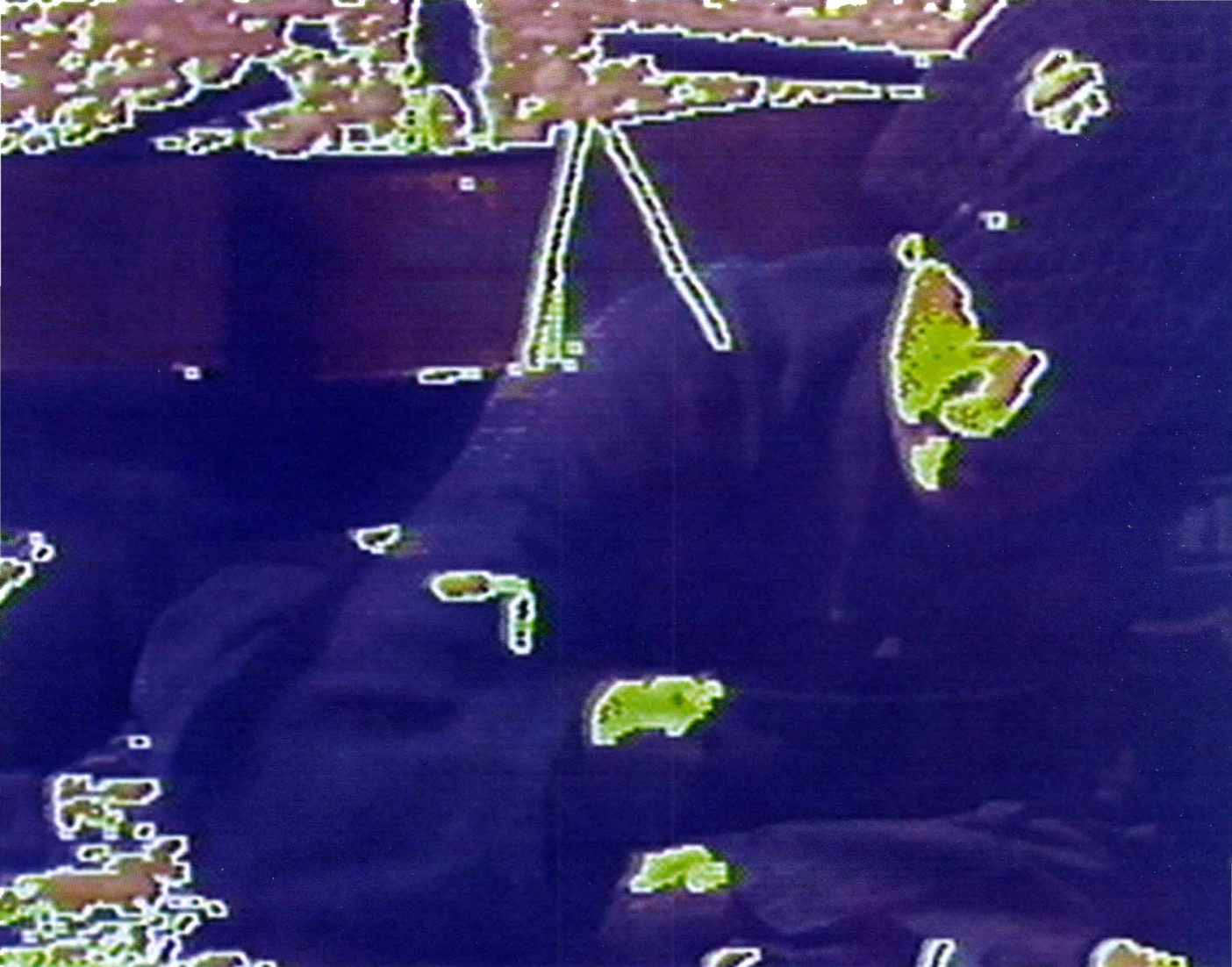
the state through television, and the hypocrisy of statements made at press conferences on race and the Vietnam War. A sequence during which New York City Mayor John Lindsay speaks before the media eloquently identifies the role of television in the construction of the public figure. The correlation between Paik's distorted images and the distortion of fact by the government becomes a powerful indictment of the politics of broadcast television. Yalkut's sound edit and filming of Paik's video manipulations were deftly processed into a powerful work on the subject of television and politics.¹²

I have placed some drawings by Paik in this chapter to illustrate how his treatment of the electronic image has been translated into graphic work. Paik has constantly moved between different media, and the large body of his drawings shows how he used the surface of the paper to reflect on the raster lines that create the images on the surface of the cathode-ray tube. Paik's drawings use the form of the television screen as a template to explore line and patterned surfaces, creating an eloquent and poetic evocation of the abstract synthesized process that the artist was fashioning on and for video. His drawings are one example of the dialogue Paik has pursued through various art forms to explore and convey his interests in video and media abstraction.

In the experimental pieces that Paik created at Bell Laboratories, he explored the radical and reductive quality of the basic characteristics of the video image. In the examples that have been recently rediscovered, we see in some instances a black screen with only a dot of light that shifts and moves over the surface of the video screen. Other pieces employ a digital display, which represents the quantified information that is translated into imagery. In both instances, Paik went to the core material, light and digital information, to explore the basis of the video image. In this conceptual and minimalist treatment of the primary signifying elements of the media, Paik shows his early interest in visually representing the very processes of technology.

Paik's transformation and engagement with light and the digital display led to his development of the Paik-Abe Video Synthesizer with Shuya Abe. In 1969, Paik brought the video synthesizer with him to the WGBH Television Lab, where he set up, using multiple monitors, switchers, cameras, chroma-keying, mixing, and magnets, a variety of colorizing and distortion techniques. Out of this process, Paik created *9/23/69 Experiment with David Atwood* (Atwood was an engineer at the WGBH studio), certainly the most important and extraordinary videotape production of the first decade of video art and one of the lasting landmarks of its history. This production has an effortless and unforced flow, a palatable sense of discovery and astonishment of beauty as found within the ordinary gestures of a hand, an article of clothing, a movement, and the delicate and modulating display of colors. In eighty fluid minutes, a





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 243. Nam June Paik in collaboration with
 Charlotte Moorman, *Guadalcanal Requiem*,
 1977, re-edited 1979. Single-channel video-
 tape, 28 minutes 33 seconds, color, sound.
 Guest: Bob Edwards. Cinematographer:
 Steve Mason. Narrator: Russell Connor.
 Camera: Peter Hardy, Graham Hellett,
 Richard Maude, Michael Pursche, and
 Bill Viola. Produced by theTV Lab at
 WNET/Thirteen, New York.



virtual catalogue of image manipulations is presented not as tentative experiences, self-conscious experiments, or piecemeal approaches to the medium. Rather, the goal is to understand the work itself, which is a constant process of revelation and transformation that, with its shifting captured sounds, does not rely on a soundtrack as a narrative to carry the image. In this work, both sound and image play off each other in a synthesis of audio and visual texts that are a poetics of pure revelation, layered in and through the modulating color, tones, and hues of subtle variation. *9/23/69 Experiment with David Atwood* conveys the qualities of mastery and effortless challenge that sustain Paik's greatest artworks.

How to de-educate the educational TV???¹³

—Paik, 1968–70

Paik followed these breakthrough treatments of the moving image, created out of the deployment of magnets, image processors, and full use of the electronic resources of the television studio, with a sequence of videotapes that directly responded to the institution of broadcast television. The work that Paik continued to do at both WGBH and WNET included his *Video Commune (Beatles Beginning to End)*, *Electronic Opera #2* (1970), and *Suite 212* (1975), each of which was especially created for television. *Video Commune* is an array of special effects created in the television studio, as Paik experimented with various ways to create a new moving-image language by synthesizing abstract and representational material. In this work, Paik's attention is focused on the processed image. The soundtrack provides a backdrop for Paik's immersion in the possibilities offered by distorting and colorizing the off-air material and videotape shot in the studio. *Video Commune* is a loose and unstructured treatment of color and the layering of distorted imagery, with a Beatles soundtrack providing the only continuity. *Electronic Opera #2* is an amusing response to the pretension of classical music, which is playfully debunked through the swirling color patterns that accompany the music and through the recording of performance pieces, including one in which a bust of Beethoven is placed on top of a toy piano and melted when both are set on fire. Each of these tapes was shaped by Paik's interaction with the video image through the synthesizer, establishing a path for his image-processed videotapes that would define a distinctive stylistic approach to color, editing, chroma-keying, and switching between camera set-ups in the studio. Paik used each of these strategies to refashion the image and re-engineer the surface and spatial representation of people, objects, and props he brought into the studio. Paik leaves the "edges" of his tape sources on in these productions; a sense of hands-on process and involvement of the artist in the creation of the work is expressed through this quick and messy editing.

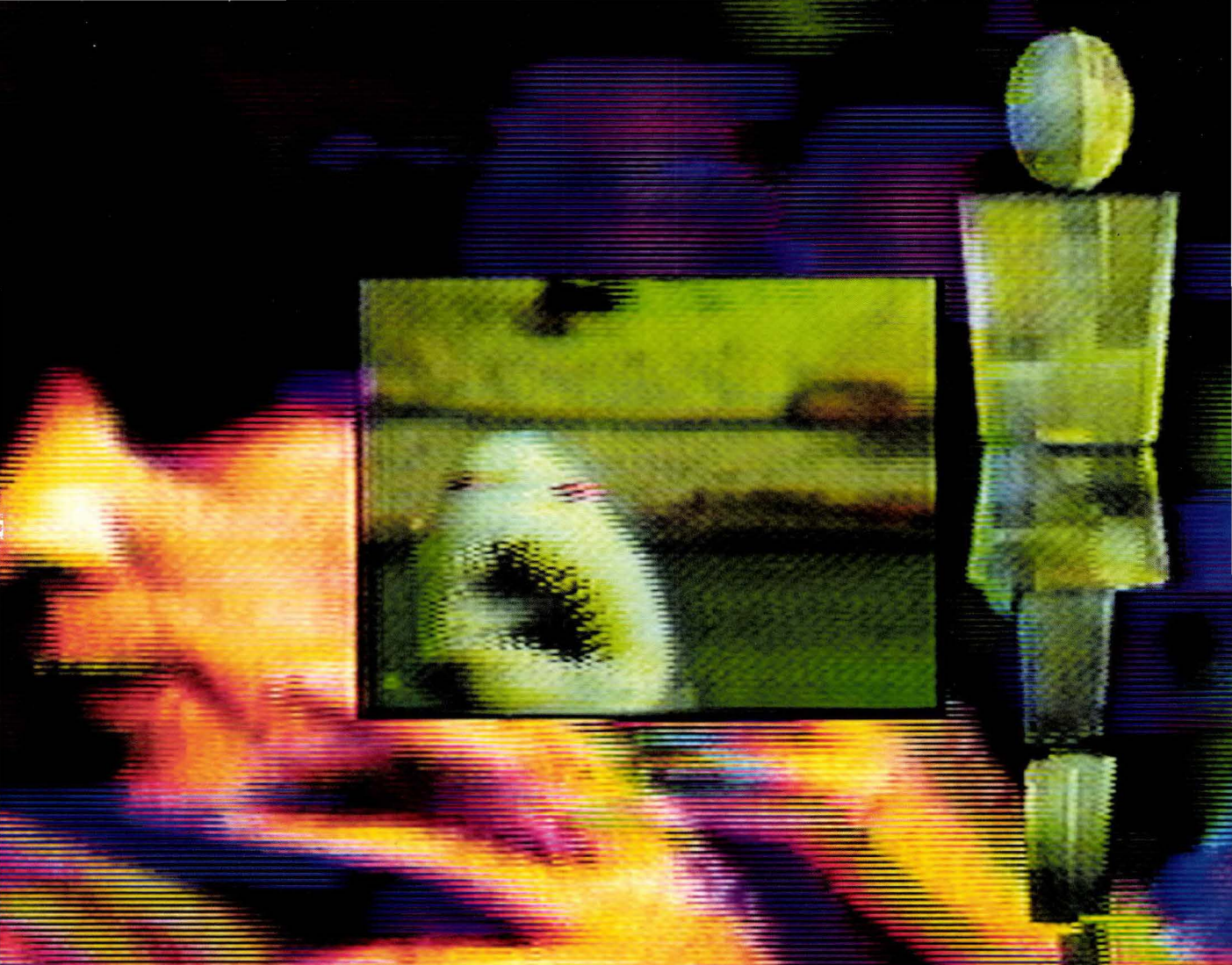






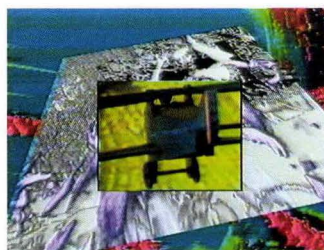
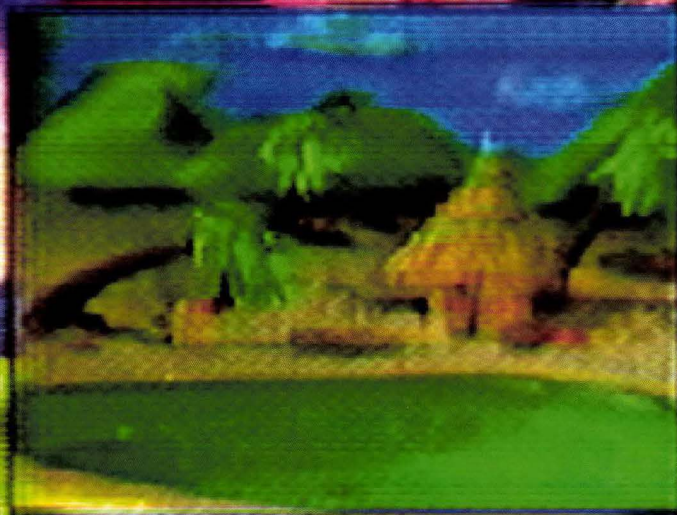
ABOVE AND FACING PAGE:

244. Nam June Paik in collaboration with Shigeo Kubota, *Allan 'n' Allen's Complaint*, 1982. Single-channel videotape, 28 minutes 33 seconds, color, sound. Host: Pierre Restany. Guests: Catherine Ikam and Peter Orlovsky. Camera: Uri Bar-Zemer, Dimitri Devyatkin, Karen Edwards, Kit Fitzgerald, Bill Marpet, Esti Gallili Marpet, Herb Squire, Deborah Van Moser, and Jud Yalkut. Editors: Ruth Bonomo-Godfrey, John Castedo, Paul Dogherty, John J. Godfrey, and Pat Ivers.

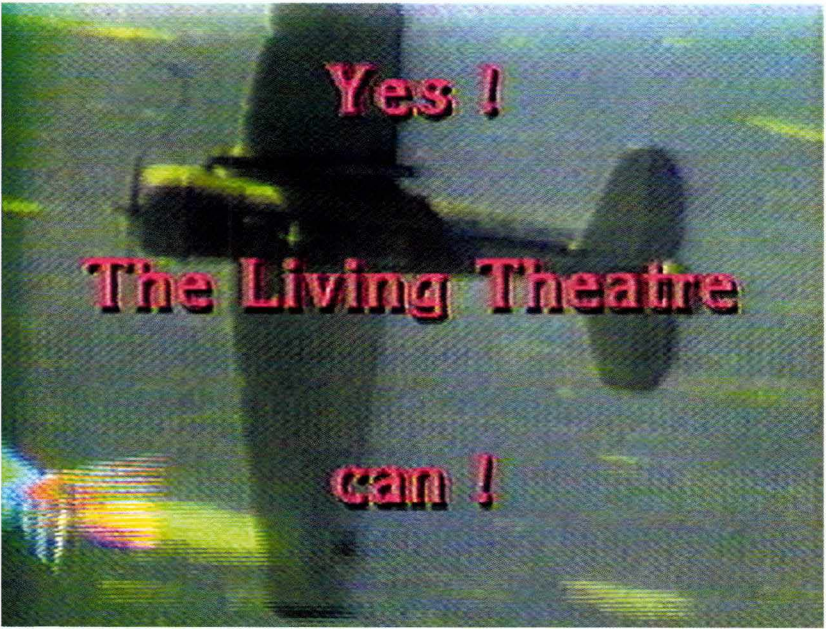
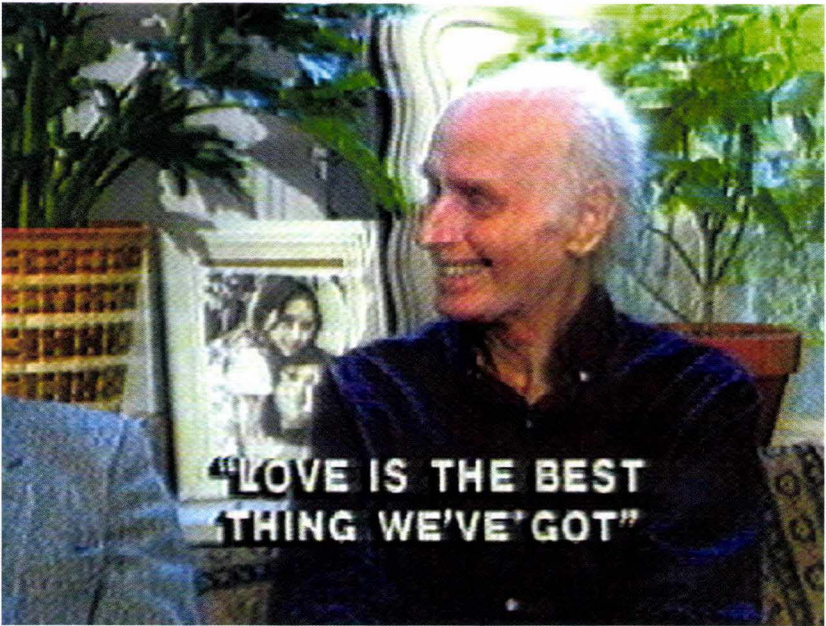


ABOVE AND FACING PAGE:

245. Nam June Paik in collaboration with Paul Garrin and Betsy Connors, *Living with the Living Theatre*, 1989. Single-channel videotape, 28 minutes 30 seconds, color, sound. With excerpts of work by Janis Joplin, Jonas Mekas, Alan and Susan Raymond, Sheldon Rocklin, and Joyce Wieland. Camera: Lorenzo Bianda, Kit Fitzgerald, Peter Guyer, Bob Harris, Rob Oudendijk, and Ann Volkes. Editors: Tom Crawford, Rick Feist, and Stephen Goel of GBS Video. Executive producer: Lori Zippay. Coproduced by the New Television Workshop at WGBH, Boston; Electronic Arts Intermix, New York; and Nam June Paik Video Design, New York.



246. Nam June Paik in collaboration with Paul Garrin and Betsy Connors, *Living with the Living Theatre*, 1989. Single-channel videotape, 28 minutes 30 seconds, color, sound. With excerpts of work by Janis Joplin, Jonas Mekas, Alan and Susan Raymond, Sheldon Rocklin, and Joyce Wieland. Camera: Lorenzo Biana, Kit Fitzgerald, Peter Guyer, Bob Harris, Rob Oudendijk, and Ann Volkes. Editors: Tom Crawford, Rick Feist, and Stephen Goel of GBS Video. Executive producer: Lori Zippay. Coproduced by the New Television Workshop at WGBH, Boston; Electronic Arts Intermix, New York; and Nam June Paik Video Design, New York.



One of Paik's most influential videotapes is *Global Groove*, which was produced at the Artists' Television Laboratory at WNET-Channel 13 in New York City and broadcast by WNET in 1974. Working with John J. Godfrey of Channel 13, Paik produced *Global Groove* as a work that essentially defined his approach to television and the medium of video for broadcast. The distinctive features of *Global Groove* also define Paik's approach to television: the rapid pace and deployment of short segments that move the production forward; the incorporation of pop performers and performance artists that turned the broadcast studio into a performance space; the inclusion of films and videotapes by other artists; interviews and voiceovers that locate the project in broadcast time; appropriated commercials and related material from television; a global view of culture and the medium of television; the utilization of image-processing throughout the production; the use of popular music to create soundtracks; and an interactive element to return the viewer to the act of watching the program and to complete the break through the frame and codes of television. All of these elements were critical in Paik's work for television.

Plato through the word, or the conceptual, expresses the deepest thing.

St. Augustine thought the sound, or the audible, expresses the deepest thing.

Spinoza through the vision, or visible, expresses the deepest thing.

This argument is settled for good.

TV commercials have all three.¹⁴

Wall to wall carpet . . . 1940

Wall to wall TV . . . 1970

It is a reality through laser-TV and solid state thin picture "tube."

TV without a box is no longer TV but a "video environment."¹⁵

—Paik, 1970

Global Groove begins with the statement, "This is a glimpse of the video landscape of tomorrow, when you will be able to switch to any TV station on the earth, and *TV Guide* will be as fat as the Manhattan telephone book," read by Russell Connor, the straight-man featured in many of Paik's work for television and producer of television documentaries on Paik and other media artists. *Global Groove* then moves across various landscapes and features dancers performing to Mitch Ryder and the Detroit Wheels hit pop song, *Devil With a Blue Dress On*, seen through the manipulations of the Paik-Abe Video Synthesizer. It also includes Korean and Japanese folk dancers; Japanese commercials; appearances by Allen Ginsberg and John Cage; films by Robert Breer; filmmaker Yalkut interviewing Moorman, who performs with her *TV Cello*; Moorman using Paik as a human cello in John Cage's *26'1.1499" for*

a *String Player* (1955); Cunningham in performance, and Richard Nixon's face as manipulated by Paik's magnet. At the close of *Global Groove*, Paik fashions the broadcast as a direct dialogue and interactive experience for the viewer. We see Paik's face in profile and hear him tell us to open and close our eyes. A dazzling display of richly colored, abstract electronic patterns swirl before our eyes, and when we are supposed to close them, a nude female dancer moves through the saturated color. The abstract patterns reappear when we are told to "open our eyes." Here, Paik engages the viewer in a Vito Acconci-like acknowledgment of the voyeuristic role of the television viewer. Paik acknowledges the viewer not as a passive consumer, but as an active participant in his work for television. In the process, he allies *Global Groove* with his interactive sculptures such as *Participation TV*, which invites the spectator to create abstract displays of electronic imagery on the monitor by speaking into a microphone. With its constantly shifting pace, sliding between themes, and different pieces of entertainment circulating through the production, *Global Groove* can be seen as postmodern vaudeville, where artists did different turns within a constantly switching and shifting stage.

Suite 212 is a thirty-minute set of sketches about life in New York City. The program includes *The Selling of New York* (1972), one of the first WNET TV Lab productions to be broadcast. The sketch features Russell Connor as narrator and video pieces by Douglas Davis, Ed Emshwiller, and Jud Yalkut, as well as performances by Charlotte Moorman and excerpts from Japanese television. A brilliant satire on the institution of television, the vignettes ironically comment on the power of New York and television.

Lake Placid '80 (1980) was commissioned by the National Fine Arts Committee of the 1980 Winter Olympic Games in Lake Placid, New York. The concept of this project was to invite artists to produce short pieces for television that would, ideally, be inserted between events within the broadcast coverage of the Games. Paik shot videotape of the athletes' practice sessions for the Games, which he then incorporated into his mix of material from *Global Groove*; Ginsberg's tamblas became the five rings of the Olympic Games, and the music of Mitch Ryder, fast becoming a musical theme to Paik's work for television, joined with a cascading mix of airplanes, skiers, and hockey players fractured, colorized, and playing out a frenzied celebration of the spectacle of sports as imagined on television. Although this piece was not in fact broadcast on network television, it has been screened extensively as an exuberant celebration and interpretation of television's packaging and marketing of sports. Paik understood that sports would become a major staple of television; his remix of the Winter Olympic Games was a witty play on television's impact on the way that sports are seen, marketed, and actually played through the medium's determination of their tempo.

In contrast to *Lake Placid '80* and its synthesized imagery, *MAJORCA-fantasia* (1989), produced by IMATCO/ATANOR for

Television Española S.A.'s *El Arte del Video*, a series on artists' video, celebrates the idea of performance through Paik's collaboration with Paul Garrin. In *MAJORCA-fantasia*, Paik synthesizes and transforms the music of Chopin through Charlie Morrow's interpretation, and incorporates clips of Beuys in his extraordinary Tokyo performance, Amy Greenfield, and Paik himself destroying a piano. Each segment is thoroughly processed through the most sophisticated image-processing techniques that were in use during the late 1980s. Garrin, who created some of the signature Paik video mixes in this period, had a cool, edgy, and clean approach that translated the new technologies into Paik's staccato rhythm, which resisted the technology-driven computer programs determining so much of image-processing in this period. Garrin's interpretation and play with Paik's aesthetics creates a dialectical interplay between Garrin's seamless editing and flowing synthesis of virtual and morphing imagery, which evolves and changes to a syncopated disco beat, and Paik's edgy, rock-and-roll inspired editing and jarring juxtapositions of found and recycled images. Garrin's holistic approach, which filled the entire screen with evolving and metamorphosing representational and abstract designs, was in a lively and fruitful tension with Paik's more irreverent and disruptive approach to the moving image.

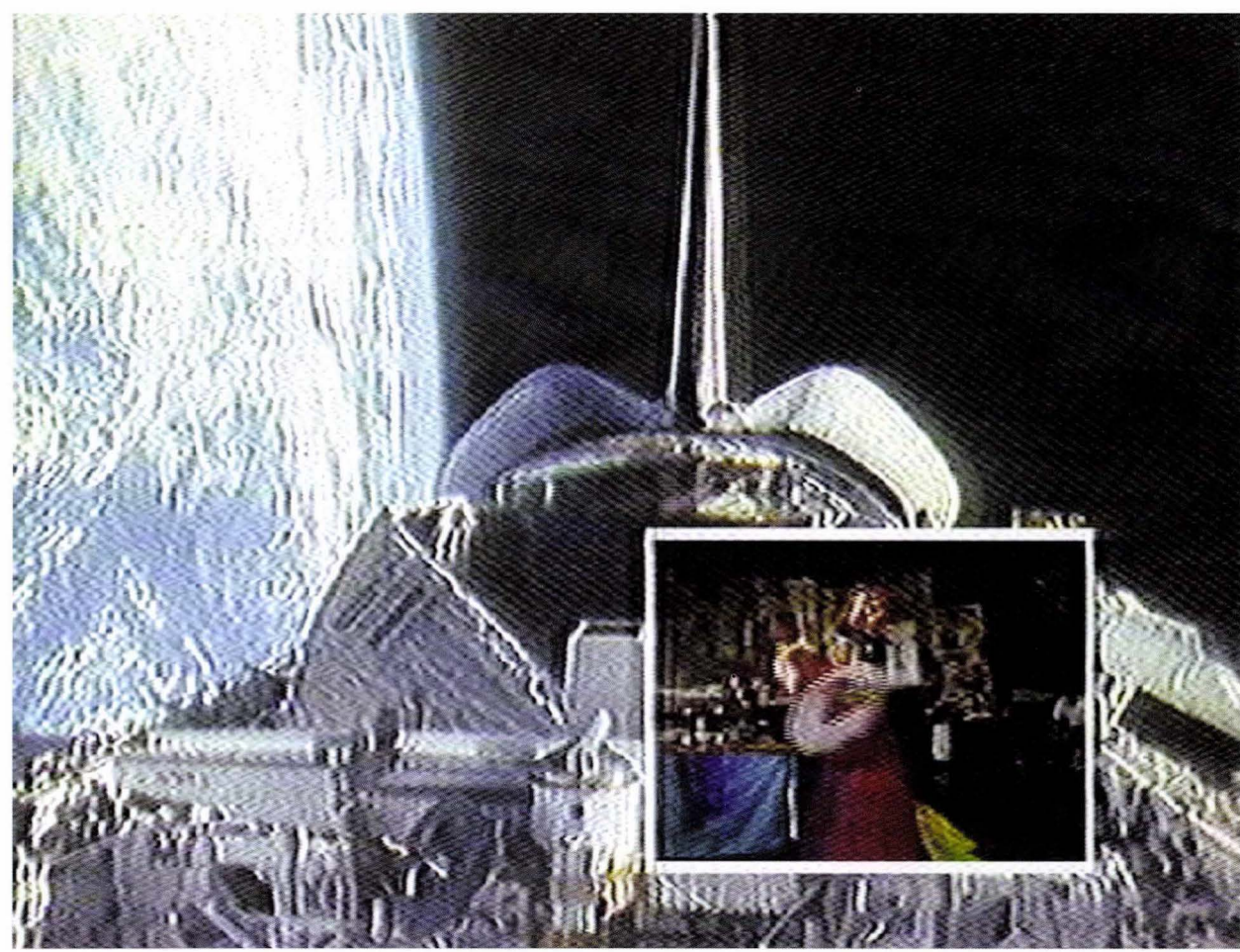
While *MAJORCA-fantasia* is an explosive array of interpretations and reworkings of recorded performances combined in a constantly changing kaleidoscopic display of virtuosic technique, *Merce by Merce by Paik* (1975) is focused on the movements of Merce Cunningham's dance. The work creates subtle and shifting perspectives through which Cunningham moves within the real space of the dance studio and the virtual space of the video monitor. Paik and Shigeko Kubota's transformation and translation of the dancer's movements and gestures play with the ways in which the moving image and virtual space recompose time and our perception of the dancer's body. Combined with various commentaries on art and dance, *Merce by Merce by Paik* becomes an important representation of choreography on video. By using chroma-keying and a variety of layering devices created with the video synthesizer in the WGBH television studio, Cunningham's pre-recorded and live studio image interact with one another in a brilliantly conceived virtual performance on television. These interactions with dance and Cunningham were developed by Paik and Kubota, together with the dance company's resident video director Charles Atlas. Employing blue-box and chroma-key effects in *Merce by Merce by Paik*, Cunningham appears to dance with himself through an elegantly constructed virtual space in a production developed by Atlas. The first part of the video focuses on Atlas's treatment of Cunningham's dance pieces. In the second part, Paik and Kubota present a playful video interpretation of Cunningham's movements in an examination of the ways in which dance is perceived and understood. The piece is a sophisticated exploration of the choreographer most identified with translating his dance into the medium of video.



THIS PAGE AND FACING PAGE:
 247. *Good Morning, Mr. Orwell*, 1984. Single-
 channel videotape, 30 minutes, color, sound.
 Editor: Skip Blumberg.







Tribute to John Cage was produced on Cage's 60th birthday in 1972. Like *Global Groove*, this loving tribute pulls a variety of pieces together. However, it shows Cage performing different pieces in new places such as 4'33" in Harvard Square; interviews with composers such as Alvin Lucier; a performance by *Robot K-456*; an excerpt from Stan VanDerBeek's *Violence Sonata* (1969), which features a man attacking a piano; and a collage of Charlotte Moorman culled from earlier Paik tapes. Paik skillfully applies his video logic of mixing time, place, and reference to create an appreciation of Cage's seminal influence on a generation of artists and composers, and celebrates his own love and admiration of the composer who provided Paik with great inspiration at the beginning of his career.

The three videotapes, *Guadalcanal Requiem* (1977), *Allan 'n' Allen's Complaint* (1982) and *Living with the Living Theatre* (1989), are, along with *Global Groove*, Paik's major works for television. Each is an essay on history and the artist's role in interpreting and understanding the past. They are brilliant demonstrations of video technique and powerful re-inventions of video as television. They stand out as artists' statements about the idea of history and how the artist can interpret and come to terms with the past. *Guadalcanal Requiem* was created by Paik in collaboration with Moorman. It is a visit to Guadalcanal in the Solomon Islands, the site of a devastating battle during World War II. On one level, the video is an evocation of a past horror, a battle of devastating proportions seen in fragmentary documentary footage, recalled in interviews with American and Japanese veterans, as well as Solomon Islanders. Synthesized through Paik's postproduction mix, the manipulation of memories, fragments, visual and auditory representations, and sites of devastation, becomes a struggle to convey and understand memory and the truth of experience. The piece also features extraordinary performances, including Moorman's performance of Beuys's *Infiltration Homogen für Cello* and Paik's *Peace Sonata*, in which Moorman crawls along the beach with the cello strapped to her back while Paik enacts his *Violin with String* (1961), dragging a violin across the sand. Moorman's performance is the centerpiece of *Guadalcanal Requiem*, and grounds the production as a struggle to place art within history and the ferocity of death and war. The fragments of memory and footage of the past revisited through Moorman's performance and Paik's image-processing attest to a poignant struggle of the human imagination to capture and understand the devastation of war.

Allan 'n' Allen's Complaint was made in collaboration with Kubota. It is an evocative tribute to family and memory and a meditation on family through sons, namely Kaprow and Ginsberg, and their fathers. This humanistic celebration of parents and their children is picked up in *Living with the Living Theatre*, Paik's celebration of the radical communal theater The Living Theatre, and a dialogue through video between Judith

FACING PAGE: 248. *Bye Bye Kipling*, 1986.
Single-channel videotape, 30 minutes
32 seconds, color, sound. Editor: Skip
Blumberg.

Malina and Julien Beck, the founders, and their children. Both videotapes explore the efforts to contain and remember the past and the ways in which we can create our own present and future. And in both, Paik's relationship to his subjects becomes part of the works' subtle meaning and poignancy. One senses Paik's own efforts, acted out through his friends, to struggle to recall and understand his parents. Paik's role in *Allan 'n' Allen's Complaint* and *Living with the Living Theatre* almost suggests that of a video ethnographer who is looking at the American family in the 1960s and the changes that have occurred in the world since then. Taken together, these three productions most successfully embody Paik's television as an essay format that speaks to the viewer by entertaining, while providing a subversive edge on how individuals deal with the past and how artists, like everyone else, struggle to exist. Paik's subtle use of chroma-keying, playful interpretation of artists' works and pasts, and evocative means of visualizing communication make this a powerful and effective production. One shares Paik's renewed astonishment that these celebrated artists are just people and that they are his friends. Trust and love are the basis of the fresh approach that Paik continually rediscovers in calling on his friends through the medium of television.

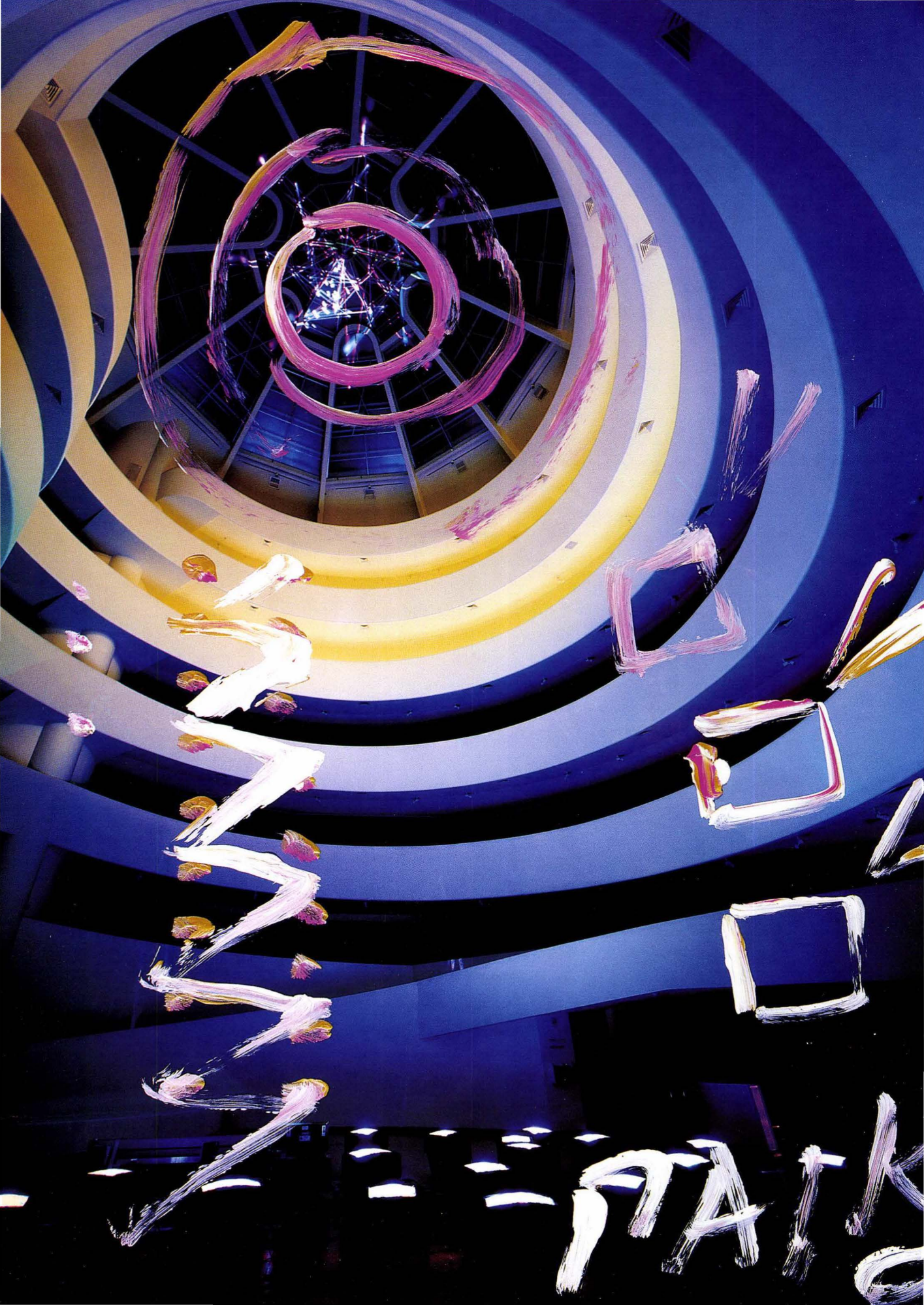
The fulfillment of Paik's ambitions for a live global satellite broadcast was first realized in *Good Morning, Mr. Orwell* (1984) and *Bye Bye Kipling* (1986). *Good Morning, Mr. Orwell* was the realization of Paik's dream to orchestrate a global telecast through satellite transmission. Although Paik had envisioned a global television since the 1960s and participated in satellite projects (such as *Documenta* in 1977), the opportunity to realize a full-scale live performance telecast was achieved first with *Good Morning, Mr. Orwell*. *Good Morning, Mr. Orwell* was broadcast live on January 1, 1984 and transmitted simultaneously to Korea, The Netherlands, Germany, France, and the United States. In this frenetically mixed extravaganza, popular entertainers and avant-garde composers created a live *Global Groove*. The satellite project featured artists such as Laurie Anderson, Joseph Beuys, Phillip Glass, Yves Montand, Ben Vautier, and the band Urban Sax, and was hosted by George Plimpton in New York and Jacques Villars in Paris. In future productions such as *Bye Bye Kipling* (1986) and *Wrap around the World* (1988), Paik continued to explore the live global satellite linked performance that featured his distinctive collage of veterans of the avant-garde and new pop performers from around the world. In a sense, these productions became multimedia installations that were constructed like a Fluxus performance. Although they demanded high production values and intense control, Paik's television stages were open to possible breakdowns or changes in plans, yet they were held together by the live link between peoples and cultures. This link was fueled by Paik's optimism and playfulness and his desire to "bring off" an even larger global mix of party and performance and a sharing of cultural values and experiences.

A dream since the early 1970s, Paik envisioned the power of television as two-way communication, rather than a one-way

street of entertainment. In a sense, Paik's conception of satellite television was anticipated in his statement written for the Rockefeller Foundation in 1974, when he speculated on the power and potential of laser to transmit the moving image immediately around the world.¹⁶ Paik's vision of streams of communication moving through faster technologies became a reality in the close of the twentieth century. The transmission of Western television and radio across the Iron Curtain was to contribute to the destabilization of the increasingly inflexible Soviet regime. The hunger of young people for Western music and television was a window onto other ideologies and styles of living. Thus television and culture, ranging from the avant-gardes to pop music, achieved what, as Paik often noted, armaments did not: the collapse of the Soviet Union and its occupation of Eastern Europe.

Paik has always had a fondness for popular culture and recognized its power and ability to attract viewers. Paik's broadcast projects show the success and weakness of his formula of mixing talent through a modified commercial television format. He was successful in bringing artists to a large international audience and in sharing the goodwill of such grand projects. However, these projects modified rather than broke the hold of traditional television formats and the tyranny of entertainment. Unlike Paik's masterpieces of radical renewal, these satellite adventures prove what an artist can accomplish. Never before had a single video artist joined commercial and state television together with artists and popular entertainers on such a grand scale. By pulling together vast resources to link performers through satellite and then remixing the transmissions for broadcast, the projects for television formed part of Paik's dream dating back to his initial interest in media. The resulting body of work has galvanized his position as the complete media artist.

As we look back over this survey of Paik's major video pieces, we realize what a total and embracing vision he had of video as an art practice. There have been few artists who have so embodied in their thinking and creative efforts such a commanding view of the possibilities of art. That Paik is a utopian artist, looking to achieve the impossible to realize a better world for art, is undeniable. At a time when the utopian too often loses out to the pragmatic world of commerce, it is important to remember how inspiring art and the artist can be. Paik reminds us of the boundless genius of the human spirit and the desire to realize how science, technology, and invention can expand and transform how we make and see art. In the process, Paik and his collaborators created and challenged new technologies in an effort to see and understand our world in new ways. This is the fundamental achievement at the basis of art: to break open the safe and secure representations of ourselves and the worlds we inhabit so that we might understand them differently and transform them into something better. Through his life-enhancing vision and subversive use of humor, Paik has poked fun at our pretensions while giving us new ways to imagine life as a "global groove."



The newly commissioned projects for the Guggenheim Museum are central to Nam June Paik's retrospective exhibition, *The Worlds of Nam June Paik*. He responded to the challenge of Frank Lloyd Wright's spectacular rotunda space through the creation of laser installations. The vast space, unlike that in any other museum, provided Paik with the chance to work outside of the architectural confines of the conventional museum gallery. He determined that this was a unique opportunity to make artworks that would speak to the future of media culture. By articulating postvideo installations employing laser, he speaks to the infinite power of the moving image as it will continue to inform and transform art making.

Paik's interest in laser dates to the early 1970s, when he wrote about its potential to transmit and fashion imagery. In the early 1980s, he explored the laser-projected video image in collaborations with the German laser artist Horst Bauman, in which laser light projected through prisms distributed Paik's video moving images onto walls and materials suspended in the exhibition space. These works were anchored in the recorded and manipulated video image. However, in the projects created for the Guggenheim, the laser beam itself is the sole source of a postvideo image and experience. Working with Norman Ballard, a laser installation expert who has worked in theater and commercially, Paik found a perfect collaborator for his most ambitious projects to date.

The plans for these projects developed during the time of Paik's stroke in 1996 and his gradual recovery. The impact of his stroke was dramatic, as Paik, who was truly one of the most

249. Sketch for *Modulation in Sync* at the Solomon R. Guggenheim Museum, 1999. Acrylic on color photograph, 24 x 20 inches (61 x 50.8 cm). Collection of the artist. Photo by Ellen Labenski.

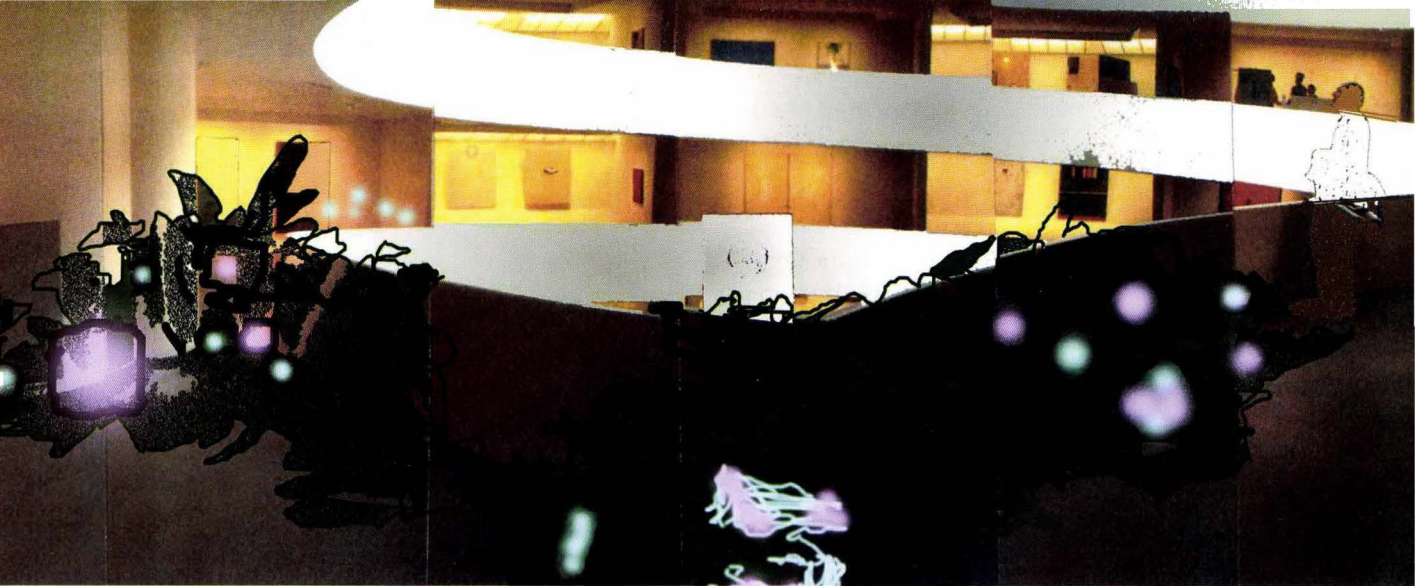


250. Digital rendering showing Paik's conception of *TV Garden* (1974) at the Solomon R. Guggenheim Museum. Rendering by Blair Thurman.

active artists, traveling constantly and developing multiple projects simultaneously, was suddenly unable to maintain the pace he had kept for his entire life until this point. The loving support of his wife, Shigeko Kubota, gave him strength, and his determination to continue working has been remarkable. Paik's brilliant mind is grappling with a different body, but his courage is indomitable. On almost any day of the week, I can look from my office at the Guggenheim Museum SoHo and watch Paik, Kubota, and his nurse, Steven Jallim, walk up Mercer Street to Prince Street to have lunch. During my regular meetings with Paik and his studio staff, Jon Huffman and Blair Thurman, in Miami, where he spends the winter, in his loft on Mercer Street, or at his studios on Greene Street, Grand Street, and Broome Street, we discussed and planned for the Guggenheim exhibition and commission.

Seated in front of his editing monitors at his loft, Paik directed the editing of videotapes to be played on the monitors installed on the ground floor of the museum. In animated conversations, through drawings, writing, and even improvisations on the piano, he meticulously designed and set the goal for the installation of the lasers. The discussions ranged, as they always have for Paik, beyond the practicalities of the execution of an idea. We also had extensive conversations on the exhibition as it represents a life spent transforming media into an art form and artistic practice.

The goal of installing two major projections—*Sweet and Sublime*, which displays geometric forms on a scrim suspended below the oculus of the rotunda, the other, *Jacob's Ladder* projecting laser through a waterfall—was to create a dynamic visualization of this immaterial medium. In these projects, Paik has transcended the conventional display of laser as simple effect by employing it as a plastic, visual medium able to convey a complex register of shapes. The result is a three-dimensional activation of the rotunda as the movements of the laser beams create spatial structures that trace shapes perceived throughout the space. The materialization of light through laser, its



constantly shifting tempo of projection, its intertextual engagement with the water and the architectural space, create a phenomenon of perception unlike any other projection or light source. In Paik's hands, laser is not simply a means for surface display or a carrier of moving images developed in another medium. Rather, it functions as its own medium, in combination with other materials and articulated through the environment in which it is projected.

Three Elements, the series of laser sculptures on view in the museum's High Gallery, offer further opportunity to see the qualities of the medium that Paik has transformed and incorporated into his art making. These self-contained pieces present a virtual space with a depth of field that appears infinite. The laser beams move and cross one another to form complex patterns that become a dynamic and abstract whole within the space; the volume of movement expresses a new dimension of visual experience. In combination with the larger laser installations in the rotunda, an original visual vocabulary is formulated, and the expansion of the artist's creative ideas are conveyed in a dramatic, cognitive space.

Paik's laser projects were developed at a crucial juncture in the history of moving image technology. As we look back from the vantage point of a new millennium, we can see the ways in which the cinematic moving image and the electronic moving image transformed our visual culture, altering virtually every art form. Choreography and the treatment of theatrical space were changed through the edited narrative and compressed time of the cinema, as well as through the incorporation of the closed-circuit video camera into stage performance. Artists working in two-dimensional media such as painting, drawing, and prints have seen these art forms change through the cinematic treatment of space and time and the rendering of the recorded and abstract space of color and volume. The computer and electronic media have fundamentally transformed the definition of the photograph and the photochemical process as electronic and digital media are increasingly employed to create still

251. Digital rendering showing Paik's conception of *TV Garden* (1974) at the Solomon R. Guggenheim Museum. Rendering by Blair Thurman.



252. Paik at his video-editing studio in his Mercer Street home, New York, 1999. Photo by David Heald.

photographs. In addition, the construction of the literary narrative to convey the experience of time and space has been reconceived under the influence of cinematic techniques of storytelling. At the same time, the development of interactive multimedia-based systems such as CD-ROMs and DVDs allows for the incorporation of the moving image with other textual sources, such as still photographs, sound, and written text. Web initiatives have dramatically expanded media culture, so that streams of moving images and other textual sources are integrated and packaged as globally dispersed information.

The ways in which we communicate, conduct commerce, receive and send information, create narratives, visualize our world, and see our futures have been altered through the expansion of technologies grounded in the imagery and technology of the cinematic apparatus. Today's postindustrial and post-modern economy and culture need to be redefined through a study of media culture and the changing media environment. In order to fully appreciate and respond to the discourses and media initiatives that will be created in the twenty-first century, the roles played by Paik have to be seen within the historical paradigms of a revisionary art and media history that rejects the formulas privileging traditional art practices and histories of past media.

As the exhibition and this accompanying catalogue make clear, Paik seized upon the concepts of recorded and virtual images and incorporated them into a vast array of creative initiatives. He has been called "the George Washington of video art," because he was a pioneer and a founder of an artistic discourse and creative discipline. With the incorporation of the laser into his art making, Paik is using electrical power and energy—the very tools that run the media environment and have contributed to the definition of global culture and commerce—to create a virtual environment.

The proliferation and transmission of information on the Internet, as it is collapsed with the medium of television, has created a hybrid moving-image technology that, in the hands of artists, can establish a new virtual and visual dimension to culture. Paik has intuited and seized upon the laser as the means to poetically embody this new multimedia dimension, and to expand upon the definition and articulation of the moving image on multiple planes. In Paik's hands, Wright's entire rotunda space has become a moving image, transformed through laser-projected video images and monitors playing videotapes. Paik has used the Guggenheim as a chamber for a transformative museum experience at the dawn of the twenty-first century.

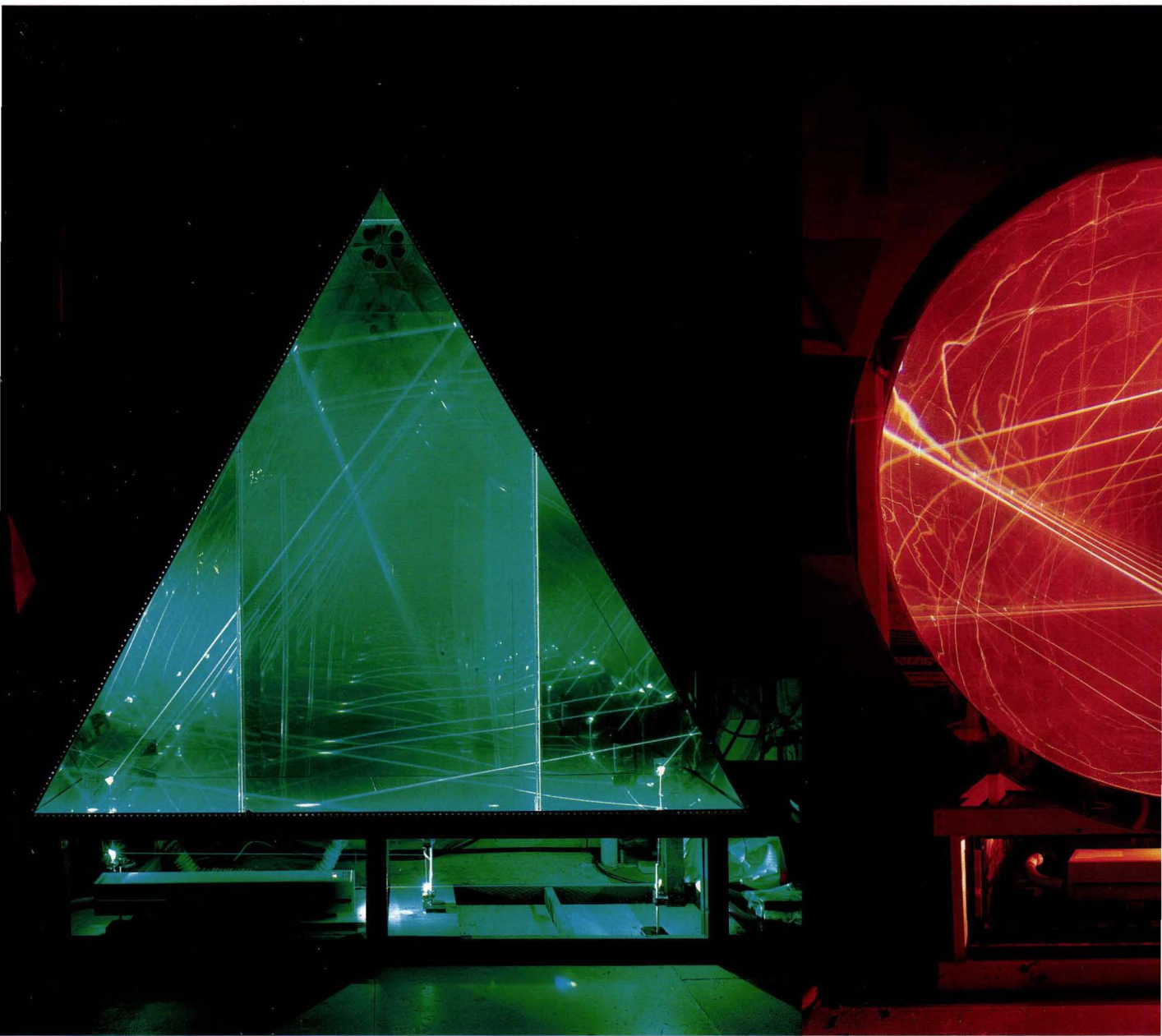
As we experience this staging of Paik's past achievements and expression of the artist's media culture, it is essential that we look to his first works within the radical avant-garde movements of the 1960s, and his aesthetic foundation within the tenets of Modernism. *The Worlds of Nam June Paik* celebrates



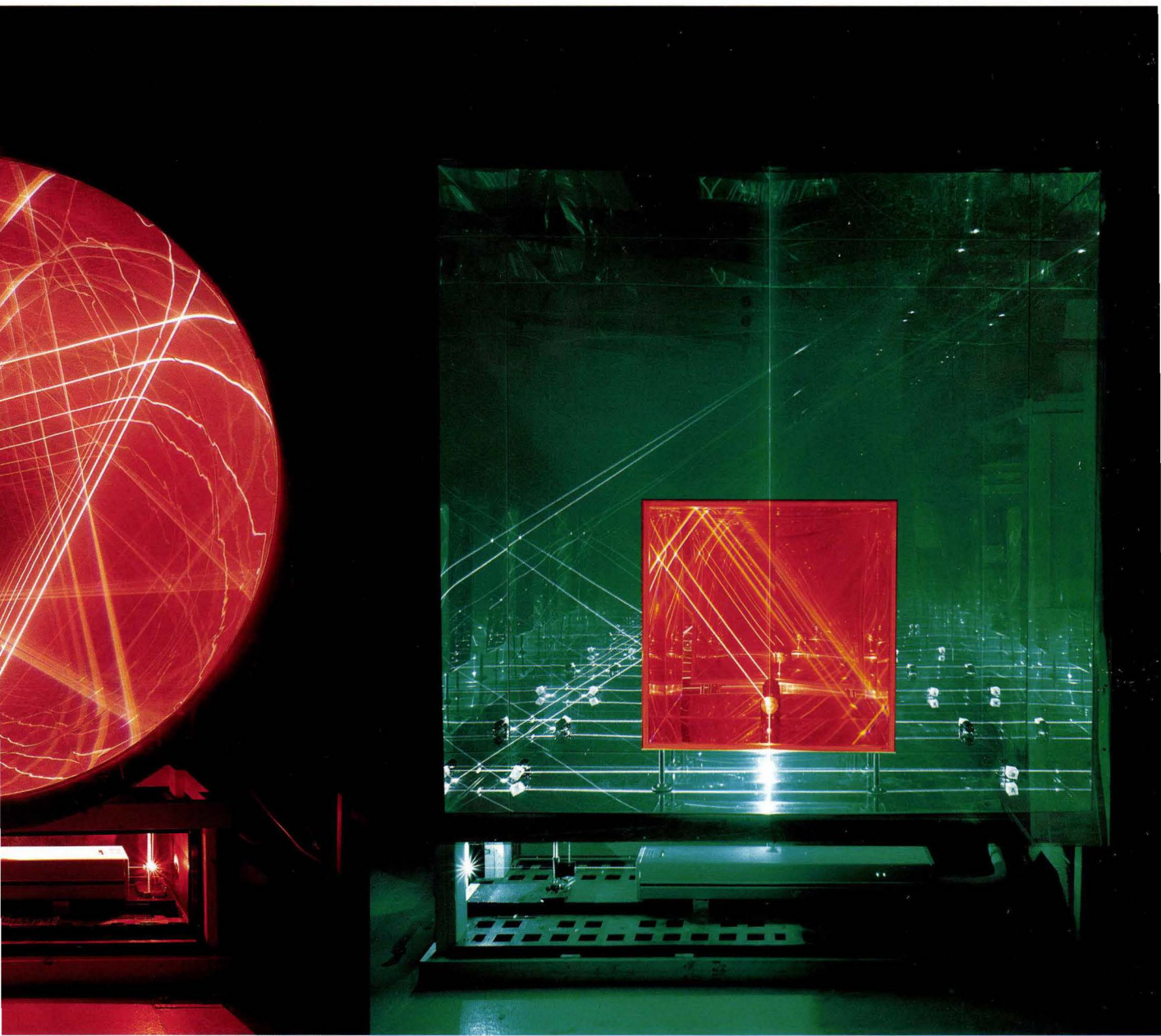
253. Paik at the Solomon R. Guggenheim Museum, New York, 1999. Photo by Jon Huffman.



254. Paik at his Mercer Street home, New York, 1999. Photo by David Heald.

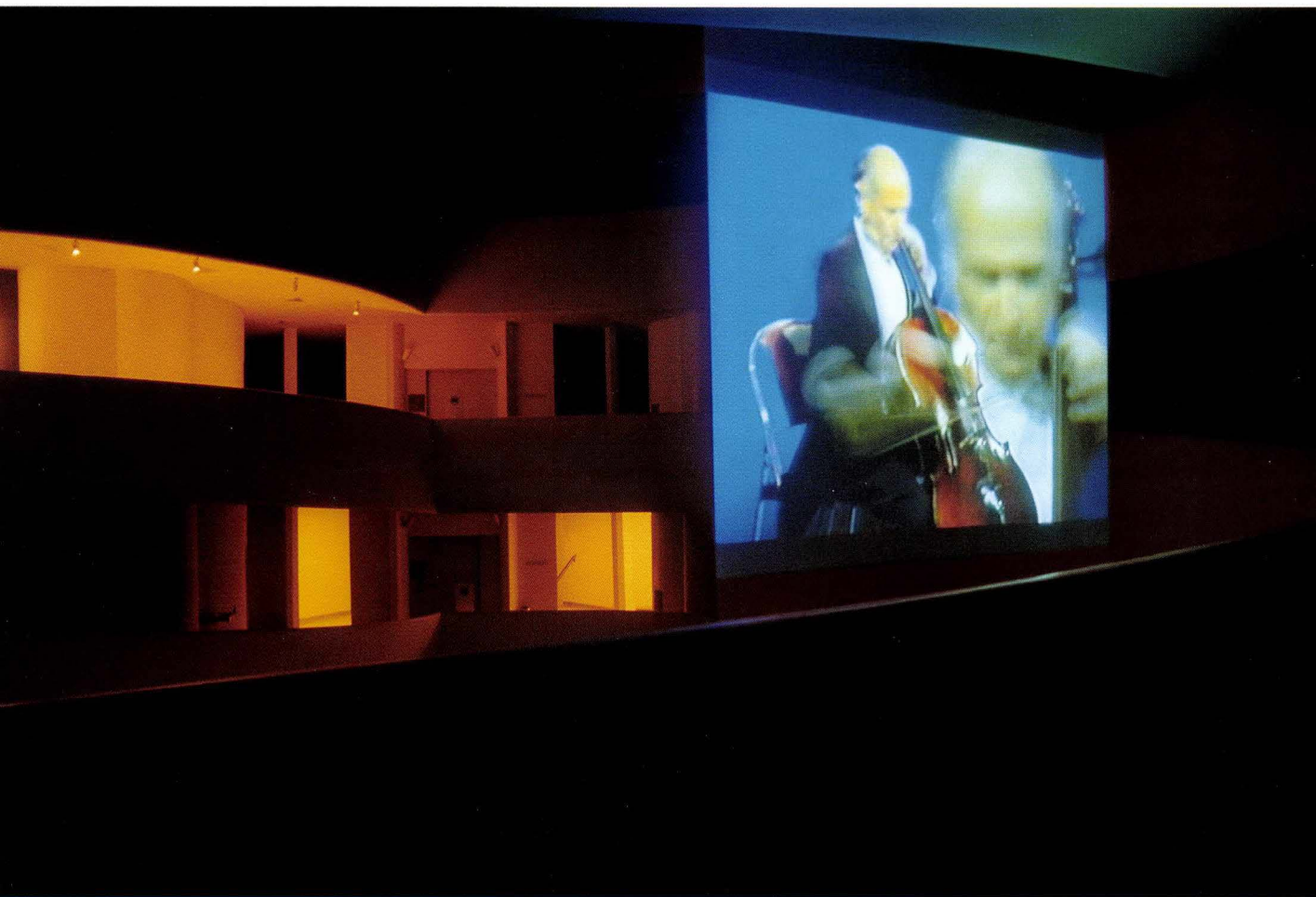


255. *Three Elements*, 1997–2000. Lasers, mirrored chambers, prisms, motors, and smoke; triangle: 128 x 148 x 48 inches (325 x 375 x 122 cm); square: 121 1/2 x 97 x 48 inches (309 x 246 x 122 cm); circle: 113 x 92 x 48 inches (287 x 234 x 122 cm). Collection of the artist. Photos by David Heald (triangle and square) and Ellen Labenski (circle).

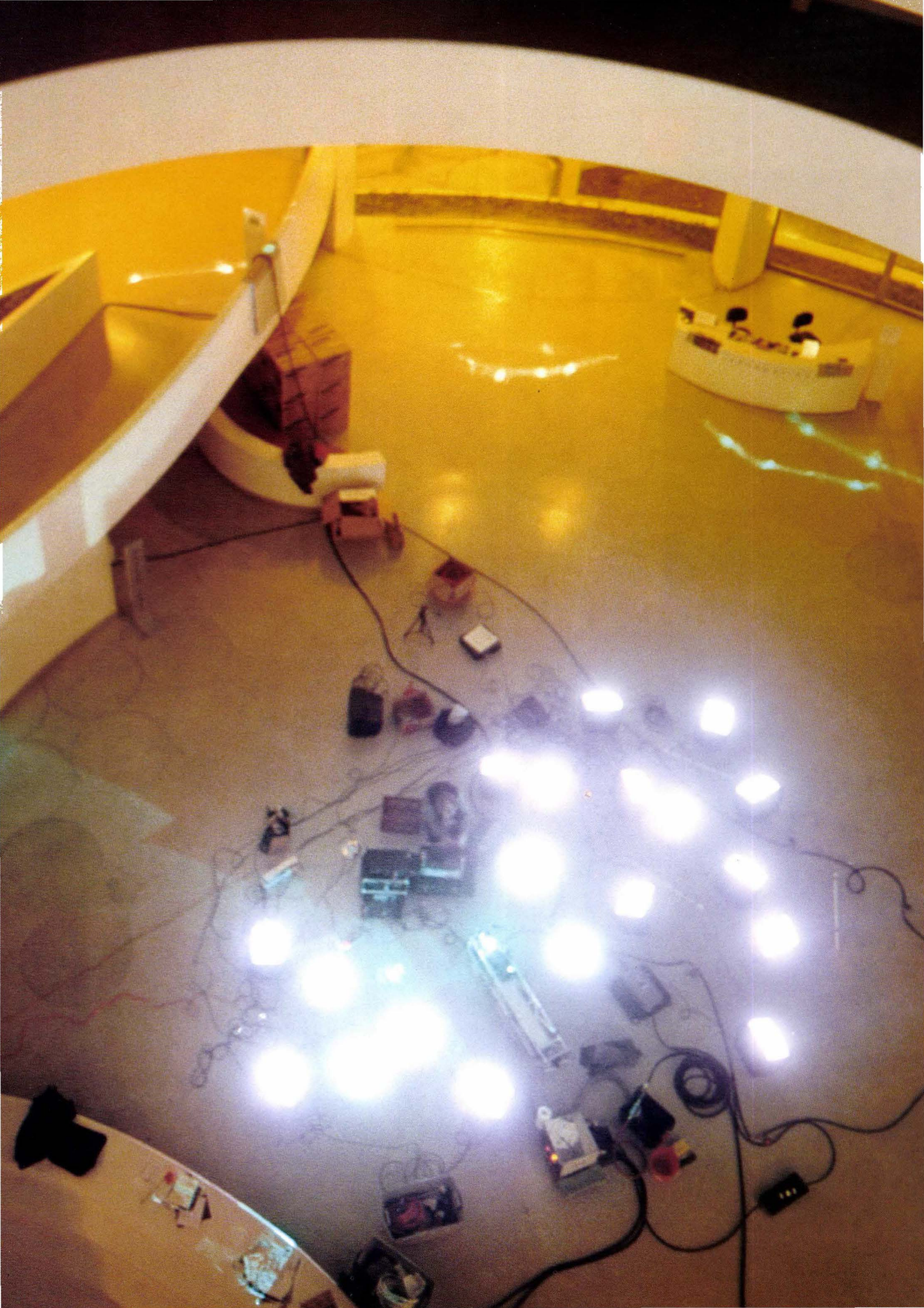




256. Digital rendering showing Paik's conception of *Modulation in Sync* (2000) at the Solomon R. Guggenheim Museum. Rendering by Blair Thurman.



257. Nam June Paik in collaboration with Norman Ballard, Paul Garrin, David Hartnett, and Stephen Vitiello, *Modulation in Sync*, 2000. Three-channel video installation with two lasers, water, mirrors, 100 monitors, seven video projectors, projection screens, and steel structure; color, sound; dimensions vary with installation. Installation view at the Solomon R. Guggenheim Museum, New York, 1999; test of ramp projections for *The Worlds of Nam June Paik*. Photo by Raphaele Shirley.



the initiative of the artist's imagination, and it is critical that—as we examine past and present and look forward to the future—we recognize the importance of seeing that artists from diverse communities, within and outside of the commerce of the art world, gain access to the expanding media culture. The technologies of digital consumer video and low-end production strategies must provide the opportunity to empower diverse ideologies and ways of looking at and representing the world. The high-end investment in commercial entertainment spectacles must not be privileged over the innovation that can and will take place, as individuals and groups collaborate and strategize to formulate fresh ways of thinking that will encourage an activist politics and a diverse vocabulary of culture.

The Internet becomes a means to strategically link a variety of local film and performance initiatives, providing sites where artists can subvert the new capitalism of the Internet marketplace and its consumerist ideology through a politics of empowerment and representation. Artists must make bold conceptual models for funding and financing projects. Initiatives like the cable television collectives, alternative spaces, funding strategies, and public-television production programs of the 1960s and 1970s must be reinvented for the future. Paik's career, and the example of his efforts to support all artists, needs to be recalled. It serves as an inspiration for the creation of a new map of subversive and alternative production and distribution strategies.

Paik's Guggenheim laser installations are emblems, metaphors for new means to connect video's past to the future of the moving image. It is a challenge that confronts artists, curators, and historians of art and culture. The hegemony of the exhausted paradigms of a class-driven and economically privileged high culture must be broken in order to prevent museums from becoming shells of the past, to instead utilize these institutions as empowering enablers for new voices and ideas. Critical efforts must be realized in order to resist the homogeneity that threatens us once again with monopolization, now called the vertical multinational corporate integration of culture with mass market consumerism. An ecology of image making founded on local initiatives can break the hold of mall-based culture. Paik's art and unique achievements, ranging from his first treatments of the television set to his bold laser projects, speak to all looking to empower a poetics of renewal within a postvideo media culture.

At the center of Paik's thinking, and central to his achievements, is the power of the moving image. The attraction of the moving image and its fundamental expansion of art making is his lasting contribution to art. His hope is that this exhibition will make clear how the moving image animated his art and thinking. Yet at the same time, Paik has articulated the concept of "postvideo" to identify his new work and as the future of his art making. The laser installations at the Guggenheim embody



259. Nam June Paik in collaboration with Norman Ballard, test for *Modulation in Sync: Jacob's Ladder*, 2000. Laser, water, and steel structure, dimensions vary with installation. Installation view at Paik's Greene Street studio, New York, 1999. Collection of The Bohen Foundation; promised gift to the Solomon R. Guggenheim Museum. Photo by David Heald.

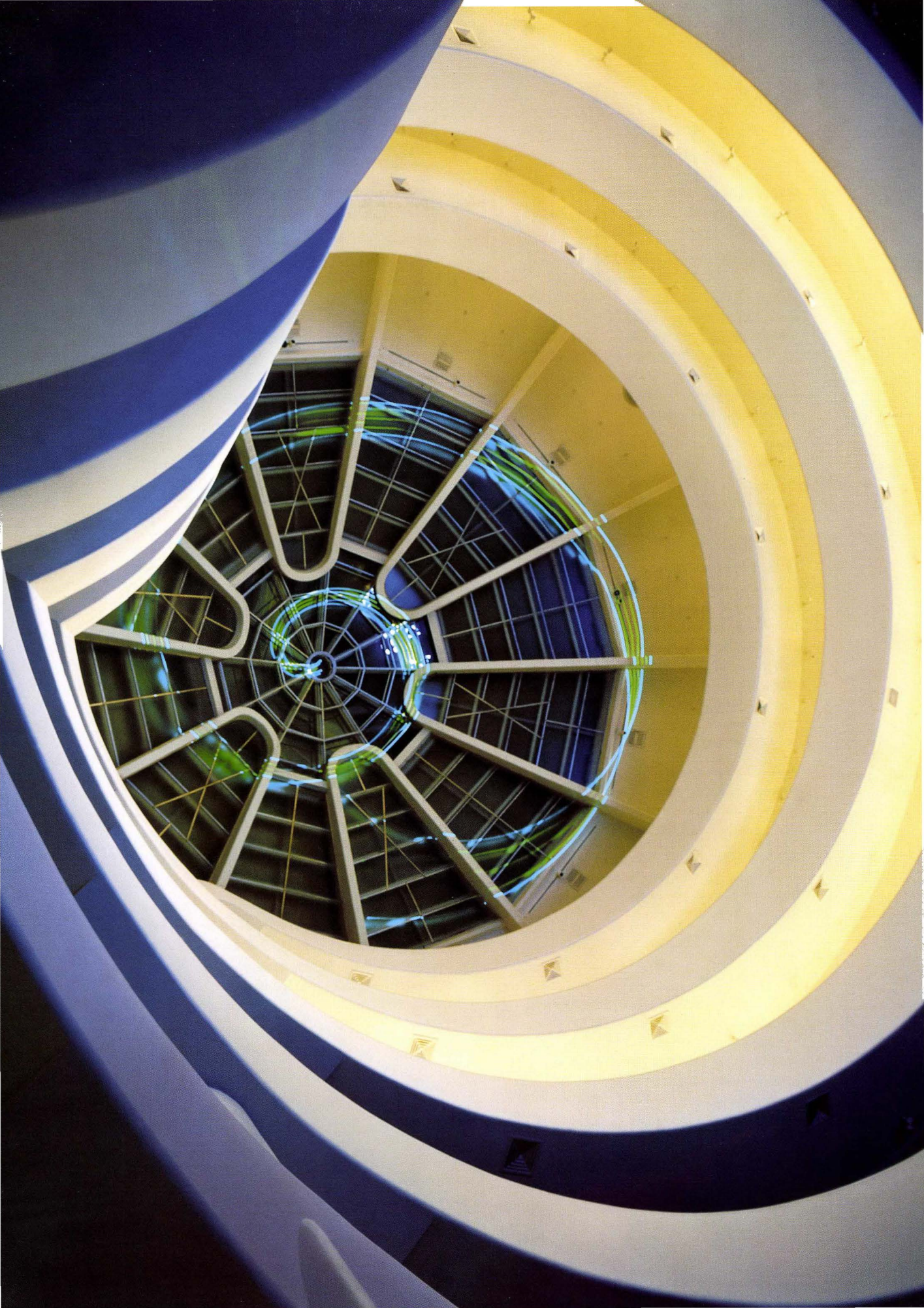
FACING PAGE: 258. Nam June Paik in collaboration with Norman Ballard, Paul Garrin, David Hartnett, and Stephen Vitiello, *Modulation in Sync*, 2000. Three-channel video installation with two lasers, water, mirrors, 100 monitors, seven video projectors, projection screens, and steel structure; color, sound; dimensions vary with installation. Installation view at the Solomon R. Guggenheim Museum, New York, 1999; test of floor installation for *The Worlds of Nam June Paik*. Photo by Raphaele Shirley.

a postvideo, electronic based moving image, which continues and expands upon the history of the moving image, from cinema to television to video and now, to laser. Laser embodies and describes the power of energy; it is a light that displays and transforms notions of space and time, precisely the issues radically altered through video and television.

Today, we are on the edge of rapid changes in all areas of media. Information comes to us in new and faster ways and our notions of work, entertainment, commerce, and art making are changing. We are heading into a full, global media culture in which the moving image will inform and stream through all sectors of our lives. Art as it embodies representation and the means to understand the world around us takes from, transforms, and ultimately transcends a medium, as it becomes something new in the artist's hands and mind. In Paik's latest projects, art becomes a poetic statement through laser light, a transformation of space, and a new way of imagining and thinking about our world. These are the issues that inform his work and ideas as he faces, along with all of us, a new millennium.

The realization of the exhibition and laser installations is a tribute to an artist we can all learn from. Finally, what I believe *The Worlds of Nam June Paik* gives to everyone are extraordinary visual experiences that allow us to share Paik's powerful understanding of his creative tools as the means to realizing genuinely original and creative ideas and ideals. As we stand in the rotunda of the Guggenheim and look through the pages of this book, we can follow and appreciate the scope of an achievement that brought the moving image—through television, video, and laser—into the art of our time and will push it into the future.

260. Nam June Paik in collaboration with Norman Ballard, test for *Modulation in Sync: Sweet and Sublime*, 2000. Laser and projection screen; dimensions vary with installation. Installation view at the Solomon R. Guggenheim Museum, New York, 1999. Collection of The Bohen Foundation; promised gift to the Solomon R. Guggenheim Museum. Photo by David Heald.



NOTES

"Introduction"

1. See John G. Hanhardt, ed., *Nam June Paik*, exh. cat. (New York: Whitney Museum of American Art in association with W.W. Norton, 1982).
2. Paik's writings have been collected in two editions. *Nam June Paik: Niederschriften eines Kulturnomaden: Aphorismen, Briefe, Texte*, ed. Edith Decker (Cologne: DuMont Buchverlag, 1992). *Nam June Paik: Du cheval à Christo et autres écrits*, eds. Edith Decker and Irmeline Lebeer (Brussels: Editions Lebeer Hossmann, 1993). An English-language edition of Paik's writings is in preparation.
3. The title for this section is taken from the book *The Seoul of Fluxus*, published by Editions API as the "official performance and exhibition catalogue in conjunction with the Seoul Fluxus Festival 1993 held in Seoul Arts Center on March 1993 in Seoul, Korea."
4. A biography is available in English. It provides a valuable survey and interpretation of Paik's career and art making up to 1988 and was an important resource in the writing of this essay. Edith Decker-Phillips, *Paik Video* (Barrytown, NY: Station Hill Arts, 1997). English trans. by Marie-Genvieve Iselin, Karin Koppensteiner, and George Quasha. Originally published in German as *Paik Video* (Cologne: DuMont Buchverlag, 1988).
5. Nam June Paik was selected by *ARTnews* as one of "The Century's 25 Most Influential Artists." See John G. Hanhardt, "TV Guide," in *ARTnews* (New York) 98, no. 5 (May 1999), p. 144.
6. Nam June Paik, "Input-Time and Output-Time," in *Video Art: An Anthology*, eds. Beryl Korot and Ira Schneider (New York: The Raindance Foundation, 1976), p. 98.

"The Seoul of Fluxus"

1. George Maciunas, "240.XXII George Maciunas (Fluxus objectives & ideology) 1964," in *Fluxus etc. [Addenda II: The Gilbert and Lila Silverman Collection]*, ed. Jon Hendricks, exh. cat. (Pasadena: Baxter Art Gallery at the California Institute of Technology, 1983), p. 166.
2. Nam June Paik, "New Ontology of Music," in *Fluxus A* (Wiesbaden, 1962). Reprint. *Nam June Paik: Video 'n' Videology 1959–1973*, ed. Judson Rosebush, exh. cat. (Syracuse, NY: Everson Museum of Art, 1974), p. 4. Reprint (New York: Electronic Arts Intermix, 1997).

3. Yong-woo Lee, "Nam June Paik's Teenage Years," in *Nam June Paik: eine DATA base*, eds. Klaus Bußman and Florian Matzner, exh. cat. (Cologne: Edition Cantz, 1993), pp. 22–27.
4. See Michael Nyman, "Nam June Paik: Composer," in *Nam June Paik*, pp. 79–90.
5. The Museum of Contemporary Art, Los Angeles, *Out of Actions: Between Performance and the Object, 1949–1979*, exh. cat. (New York: Thames and Hudson, 1998). An extraordinary resource on international performance art, this catalogue documents *Out of Actions: Between Performance and the Object, 1949–1979*, an exhibition organized by Paul Schimmel and presented at The Geffen Contemporary at The Museum of Contemporary Art, Los Angeles, Feb. 8–May 10, 1998.
6. Karlheinz Stockhausen, *Texte zu eigenen Werken. Zur Kunst Anderer. Aktuelles. Aufsätze 1952–1962 zur musikalischen Praxis*, exh. cat. (Cologne, 1964). Reprint. *Paik Video*, p. 29.
7. Nam June Paik, *Beuys Vox 1961–86*, exh. cat. (Seoul, Korea: Won Gallery and Hyundai Gallery, 1988), p. 21.
8. Ibid.
9. Nam June Paik, "Afterlude to the Exposition of Experimental Television" in *Fluxus* (New York), June 1964, p. 6. Reprint. *Video 'n' Videology*, p. 6. Reprint. (New York: Electronic Arts Intermix, 1997).
10. Ibid., p. 7.
11. Nam June Paik, "TV Bra for Living Sculpture," in *TV as a Creative Medium*, exh. brochure (New York: Howard Wise Gallery, 1969), pp. 2–3. Reprint. *The Howard Wise Gallery: TV as a Creative Medium, 1969*, program note (New York: Whitney Museum of American Art, 1994), pp. 5–6.
12. See *The Electronic Super Highway: Travels with Nam June Paik*, exh. cat. (Cincinnati: Carl Solway Gallery, in conjunction with the Fort Lauderdale Museum of Art, 1994).

"The Cinematic Avant-Garde"

1. Stan Brakhage, "Metaphors on Vision," *Film Culture* no. 30 (1963). Reprint. *A History of the American Avant-Garde Cinema*, ed. John G. Hanhardt, exh. cat. (New York: American Federation of Arts, 1976), p. 99.
2. Nam June Paik, "Afterlude to the Exposition of Experimental Television" in *Video 'n' Videology*, p. 6. Reprint (New York: Electronic Arts Intermix, 1997).
3. P. Adams Sitney, ed., *Visionary Cinema* (New York: Oxford University Press, 1974).
4. Maya Deren quoted in "Program 1," by Lucy Fischer in *A History of the American Avant-Garde Cinema*, p. 70.
5. David E. James, *Allegories of Cinema: American Film in the Sixties* (Princeton: Princeton University Press, 1989).
6. David E. James, ed., *To Free the Cinema: Jonas Mekas & the New York Underground* (Princeton: Princeton University Press, 1989).
7. Jonas Mekas, *Movie Journal: The Rise of the New American Cinema, 1959–71* (New York: Collier Books, 1972), p. 210.
8. John G. Hanhardt, "The Medium Viewed: The American Avant-Garde Film," in *A History of the American Avant-Garde Cinema*, pp. 19–47.
9. David Curtis, *Experimental Cinema* (New York: Universe Books, 1971). Birgit Hein and Wulf Herzogenrath, eds., *Film als Film* (Cologne: Kolnischer Kunstverein, 1978). Peter Gidal, *Materialist Film* (New York: Routledge, 1989). Malcom Le Grice, *Abstract Film and Beyond* (London: Studio Vista, 1977).
10. Callie Angell, Adjunct Curator, Andy Warhol Film Project at the Whitney Museum of American Art, is preparing a definitive analysis of Warhol's work in film.
11. Gene Youngblood, *Expanded Cinema* (New York: E. P. Dutton, 1970). Sheldon Renan, *An Introduction to the American Underground Film* (New York: E.P. Dutton, 1967). *Film Culture – Expanded Arts* (New York) 43 (winter 1966).
12. The treatment of video on film is explored in depth in the chapter "Videographic Cinema," in *Expanded Cinema*, pp. 317–36.
13. Maciunas cited Paik's film in his critique of P. Adams Sitney's definition of structuralist film. See George Maciunas, "On 'Structural Film' (by P. Adams Sitney)," in *Film Culture Reader*, ed. P. Adams Sitney (New York: Praeger Publishers, 1970), p. 349.
14. On the continuities and discontinuities between film and video, see Hollis Frampton, "The Withering Away of the State of Art," in *Circles of Confusion: Film, Photography, Video, Texts 1968–1980*, ed. Hollis Frampton (Rochester, N.Y.: Visual Studies Workshop, 1983), pp. 161–70. See also Douglas Davis, "Filmgoing/ Videogoing: Making Distinctions," in *Video Culture: A Critical Investigation*, ed. John G. Hanhardt (Rochester, N.Y.: Visual Studies Workshop, 1986), pp. 270–73.
15. Kathy Rae Huffman, "Video Art: Old Wine, New Bottle," in *Illuminating Video: An Essential Guide to Video Art*, eds. Doug Hall and Sally Jo Fifer (New York: Aperture Foundation, in association with the Bay Area Video Coalition, 1990), pp. 81–90.
16. John G. Hanhardt, "Dé-Collage and Television: Wolf Vostell in New York, 1963–1964," in *Visible Language* (Providence, R.I.), 26:1/2 (1992), pp. 109–24.
17. Lucinda Furlong, "Notes Toward a History of Image-Processed Video: Eric Siegel, Stephen Beck, Dan Sandin, Steve Rutt, Bill and Louise Etra," in *Afterimage* (Rochester, NY) 11. nos. 1 and 2 (summer 1983), pp. 35–38.
18. Experiments in Art and Technology, *Pavilion*, eds. Billy Klüver, Julie Martin, and Barbara Rose (New York: E. P. Dutton, 1972).
19. Deirdre Boyle, *Subject to Change: Guerrilla Television Revisited* (New York: Oxford University Press, 1997).
20. Videofreex, *The Spaghetti City Video Manual* (New York: Praeger Publishers, 1973).
21. An example of a listing of various artists is in "Videotapes for Sale and/or Exchange," in *Radical Software 5*, Dudley Everson and Michael Shamberg, eds. (New York: Gordon and Breach, 1972), pp. 71–78.
22. John Ellis, "Cinema and Broadcast TV Together," in *Video Culture*, pp. 249–69.

1. Nam June Paik, *Electronic Art III: Paik-Abe Video Synthesizer with Charlotte Moorman*, exh. brochure (New York: Galeria Bonino, 1971), p. 1.
2. Nam June Paik, quote from *Global Groove* (1973), videotape by Nam June Paik; reprinted in *Electronic Arts Intermix: Video*, ed. Lori Zippay, dist. cat. (New York: Electronic Arts Intermix, 1991), p. 157.
3. Nam June Paik, "Manifesto" (New York: Something Else Press, 1966). Reprint. *Videa 'n' Videology*, p. 17. Reprint (New York: Electronic Arts Intermix, 1997).
4. Richard Dienst in his book, *Still Life in Real Time: Theory After Television* (Durham: Duke University Press, 1994), argues that theory can dislodge television from its "cozy nest of familiarity" and make it "look strange again." I am suggesting that in examining Paik's video projects, we have evidence of how this artist has made television "look strange." His video projects become a necessary reference and resource for studying television.
5. *Paik Video*, pp. 22–24.
6. The catalogue for Nam June Paik's exhibition at the Everson Museum describes Paik's developing response to television and video. See *Videa 'n' Videology*. Reprint. (New York: Electronic Arts Intermix, 1997).
7. Nam June Paik "Electronic Video Recorder" flier for Café au Go Go exhibition, p. 11. Reprint. (New York: Electronic Arts Intermix, 1997).
8. Ibid.
9. Marita Sturken, "TV as a Creative Medium: Howard Wise and Video Art," *Afterimage* (Rochester, N.Y.), Vol. 11 (May 1984), pp.5–9.
10. Nam June Paik, "Versatile Color TV Synthesizer," 1969. Reprint. *Videa 'n' Videology*, p. 55. Reprint. (New York: Electronic Arts Intermix, 1997).
11. Nam June Paik, "Projects for Electronic Television" essay written to the New School for Social Research, New York, in collaboration with Bill Wilson, 1965. Reprint. *Videa 'n' Videology*, p. 11. Reprint. (New York: Electronic Arts Intermix, 1997).
12. Jud Yalkut, "The Art and Technology of Nam June Paik," *Arts Magazine* (New York), 42:6 (April 1968), pp. 50–51.
13. Nam June Paik, essay originally written for the Museum of Modern Art "Machine Show" exh. cat. and later broadened, 1968–70. Reprint. *Videa 'n' Videology*, p. 49. Reprint. (New York: Electronic Arts Intermix, 1997).
14. Ibid.
16. In 1974, the Rockefeller Foundation commissioned Paik to write an essay entitled "Media Planning for the Postindustrial Society." See Nam June Paik, "Media Planning for the Postindustrial Society," ed. Alan Marlin (1976). Reprint. *The Electronic Super Highway*, pp. 39–47.

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Catalogues and reviews are listed under the exhibitions and performances to which they refer. If a review is of sufficient importance or length, it is listed as an article.

BOOKS

This section includes key monographs on the artist as well as selected texts that provide a broader context for the argument made by this catalogue.

- 1963 John Cage. *A Year from Monday: New Writings and Lectures by John Cage*. Hanover: Wesleyan University Press.
- 1966 John Gruen. *The New Bohemia: The Combine Generation*. New York: Grosset and Dunlap.
- 1967 Sheldon Renan. *An Introduction to the American Underground Film*. New York: E. P. Dutton & Co.
- 1970 Gene Youngblood. *Expanded Cinema*. New York: E. P. Dutton & Co.
- 1971 Michael Shamberg and Raindance Corporation. *Guerrilla Television*. New York: Holt, Rinehart, and Winston.
- 1972 Jonas Mekas. *Movie Journal: The Rise of the New American Cinema, 1959–1971*. New York: Collier Books.
- 1973 Videofreex. *The Spaghetti City Video Manual: A Guide to Use, Repair, and Maintenance*. New York and Washington: Praeger Publishers.
- 1974 P. Adams Sitney, ed. *Visionary Cinema*. New York: Oxford University Press.
- 1976 Beryl Korot and Ira Schneider, eds. *Video Art: An Anthology*. New York: Harcourt Brace Jovanovich.
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- John G. Hanhardt, ed. *A History of the American Avant-Garde Cinema*. New York: The American Federation of the Arts.
- 1978 Gregory Battcock, ed. *New Artists' Video: A Critical Anthology*. New York: E. P. Dutton and Co.
- 1983 Wulf Herzogenrath. *Nam June Paik: Fluxus Video*. Munich: Verlag Silke Schreiber.
- Bettina Gruber and Maria Vedder, eds., *Kunst und Video. Internationale Entwicklung und Künstler*. Cologne: DuMont Buchverlag.
- 1986 John G. Hanhardt, ed. *Video Culture: A Critical Investigation*. New York: Visual Studies Workshop.
- 1988 Taehi Kang. *Nam June Paik: Early Years (1958–73)*. PhD Dissertation. Tallahassee: Florida State University.
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- Yong-woo Lee. *Nam June Paik*. Seoul: Samseong.
- Hong-hee Kim. *Nam June Paik and His Art*. Seoul: Design House.
- 1993 Hong-hee Kim. *The S(e)oul of Fluxus*. Seoul: AP International.
- 1996 Eva Beuys and Eugen Blume. *Konzert Joseph Beuys COYOTE III Nam June Paik. Piano Duett. 2. Juni 1984. Sogetsu Hall, Tokyo*. Berlin: Neue Nationalgalerie (Medienarchiv Joseph Beuys series).
- 1997 Dieter Daniels and Rudolf Frieling, eds. *Medien Kunst Aktion: die 60er und 70er Jahre in Deutschland*. Vienna and New York: Springer-Verlag.
- Nam June Paik + Charlotte Moorman*. Munich: Systema Verlag. CD-ROM.
- 1998 Peter Conrad. *Modern Times, Modern Places: Life and Art in the 20th Century*. London, England: Thames and Hudson.
- RoseLee Goldberg. *Performance: Live Art since 1960*. London: Thames and Hudson; New York: Harry N. Abrams.

INTERVIEWS AND WRITING BY THE ARTIST

This section includes anthologies of the artist's writings, exhibition catalogues with numerous reprinted texts by the artist, and interviews and texts that do not already appear in these compilations.

- 1953 Nam June Paik. "Debussy." *Les Camarades* (Tokyo), no. 2 (Dec.), pp. 32–37.

- 1957 Nam June Paik. "Bauhaus of Music: Report on the International Summer Course for New Music in Darmstadt." *Ongaku Geijutsu* (Tokyo) 15, no. 10 (Oct.), pp. 106–08.
- Nam June Paik. "Recent German Musicology." *Ongakugaku* (Tokyo) 3 (Oct.), pp. 36–38.
- 1958 Nam June Paik. "The Twelve Tone 'Manierismus': World Music Festival in Strasbourg." *Ongaku Geijutsu* (Tokyo) 16, no. 9 (Sept.), pp. 117–22.
- Nam June Paik. "'Schulmusik' and 'Musikant.'" *Ongakugaku* (Tokyo) 4 (Oct.), pp. 52–56.
- 1959 Nam June Paik. "Serie, Chance, Space and So on—Darmstadt 1958." *Ongaku Geijutsu* (Tokyo) 17, no. 13 (Dec.), pp. 82–101.
- 1961 Nam June Paik. "Post Serie 1." *Ongaku Geijutsu* (Tokyo) 19, no. 3 (March), pp. 13–17.
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- 1963 Nam June Paik. "Karlheinz Stockhausen — Originale." *Ongaku Geijutsu* (Tokyo) 21, no. 2 (Feb.), pp. 36–46.
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- 1968 Interview by Jud Yalkut. "Art and Technology of Nam June Paik." *Arts Magazine* (New York) 42, no. 6 (April), pp. 50–51.
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- 1971 Interview by Takahiko Iimura. "Nam June Paik: A Pioneer of Electronic Art." *Bijutsu Techo* (Tokyo), no. 348 (Nov.), pp. 174–91.
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- Interview by Paul Schimmel. "AbstractTime." *Arts Magazine* (New York) 49, no. 4 (Dec.), pp. 52–53.
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- 1975 Interview by Irmeline Lebeer. "Entretien avec Nam June Paik." *Chroniques de l'art vivant* (Paris), no. 55 (Feb.–March), pp. 30–33.
- 1976 *Nam June Paik. Werke 1946–76. Musik-Fluxus-Video*. Exhibition catalogue. Cologne: Kölnischer Kunstverein.
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- 1991 Cologne, Galerie Berndt und Krips, *Nam June Paik*, Jan. 18–Feb. 28. Brochure, with essay by Wulf Herzogenrath.
- Seoul, Gallery Hyundai and Gallery Won, *A Pas de Loup: de Séoul à Budapest*, July 30–Aug. 20. Catalogue, with essays by Jean-Paul Fargier, Hong-hee Kim, and Kwang Su Oh, and text by Paik.
- Basel, Kunsthalle Basel, *Video Time—Video Space*, Aug. 15–Oct. 27. Joint exhibit with Zurich, Kunsthau Zürich, Aug. 16–Oct. 6. Catalogue, with introduction by Toni Stooss, essays by John Cage, Wolfgang Drechsler, Thomas Kellein, Charlotte Moorman, David Ross, et al., and text by Paik. Traveled to Düsseldorf, Städtische Kunsthalle Düsseldorf, Nov. 30, 1991–Jan. 12, 1992; and Vienna, Museum Moderner Kunst Stiftung Ludwig and Museum des 20. Jahrhunderts Wien, Feb. 27–April 12, 1992. Reprinted with revised backmatter by Abrams, New York, 1993.
- Yong-woo Lee. "Nam June Paik—Video Art: Power and Spirit of Thirty Years." *Wolgan Misool* (Seoul), Sept., pp. 50–54.
- Bernard Mack. "Kreuzweg des Elektronischen Zeitalters." *Hannoversche Allgemeine Zeitung* (Hannover), Sept. 14.
- Markus Bruderlin. "Zürich/Basel: Nam June Paik." *Artforum* (New York) 30, no. 5 (Jan. 1992), p. 117.

- London, The Mayor Gallery, *Nam June Paik: Video Sculpture*, Nov. 25, 1991–Jan. 15, 1992. Brochure. Traveled to Geneva, Galerie Eric Franck.
- 1992 Phoenix, American West Arena, *Electro-Symbio-Phonics for Phoenix*, permanent outdoor installation.
- Düsseldorf, Galerie Hans Mayer, *Nam June Paik: Neue Arbeiten*, Jan. 15–Feb. 29.
- Seoul, Hyundai Gallery, *Nam June Paik: Recent Works '88–'92*, July 30–Aug. 20.
- Seoul, National Museum of Contemporary Art, *Nam June Paik Retrospective: Videotime, Videospace*, Jul. 30–Sept. 6. Catalogue, with essays by John G. Hanhardt, Wulf Herzogenrath, Taehi Kang, Hong-hee Kim, David A. Ross, and Christine van Assche, and text by Paik.
- Kuniharu Akiyama. "Electronic Technology Will Transform the Century." *Koumei Shimbun* (Tokyo), Aug. 8.
- Takashi Inagaki. "Nam June Paik Exposition—Video Time/Video Space." *InterCommunication* (Tokyo), no. 3 (winter 1993), pp. 8–15.
- New York, Holly Solomon Gallery, *Nam June Paik: Photographs*, Oct. 8–Nov. 21.
- Rome, Palazzo delle Esposizioni, *Il Novecento di Nam June Paik: Arti elettroniche, cinema e media verso il XXI secolo*, Nov. 9–29. Catalogue, with foreword by Lucio Babera, introduction by Antonina Zaru, and essays by Vittorio Fagone, Marco Maria Gazzano, and Achille Bonito Oliva.
- Brooklyn, Chase MetroTech Center, *The Chase Information Wall* permanent indoor sculpture, dedicated Dec.
- Charles Hagen. "High-Tech Artworks Adorn High-Tech Lobbies." *The New York Times*, Dec. 30, pp. C7, C12.
- 1993 New York, Holly Solomon Gallery, *The Rehearsal for the Venice Biennale | The German Pavilion*, April 3–May 8. Brochure.
- Zürich, Sammlung Hauser & Wirth, *Jardin Illumine*, May 1–July 3. Catalogue, with introduction by Pipilotti Rist.
- Maya Kündig. "Fernsehmenschen in Lichtergärten: Der Videokünstler Nam June Paik zeigt in einer alten Zürcher Werkhalle neueste Installationen." *CASH* (Hamburg), no. 18 (May), pp. 72–73.
- Hamburg, Weisser Raum, *TV Bed, Fish TV, Egg Grows, Beuys Vox, Darwin, Videochandeliers '91, Neptun*, May 14–July 3
- Venice, XLV Biennale di Venezia, German Pavilion, *Artist As Nomad*, June 13–Oct. 10. Catalogue, *Eine DATA Base*, published by Cantz, Stuttgart, with foreword by Klaus Bußman, essays by David Bourdon, John Canaday, Edith Decker, Vittorio Fagone, Jean-Paul Fargier, et al., and text by the artist.
- Tokyo, WATARI-UM, The Watari Museum of Contemporary Art, *Nam June Paik Recent Works: Paik Chikyuron*, Sept. 8–Dec. 30. Catalogue, with essays by Arata Isozaki, Thomas Kellein, Kyung-Sung Lee, Achille Bonito Oliva, and Shizuko Watari, and text by Paik.
- Takashi Nakajima. "Central Asia As the Meeting Point of the Eastern and Western Culture." *Image Forum* (Tokyo), no. 167 (Dec.), pp. 116–17.
- Satoru Nagoya. "Korean Artist Blazes Trail of Video Art around the World." *Japan Times* (Tokyo), Sept. 26, p. 10.
- Hiroki Fukuda. "Anticipating the Possibilities of the Media: Striding over the 'East' and 'West' with Ease." *AERA* (Tokyo), no. 43 (Oct.–Nov.), p. 75.
- "Video That Lives in the Forest, Lively Humor." *Asahi Shimbun* (Tokyo), Oct. 19, p. 13.
- Erimi Fujiwara. "Living a 'Eurasia': The King of Broadcast Media." *Brutus* (Tokyo), Dec. 1, p. 61.
- 1994 Milan, Arengario in the Palazzo Reale, *Nam June Paik: Lo Sciamano del Video*, June 3–Oct. 9. Catalogue, with essays by Gino di Maggio, Vittorio Fagone, Yong-woo Lee, Henry Martin, Achille Bonito Oliva, and Dominique Stella.
- Fukuoka, Japan, Fukuoka Art Museum, *Nam June Paik*, Aug. 30–Oct. 23. Catalogue, with essay by Jin Matsuura and text by Paik.
- Fort Lauderdale, Fort Lauderdale Museum of Art, *The Electronic Super Highway: Travels with Nam June Paik*, Nov. 4, 1994–Jan. 15, 1995. Catalogue, with prologue by Marcella Allison, introduction by Kenworth W. Moffett, essays by Ken Friedman, John G. Hanhardt, Barbara London, Florian Matzner, Robert C. Morgan, and texts by Paik. Traveled to Indianapolis Museum of Art, Feb. 18–April 16, 1995; Columbus Museum of Art, June 11–Sept. 17, 1995; Philadelphia Academy of the Fine Arts, Oct. 28, 1995–Jan. 15, 1996; San Jose Museum of Art, Feb. 7–May 5, 1996; San Diego, Museum of Contemporary Art, June 1–Sept. 19, 1996; Lisbon, Caixa Geral de Depositos, Culturgest, Oct. 1–Dec. 8, 1996; Kansas City, Nelson-Atkins Museum of Art, July 13–Sept. 14, 1997; and Honolulu Academy of Art, Nov. 6, 1997–Jan. 4, 1998.

- Ronald J. Green. "At the Crossroad: Paik's Electronic Superhighway." *Afterimage* (Rochester, New York) 23–24, no. 6–1 (summer 1996), pp. 17–20.
- Paris, Albert Benamou–Philippe Gravier, *Nam June Paik: Recent Works*, Nov. 10, 1994–Jan. 22, 1995.
- 1995 New York, Holly Solomon Gallery, *Electronic Superhighway*, April 29–June 3.
- Elizabeth Hess. "Never–Never Wasteland." *The Village Voice* (New York), May 23, 1995, p. 50.
- Charles Hagen. "Nam June Paik's America." *The New York Times*, May 26, p. C18.
- Eleanor Heartney. "Nam June Paik." *Art in America* (New York) 83, no. 7 (July), p. 81.
- Dulcie Leimbach. "Electron Superhighway." *The New York Times*, July 14.
- Münster–St. Mauritz, Germany, Pfarrkirche Mariae Himmelfahrt–Dyckburg, *Nam June Paik: Baroque Laser*, June 25–Aug. 6. Catalogue, with essays by Klaus Bußmann, Ulrike Groos, and Florian Matzner, and text by Paik.
- Turku, Finland, Ars Nova, *Nam June Paik: Videoveistoksia ja–installaatioita*, July 1–Sept. 10. Catalogue, with foreword by Lars Saari and introduction and essays by J. O. Mallander.
- Seoul, Gallery Hyundai, Gallery Bahk and Chosun Ilbo Art Museum, *Nam June Paik '95: Art and Communication*, Sept. 1–24. Catalogue, with essay by Robert C. Morgan and text by Paik.
- Hong–hee Kim. "Review on Nam June Paik: Art and Communication." *Joongan Ilbo* (Seoul), Sept.
- Jung–gul Suh. "Science Technique and Artistic Idea." *Wolgan Misool* (Seoul), Oct., pp. 130–31.
- Wolfsburg, Kunstmuseum Wolfsburg, *Nam June Paik: High Tech Allergy*, Nov. 4, 1995–Jan. 21, 1996.
- 1996 Fukuoka, Japan, Canal City Hakata, *Documentation of Nam June Paik*, April 27–May 26.
- Copenhagen, Statens Museum for Kunst, *Nam June Paik: Video Sculptures, Electronic Undercurrents*, Sept. 7–Nov. 30. Catalogue, with foreword by Patricia Asbaek and Allis Helleland, essay by Lars Movin, and text by Paik.
- Copenhagen, Asbaek Gallery, *Nam June Paik*, Sept. 7–Oct. 2.
- 1997 Kansas City, Byron Cohen/Lennie Berkowitz Gallery for Contemporary Art, *Nam June Paik*, Sept. 5–Nov. 1.
- 1999 Bremen, Kunsthalle Bremen, *Nam June Paik: Fluxus/Video*, Nov. 14, 1999–Jan. 23, 2000. Catalogue, with foreword by Georg Abegg and Wulf Herzogenrath, and essays by Eugen Blume, Arthus C. Caspari, Wulf Herzogenrath, and Anja Osswald, and texts by Paik.
- Niklas Maak. "Die Toten Hosen des Buddha." *Süddeutsche Zeitung* (Munich), Nov. 30, p. 17.
- Nicola Kuhn. "Von Videos und anderen Dinos." *Der Tagesspiegel* (Berlin), Dec. 4, p. 31.

GROUP EXHIBITIONS

- 1962 Tokyo, Minami Gallery, *World Graphic Scores*, Nov. 10–20. Brochure, with essays by Kuniharu Akiyama and Toshi Ichianagi.
- 1965 Boston, Institute of Contemporary Art, *Art Turned On*, Dec. 10, 1965–Jan. 30, 1966. Brochure.
- 1966 Providence, Museum of Art, Rhode Island School of Design, *Kinetic and Programmed Art*, Nov. 25–Dec. 4.
- 1967 New York, The Jewish Museum, *The Artist As Filmmaker*, dates unknown.
- New York, Howard Wise Gallery, *Lights in Orbit*, Feb. 4–March 4. Brochure.
- Minneapolis, Walker Art Center, *Light/Motion/Space*, April 8–May 21. Catalogue, with essays by Willoughby Sharp and text by the artist. Traveled to Milwaukee Art Center, June 24–July 30.
- 1968 New York, Loeb Student Center at New York University, *Art in Editions: New Approaches*, Jan. 8–31. Brochure, with essay by Luis Camnitzer.
- Cologne, Wallraf-Richartz-Museum, *Sammlung Hahn: Zeitgenössische Kunst*, May 3–July 7. Catalogue, with foreword by Horst Keller and introduction by Paul Wember.
- London, Institute of Contemporary Art, *Cybernetic Serendipity: The Computer and the Arts*, Aug. 2–Oct. 20. Catalogue, with introduction by Jasia Reichardt and essay on the artist by Norman Bauman. Traveled to Washington, D.C., The Corcoran Gallery of Art, July 16–Aug. 31, 1969; and San Francisco, Palace of Arts and Science, Fall 1969.
- New York, The Museum of Modern Art, *The Machine: As Seen at the End of the Mechanical Age*, Nov. 25, 1968–Feb. 9, 1969. Catalogue, with essay by Pontus Hultén. Traveled to Houston, University of St. Thomas, March 25–May 18, 1969; and San Francisco Museum of Modern Art, June 23–Aug. 24, 1969.

- 1969 Los Angeles, UCLA Art Galleries, *Electric Art*, Jan. 19–March 23. Catalogue, with foreword by Oliver Andrews, introduction by Alan Watts, and essays by Oliver Andrews and Jack Burnham. Traveled to Phoenix Art Museum, April 15–June 15.
- New York, Howard Wise Gallery, *TV As a Creative Medium*, May 17–June 14. Brochure, with introduction by Howard Wise and essays by Serge Boutourline, Frank Gillette, Nam June Paik, Earl Reiback, Paul Ryan, John Seery, Eric Siegel, Thomas Tadlock, Aldo Tambellini, and Joe Weintraub.
- Detroit, The Detroit Institute of Arts, *Other Ideas*, Sept. 10–Oct. 19. Catalogue, with introduction by Samuel J. Wagstaff.
- 1970 Waltham, Mass., Poses Institute of Fine Arts, Brandeis University, *Vision and Television*, Jan. 21–Feb. 22. Catalogue.
- Cologne, Kölischer Kunstverein, *Happening and Fluxus*, Nov. 6, 1970–Jan. 6, 1971. Catalogue, with foreword by Harald Szeemann, essay by H. Sohm, and texts by Paik.
- 1971 Arnheim, Park Sonsbeek, *Sonsbeek 71: Sonsbeek buiten de perken*, June 19–Aug. 15. Catalogue, with foreword by P. Sanders, introduction by W. A. L. Beeren, and essays by Annemiek Backer, Marijke Boon, and Pieter Engels.
- New York, Rizzoli Screening Room, *Hit and Run Screening* (films in collaboration with Jud Yalkut), July 28.
- 1972 New York, The Kitchen, Wednesday Evening Open Screenings, *Waiting for Commercials* (film by Nam June Paik and Jud Yalkut), Jan. 5.
- New York, The Museum of Modern Art, *Cineprobe: An Evening with Jud Yalkut and Nam June Paik*, April 18.
- 1973 Tübingen, Kunsthalle Tübingen, *Sammlung Cremer—Europäische Avantgarde 1950–1970*, March 31–May 6. Catalogue, with foreword by Götz Adriani and essays by Johannes Cladders, Hans Gercke, and Kurt Leonhard.
- Syracuse, New York, Everson Museum of Art, *Circuit: A Video Invitational*, April 27–May 27.
- 1974 Washington, D.C., John F. Kennedy Center for the Performing Arts, *Art Now '74: A Celebration of the American Arts*, May 30–June 16. Catalogue, with essays by David Ross, Jaromir Stephany, and Nina Sundell.
- New York, The Kitchen, *2nd International Computer Art Festival*, June 1–15. Brochure.
- Cologne, Kölischer Kunstverein, *Videobänder (Video Tapes)*, July 6–Aug. 8. Catalogue, with foreword and essays by Wulf Herzogenrath.
- Cologne, Josef-Haubrich Kunsthalle Köln, *Kunst bleibt Kunst: Aspekte Internationaler Kunst am Anfang der 70er Jahre: Projekt 74*, July 6–Sept. 8. Catalogue, with foreword by Kurt Hackenberg and essays by Marlies Grüterich, Wulf Herzogenrath, David Ross, Manfred Schneckenburger, and Albert Schug.
- Knokke-Heist, Belgium, Knokke-Heist Casino, *5th International Experimental Film Competition*, Dec. 25, 1974–Jan. 2, 1975. Catalogue.
- 1975 Philadelphia, University of Pennsylvania, Institute of Contemporary Art, *Video Art*, Jan. 17–Feb. 28. Catalogue, with essays by David Antin, Lizzie Borden, Jack Burnham, and John McHale. Traveled to Cincinnati, The Contemporary Arts Center, March 22–May 30; Chicago, Museum of Contemporary Art, June 28–Aug. 31; and Hartford, Conn., Wadsworth Atheneum, Sept. 17–Nov. 2.
- São Paulo, Video Art USA, part of XIII Bienal de São Paulo, Oct. 1–Dec. 31. Catalogue, with introduction by Jack Boulton and essay by David A. Ross.
- Dayton, Ohio, Fine Arts Gallery, Wright State University, *Luminous Realities*, Oct. 5–24. Catalogue, with essays by Tony Conrad, Douglas Davis, Anthony McCall, Paul Shartis, and Jud Yalkut.
- Düsseldorf, Kunsthalle Düsseldorf, *Sehen um zu Hören: Objekte und Konzerte zur Visuellen Musik der 60er Jahre*, Oct. 17–26. Catalogue, with foreword by Jürgen Harten, introduction by Inge Baecker, essays by John Cage, Giuseppe Chiari, Joe Jones, Mauricio Kagel, Charlotte Moorman, Nam June Paik, and Dieter Schnebel.
- 1976 Berlin, Akademie der Künste, *New York—Downtown Manhattan: SoHo*, Sept. 5–Oct. 17. Catalogue, with foreword by Werner Düttmann and Ulrich Eckhardt and essays by Lawrence Alloway, René Block, Douglas Davis, Peter Frank, Joan La Barbara, et al.
- Minneapolis, Walker Art Center, *The River: Images of the Mississippi*, Oct. 3, 1976–Jan. 9, 1977. Catalogue, with introduction by Martin Friedman.
- 1977 New York, Whitney Museum of American Art, *1977 Biennial Exhibition*, Feb. 15–April 3. Catalogue, with foreword by Tom Armstrong and essays by Barbara Haskell, Patterson Sims, and Marcia Tucker.
- Kassel, Germany, *Documenta 6*, June 24–Oct. 2. Catalogue, with introduction by Evelyn Weiss and essays by Ulrich Gregor, Birgit Hein, Wulf Herzogenrath, Klaus Honnef, and Peter W. Jansen.
- 1980 Berlin, Akademie der Künste, *Für Augen und Ohren*, Jan. 20–March 2. Catalogue, with intro-

- duction by René Block and Nele Hertling and essays by Juan Allende-Blin, René Block, Billy Klüver, Dieter Krickeberg, Wolf D. Kühnelt, and Siegfried Wendel. Traveled to Paris, Musée d'art moderne de la ville de Paris as *Ecouter par les yeux: Objets et environnements sonores*, June 18–Aug. 24.
- Wuppertal, Germany, Von der Heydt-Museum, *Treffpunkt Parnass 1949–1965*, May 31–July 13. Catalogue, with introduction by Günter Aust and essays by Rolf Jährling, Willem Sandberg, Georg F. Schwarzbauer, and Rolf Wedewer.
- Cologne, Kölnischer Kunstverein and Wallraf-Richartz-Museum/Museum Ludwig, Oct. 16–Nov. 23; Josef-Haubrich Kunsthalle Oct. 16, 1980–Jan. 11, 1981. *Mein Kölner Dom*. Catalogue, with introduction by Wulf Herzogenrath and essays by Hugo Borger, Wulf Herzogenrath, and Karl Ruhrberg.
- 1981 Paris, American Center for Students and Artists, *Centervideo*, Feb. 1–6. Catalogue, with essays by Don Foresta, Wulf Herzogenrath, Otto Piene, and Aldo Tambellini. Traveled to Cologne, Kölnischer Kunstverein, March 6–10.
- New York, Whitney Museum of American Art, *1981 Biennial Exhibition*, Feb. 4–April 12. Catalogue, with foreword by Tom Armstrong and preface by John G. Hanhardt, Barbara Haskell, Richard Marshall, and Patterson Sims.
- Cologne, Rheinhallen, Kölner Messe, *Westkunst*, May 30–Aug. 16. Catalogue, with forewords by Hugo Borger, Laszlo Glozer, Kaspar König, and Karl Ruhrberg, and essay by Laszlo Glozer.
- New York, Anthology Film Archives, *TV Tactics*, July 21.
- Bloomfield Hills, Michigan, Cranbrook Academy of Art Museum, *Fluxus, Etc.: The Gilbert and Lila Silverman Collection*, Sept. 20–Nov. 1. Catalogue, with essays by Melanie Hedlund and Jon Hendricks.
- Wuppertal, Germany, Von der Heydt-Museum, *Fluxus-Aspekte eines Phänomens*, Dec. 15, 1981–Jan. 31, 1982. Catalogue, with foreword by Ursula Peters and Georg F. Schwarzbauer, essays by Ursula Peters and Georg F. Schwarzbauer, and text by the artist.
- 1982 Amsterdam, Stedelijk Museum, *60'80 attitudes/concepts/images*, April 9–July 11. Catalogue, with forewords by Edy de Wilde and George Weissman, introduction by Ad Peterson, and essays by Wim Beeren, Cor Blok, Gijs van Tuyl, and Antje von Graevenitz.
- Cologne, Kölnischer Kunstverein, *Videokunst in Deutschland, 1963–82*, June 6–July 18. Catalogue, with introductions by Amine Haase, Wulf Herzogenrath, essays by Bazon Brock,
- Helmut Friedel, José Montes-Baquer, Klaus vom Bruch, and Wibke von Bonin, and text by the artist. Traveled to Hamburg, Kunsthalle Hamburg, Aug. 5–Sept. 5; Karlsruhe, Badischer Kunstverein, Sept. 8–Oct. 17; Münster, Westfälischer Kunstverein, Oct. 8–24; Munich, Städtische Galerie im Lenbachhaus, Oct. 27–Nov. 28; Nuremberg, Kunsthalle Nürnberg/Norishalle, Dec. 10, 1982–Jan. 16, 1983; and Berlin, Nationalgalerie Berlin, Jan. 31–March 31, 1983.
- Wiesbaden, Germany, Nassauischer Kunstverein, Harlekin Art, *Wiesbaden FLUXUS 1962–82, Eine kleine Geschichte von Fluxus in drei Teilen*, Sept. 17–Nov. 14. Catalogue, with foreword by René Block and essays by René Block, George Brecht, Henning Christiansen, Robert Filiou, and Ludwig Gosewitz. Traveled to Kassel, Neue Galerie der Staatlichen Kunstsammlungen, Dec. 12, 1982–Jan. 23, 1983; and Berlin, daadgalerie, Jan. 21–April 24, 1983.
- Düsseldorf, Kunsthalle Düsseldorf, *Laser Video: Nam June Paik, Horst Baumann*, Nov. 28–Dec. 21.
- 1983 Berlin, daadgalerie Berlin, *John Cage/Nam June Paik: Eine kleine Geschichte von Fluxus*, Jan. 22–Feb. 20.
- Hyogo, Japan, Hyogo Prefectural Museum of Modern Art, *American Video: Twenty New Works*, May 3–8. Brochure, with essay by Barbara London. Traveled to Kitakyushu, Kitakyushu Municipal Museum of Art, May 20–22; Tokyo, Hara Museum of Contemporary Art, July 26–31; Fukui, Fukui Prefectural Museum of Art, Aug. 5–11; and Toyama, The Museum of Modern Art, Aug. 21–28.
- New York, Whitney Museum of American Art, *1983 Biennial Exhibition*, March 15–May 29. Catalogue, with foreword by Tom Armstrong, and introduction by John G. Hanhardt, Barbara Haskell, Richard Marshall, and Patterson Sims.
- Paris, Musée d'art moderne de la ville de Paris, *Electra: L'électricité et l'électronique dans l'art au Xxe siècle*, Dec. 10, 1983–Feb. 5, 1984. Catalogue, with foreword by Bernadette Contensou, introduction by Frank Popper, and essays by Françoise Balibar, Noëmi Blumenkranz-Onimus, Marie Bonnafé, Daniel Charles, Edmond Couchot, et al.
- 1984 Seoul, Won Gallery, *John Cage, Merce Cunningham, Nam June Paik*, Feb. 1–10. Catalogue, with essays by John Cage, Byong-ki Hwang, and U-fan Lee.
- Tokyo, Galerie Watari, *Joseph Beuys and Nam June Paik*, May 15–July 17. Catalogue, *Nam June Paik Time Collage*, published by Isshi Press, with essay by Calvin Tomkins, and text by Paik.

- Venice, *XLI Biennale di Venezia: Arte e arti, attualità e storia*, May 20–Sept. 16. Catalogue, with introduction by Maurizio Calvesi and Paolo Portoghesi and essays by Maurizio Calvesi, Flavio Caroli, Franco Farina, Giuseppe Mazzariol, John Roberts, and Marisa Vescovo.
- Long Beach, Calif., Long Beach Museum of Art, *Video: A Retrospective*, Sept. 9–Nov. 4. Catalogue, with introduction by Barbara Hendrick, essay on Paik by Marga Bijvoet and Tina Yapelli, and other essays by Kathy Rae Huffman, Kira Perov, David A. Ross, Bill Viola, and Tina Yapelli.
- Amsterdam, Stedelijk Museum, *Het Lumineuze Beeld*, Sept. 14–Oct. 28. Catalogue, with foreword by Edy de Wilde, introduction by Dorine Mignot, essays by Vito Acconci, Wim Beeren, Jean-Paul Fargier, David Hall, John G. Hanhardt, et al., and text by Paik.
- Düsseldorf, Messegelände Düsseldorf, Halle 13, *Von hier aus: Zwei Monate neue deutsche Kunst in Düsseldorf*, Sept. 29–Dec. 2. Catalogue, with introduction by Kasper König and Hermann Czech and essays by Thomas Bayrle, Bazon Brock, Siegfried Gohr, Jürgen Harten, Günter Metken, and Harald Szeemann.
- Washington, D.C., Hirshhorn Museum and Sculpture Garden, *Content: A Contemporary Focus*, Oct. 4, 1984–Jan. 6, 1985. Catalogue, with essays by Howard N. Fox and Miranda McClintic.
- 1985 Marseilles, ARCA–Centre d'art contemporain, *Video Sculpture*, June 3–22. Catalogue, with foreword by Dominique Belloir, introduction by Roger Pailhas, and essays by Patrick Bousquet, Charles Dreyfus, Michel Giroud, Bernard Marcadé, and Philip Piguet.
- 1986 Los Angeles, Los Angeles Contemporary Exhibitions, *Resolution: A Critique of Video Art/TV Generation*, April 18–May 10. Catalogue, with introduction by Patti Podesta, essay on Paik by Amy Taubin, and other essays by Jean Baudrillard, Dara Birnbaum, Lyn Blumenthal, Chris Dercon, Douglas Hall, et al.
- Frankfurt, Frankfurter Kunstverein, Steinernes Haus am Römerberg, and Schirn Kunsthalle Frankfurt, *Prospect 86: Eine internationale Ausstellung aktueller Kunst*, Sept. 9–Nov. 2. Catalogue, with foreword and essays by Peter Weiermair.
- 1987 New York, Whitney Museum of American Art, *1987 Biennial Exhibition*, March 31–July 5. Catalogue, with introduction by Tom Armstrong and essays by Richard Armstrong, John G. Hanhardt, Richard Marshall, and Lisa Phillips.
- Paris, Centre Georges Pompidou, Musée national d'art moderne, *L'Époque, La Mode, La Morale, La Passion: Aspects de l'art d'aujourd'hui, 1977–1987*, May 21–Aug. 17. Catalogue, with introduction by Bernard Ceysson, and essays by Jean-François Chevrier, Serge Daney, Philippe Dubois, Therry de Duve, Johannes Gachnang, and Christine van Assche.
- Kassel, Germany, *Documenta 8*, June 12–Sept. 20. Catalogue, with foreword by Manfred Schneckenburger and essays by Bazon Brock, Vittorio Fagone, Edward F. Fry, Michael Grauer, John G. Hanhardt, and Wulf Herzogenrath.
- Los Angeles, The Museum of Contemporary Art, *The Arts for Television*, Sept. 4–Oct. 18. Catalogue, edited by Kathy Rae Huffman and Dorine Mignot, with essays by Rosetta Brooks, Anne Marie Duguet, Kathy Rae Huffman, Dorine Mignot, Bob Riley, Janet Sternburg, and Ernie Tee.
- 1988 Calgary, Canada, Nova Building, *On Track: An Exhibition of Art in Technology*, Jan. 26–Feb. 28. Brochure, with preface by Vincent J. Varga.
- New York, Whitney Museum of American Art at Equitable Center, *Video Art: Expanded Forms*, Feb. 18–March 30. Brochure, with essay by John G. Hanhardt.
- Sydney, Art Gallery of New South Wales and Pier 2/3, *Australian Biennale 1988: From the Southern Cross, A View of World Art 1940–1988*, May 18–July 3. Catalogue, with essays by Bernard Blistène, Ian Burn, Jürgen Habermas, Frances Lindsay, Terence Maloon, Daniel Thomas, Diane Waldman, and Nick Waterlow. Traveled to Melbourne, National Gallery of Victoria, Aug. 4–Sept. 18.
- Ridgefield, Conn., Aldrich Museum of Contemporary Art, *Interaction: Light, Sound, Motion*, May 22–Sept. 5. Catalogue, with introduction by Miranda McClintic.
- Berlin, Nationalgalerie Berlin, *Positionen heutiger Kunst: Serra, Twombly, Paik, Stella, Kounellis, Merz*, June 23–Sept. 18. Catalogue, with introduction by Volker Hassemer and Dieter Honisch and essays by Germano Celant, Bruno Corà, Wulf Herzogenrath, Dieter Honisch, Katharina Schmidt, and Hans Strelow.
- Seoul, Gallery Hyundai and Gallery Won, *Beuys Vox, Nam June Paik, 1961–1986*, Sept. 14–30. Catalogue, with text by Paik.
- New York, World Financial Center, *The New Urban Landscape*, Oct. 14–Dec. 31. Catalogue, with introduction by Anita Contini and essays by Richard Martin and Nancy Princenthal.
- New York, Holly Solomon Gallery, *American Baroque*, Dec. Catalogue, with essay by Pedro Cuperman.

- 1989 Cologne, Kölnischer Kunstverein, Kunststation St. Peter, Belgisches Haus, and DuMont Kunsthalle, *Video Skulptur: retrospektiv und aktuell, 1963–1989*, March 18–April 23. Catalogue, with foreword by Ulrich Eckhardt, Wulf Herzogenrath, and Ursula Perucchi, introduction by Edith Decker and Wulf Herzogenrath, and essays by Edith Decker, Vittorio Fagone, John G. Hanhardt, Wulf Herzogenrath, and Friedemann Malsch. Traveled to Berlin, Kongresshalle, Aug. 27–Sept. 24; and Zurich, Kunsthaus Zürich, Oct. 13–Nov. 12.
- Hiroshima, Hiroshima City Museum of Contemporary Art, *Commissioned Work 'Theme Hiroshima,'* May 3–Aug. 20. Catalogue, with essays by Sumio Kuwabara and Ian Barker, and text by Paik.
- New York, Whitney Museum of American Art, *1989 Biennial Exhibition*, April 18–July 16. Catalogue, with foreword by Tom Armstrong, introduction by Richard Armstrong, Richard Marshall, and Lisa Phillips, and introduction to video section by John G. Hanhardt.
- Paris, Musée national d'art moderne, Centre Georges Pompidou, *Magiciens de la Terre*, May 18–Aug. 14. Catalogue, with foreword by Jean-Hubert Martin and essays by Homi Bhabha, Mark Francis, Pierre Gaudibert, Aline Luque, André Magnin, Bernard Marcadé, Thomas McEvilley, and Jacques Soullou.
- Paris, Galerie 1900–2000, Galerie du Genie, and Galerie de Poche, *Happenings & Fluxus*, June 7–July 29. Catalogue, with introduction and essay by Charles Dreyfus.
- New York, Whitney Museum of American Art, *Image World: Art and Media Culture*, Nov. 8, 1989–Feb. 18, 1990. Catalogue, with essays by John G. Hanhardt, Marvin Heiferman, and Lisa Phillips.
- 1990 Berlin, Martin-Gropius-Bau, *GegenwartEwigkeit: Spuren des Transzendenten in der Kunst unserer Zeit*, April 7–June 24. Catalogue, with foreword by Otto von Simson, introduction by Wieland Schmied, essays on Paik by David Ross and Jeannot Simmen, and other essays by László Beke, Gottfried Boehm, Barbara Catoir, Lorenz Dittmann, Bernhard Kerber, et al.
- Sydney, *Eighth Biennale of Sydney: The Readymade Boomerang, Certain Relations in Twentieth Century Art*, April 11–June 3. Catalogue, with interview with René Block by Lois Schwarz and essays by Lynne Cooke, Anne Marie Freybourg, Dick Higgins, and Bernice Murphy.
- 1991 Tokyo, WATARI-UM, The Watari Museum of Contemporary Art, *I Love Art*, March 2–May 19. Catalogue, with introduction by Shizuko Watari and Bert Winther, interview with Paik by Hiroyuki Ikeda, and essays by Hiroyuki Ikeda, Shizuko Watari, and Kazuhiro Yamamoto.
- 1992 Bonn, Kunst- und Ausstellungshalle der Bundesrepublik Deutschland, *Territorium Artis*, June 19–Sept. 20. Catalogue, with introduction by Pontus Hultén and essay by Jean-Paul Fargier.
- Seoul, Gallery Meegun, *Nam June Paik: Video and Paper with Allen Ginsberg*, July 31–Sept. 3. Catalogue, with introduction by Sunghee Kim.
- Wiesbaden, Germany, Bellevue-Saal, Büchergilde Gutenberg, ESWE-Hochhaus, Fluxum, Kunsthaus, Nassauischer Kunstverein, Rathaus, Villa Clementine, and Wienerwald, *FLUXUS in Wiesbaden 1992*, Sept. 1–Oct. 31. Catalogue, with introduction by René Block and essays by Wolfgang Max Faust, Geoffrey Hendricks, Gabriele Knapstein, Sabine Matthes, and Barbara Moore, and texts by Paik.
- 1993 Hamburg, Deichtorhallen, *Mediale: Feuer Erde Wasser Luft*, Feb. 5–March 28. Catalogue, with introduction by Wulf Herzogenrath and essays by Sigrid Bertuleit, Hartmut Böhme, Hans Dickel, Michael Glasmeier, Elisabeth Kenter, Günter Metken, and Sabine Vogel.
- Minneapolis, Walker Art Center, *In the Spirit of Fluxus*, Feb. 14–June 6. Catalogue, with foreword by Kathy Halbreich and essays by Simon Anderson, Elizabeth Armstrong, Andreas Huyssen, Bruce Jenkins, Douglas Kahn, Owen F. Smith, and Kristine Stiles. Traveled to New York, Whitney Museum of American Art, July 8–Oct. 10; Chicago, Museum of Contemporary Art, Nov. 13, 1993–Jan. 16, 1994; Columbus, Wexner Center for the Visual Arts, Feb. 18–April 17, 1994; San Francisco Museum of Modern Art, May 12–July 24, 1994; and Barcelona, Fundació Antoni Tàpies, Nov. 17, 1994–Jan. 21, 1995.
- Taipei, Taipei Gallery, *Neither East nor West: Seven Contemporary New York Artists*, July 2–30. Catalogue, with introduction by Yun-feng Pai, preface by H. N. Han, and essay by Eleanor Heartney.
- Bordeaux, Musée d'art contemporain de Bordeaux, *Georg Baselitz, Enzo Cucchi, Wolfgang Laib, Nam June Paik, Jean-Pierre Raynaud*, Sept. 24–Nov. 7. Catalogue, with essays by Mustapha Boujemaoui, Jean-Louis Froment, and Abdellah Karroum.
- 1994 Miami, Center of Contemporary Art, *Home Video Redefined: Media, Sculpture, and Domesticity*, Feb. 3–March 12. Catalogue, with introduction by Dara Meyers-Kingsley.
- Yokohama, Yokohama Museum of Art, *Japanese Art after 1945: Scream against the Sky*,

- Feb. 5–March 30. Catalogue, with introduction by Alexandra Munroe and essay by Taro Amano. Traveled to New York, Guggenheim Museum SoHo, Sept. 14, 1994–Jan. 8, 1995; and San Francisco Museum of Modern Art, in association with the Yerba Buena Center for the Arts, May 31–Aug. 27, 1995. Revised catalogue, with additional essays by John Clark, Arata Isozaki, Kojin Karatani, Barbara London, Alexandra Munroe, Reiko Tomii, and Bert Winther, and text by Paik.
- New York, Whitney Museum of American Art, *The Howard Wise Gallery: TV As a Creative Medium*, 1969, June 8–Aug. 7. Brochure, with introduction by John G. Hanhardt and Matthew Yokobosky and texts reprinted from the original exhibition brochure by Serge Boutourline, Frank Gillette, Paik, Earl Reiback, Paul Ryan, John Seery, Eric Siegel, Thomas Tadlock, Aldo Tambellini, Joe Weintraub, and Howard Wise.
- 1995 Gera, Germany, Orangerie und Bahnpost, *Eine lange Geschichte mit vielen Knoten: Fluxus in Deutschland 1962–94*, May 14–June 25. Catalogue, with essays by René Block, Eugen Blume, Johannes Cladders, Ina Conzen, and Gabriele Knapstein. Traveled to Istanbul, Atatürk Center of Culture, Oct. 19–Nov. 25; Vilnius, Lithuania, Arts Center of Lithuania, Jan. 23–Feb. 25, 1996; Warsaw, National Gallery of Contemporary Art, May 28–July 7, 1996; Budapest, Palace of Art, Nov. 26, 1996–Jan. 5, 1997; Ljubljana, Slovenia, Moderna Galerija, Feb. 27–March 23, 1997; and Brunn, Germany, Haus der Kunst, May 20–June 22, 1997.
- Kwangju, Korea, Museum of Contemporary Art, *Kwangju Biennale: infoART '95*, Sept. 20–Nov. 20. Catalogue, with essays by Cynthia Goodman and Hong-hee Kim and text by Paik.
- Istanbul, throughout the city, *4th International Istanbul Biennial/4. Uluslararası Istanbul bienali*, Nov. 10–Dec. 10. Catalogue, with essay on Paik by Barbara Lee Diamonstein.
- Lyon, Musée d'art contemporain, *3^e Biennale d'art contemporain de Lyon: installation, cinéma, vidéo, informatique*, Dec. 20, 1995–Feb. 18, 1996. Catalogue, with introduction by Thierry Prat, Thierry Raspail, and Georges Rey, and essays by Yann Beauvais, Jean-Louis Boissier, Nicolas Bourriaud, Dan Cameron, Muriel Caron, et al.
- 1996 Düsseldorf, Kunstmuseum Düsseldorf, *Mixed Pixels: Nam June Paik Students, Video Dreams 1978–95*, April 5–May 5. Catalogue, with foreword by Susanne Rennert, Stephan von Wiese and essays by Michael Bielicky, Ralph Fischer, Wulf Herzogenrath, Ulrich Krempel, and Susanne Rennert. Interviews with Paik by Susanne Rennert; and by Maurizio Lazzarato and Angela Melitopoulos.
- Amsterdam, Stedelijk Museum, *The World Over: Under Capricorn. Art in the Age of Globalisation*, June 29–Aug. 18, and Wellington, New Zealand, City Gallery Wellington, *The World Over: Art in the Age of Globalisation*, June 6–Aug. 18. Catalogue, with introduction by Rudi Fuchs and Paul Savage, and essay by Dorine Mignot.
- New York, Guggenheim Museum SoHo, *Mediascape*, June 14–Sept. 15. Catalogue, with introduction by Heinrich Klotz and essays by Matthew Drutt, Ursula Frohne, and Oliver Seifert.
- Berlin, Akademie der Künste Berlin, *Klangkunst*, Aug. 9–Sept. 8. Catalogue, with introduction by Christian Kneisel, Matthias Osterwold, and Georg Weckwerth. Essays by Gisela Baumann, Sabine Breitsameter, Dieter Daniels, Paul Demarinis, Diedrich Diederichsen, et al.
- 1997 Münster, Germany, *Skulptur. Projekte in Münster 1997*, June 22–Sept. 28. Catalogue, published by Westfälisches Landesmuseum für Kunst und Kulturgeschichte, with introduction by Klaus Bußmann, Kaspar König, and Florian Matzner and essays by Daniel Buren, Walter Grasskamp, Ulrike Groos, and Florian Matzner.
- 1998 Los Angeles, The Geffen Contemporary at the Museum of Contemporary Art, *Out of Actions: Between Performance and the Object, 1949–1979*, Feb. 8–May 10. Catalogue, with essays by Guy Brett, Hubert Klocker, Shinichiro Osaki, Paul Schimmel, and Kristine Stiles. Traveled to Vienna, MAK Austrian Museum of Applied Arts, June 17–Sept. 6; Barcelona, Museu d'Art Contemporani, Oct. 15, 1998–Jan. 6, 1999; and Tokyo, Museum of Contemporary Art, Feb. 11–April 11, 1999.
- 1999 Berlin, Rafael Vostell, *Fluxus in Amerika*, Jan. 30–March 20. Brochure, with introduction by Rafael Vostell.
- Berlin, Nationalgalerie Berlin, *Geometrie als Gestalt: Strukturen der modernen Kunst, Von Albers bis Paik; Werke der Sammlung DaimlerChrysler*, April 30–July 11. Catalogue, with forewords by Angela Schneider and Manfred Gentz, and essays by Hans J. Baumgart, Francisca Cruz, and Fritz Jacobi.
- Berlin, Hamburger Bahnhof, *Das XX. Jahrhundert—Ein Jahrhundert Kunst in Deutschland*, Sept. 4, 1999–Jan. 9, 2000. Catalogue, with foreword and introduction by Peter-Klaus Schuster and essays by Andrea Bärnreuther, Lutz Becker, Eugen Blume, Martina Dillmann, Fritz Jacobi, et al.
- New York, Whitney Museum of American Art, *The American Century: Art and Culture, 1900–2000* (Part 2), Sept. 26, 1999–Feb. 13, 2000. Catalogue, with foreword by Maxwell L.

Anderson, essay by Lisa Phillips, and additional texts by Robert Atkins, Philip Auslander, Sally Banes, Maurice Berger, Homi K. Bhabha, et al.

PERFORMANCES

This listing includes a selection of Paik's performances of his own works. Paik's interpretations of works by other artists are included only when they were so idiosyncratic as to receive special recognition. Also included are premieres of Paik works performed in his absence and screenings and broadcasts of films or videos that incorporated a live performance or presentation. Artists who collaborated with Paik on his performances are noted when possible; because of Charlotte Moorman's importance to Paik's performance career, her performances are included even when she may have performed alone. Much of the research compiled here is based on original documents found in the Charlotte Moorman Archive/Estate of Frank Pileggi and photographs found in the Peter Moore Archive, many of which led to new conclusions about dates, venues, and works performed. Given the incompleteness of the historical record, however, some of this information must be viewed as inference rather than fact.

- 1959 Düsseldorf, Galerie 22, November 13. *Hommage à John Cage: Musik für Tonbänder und Klavier* (premiere). Performed at the opening of Horst Egon Kalinowski's *Bildschreine* exhibit.

—G. Joh. Klose. "Ein Müllmann und ein Eierwerfer." *Neue Rheinische Zeitung* (Düsseldorf), Nov. 13.

- 1960 Cologne, Atelier Mary Bauermeister, June 10. *Étude for Piano* (premiere).

Cologne, Atelier Mary Bauermeister, Contre Festival during the 34. Fest der Internationalen Gesellschaft für Neue Musik, June 17–19: *Hommage à John Cage: Musik für Tonbänder und Klavier*.

—Ernst Thomas. "Weltmusik mit 'Avantgarde': Das 34. Fest der Internationalen Gesellschaft für Neue Musik in Köln." *Frankfurter Allgemeine Zeitung* (Frankfurt), June 22, p. 20.

- 1961 Stockholm, Liljevalchs Konsthall, *Action Music*, September 27. *Do It Yourself—Answers to La Monte Young* (premiere); *Simple* (premiere); *Read Music*. Travelled to Louisiana Museum, Copenhagen, Ny Musik and Konstindustrimuseet, Oslo.

Cologne, Theater am Dom, *Originale* by Karlheinz Stockhausen, Oct. 26–Nov. 6. For his role in this production Paik performed *Zen for Head* (premiere); *Étude Platonique No. 3* (premiere); and *Simple*.

- 1962 Düsseldorf, Kammerspiele, Neo-Dada in der Musik, June 16. *One for Violin Solo*; *Sonata quasi una fantasia*; *Smile Gently (Étude Platonique No. 5)*; *Read Music: Do It Yourself—Antworten an La Monte Young* read by C. Caspari; and selections from *Bagatelles Americaines* performed with Batzing, Bonk, Reddeman and Tomas Schmit.

—Günter Schab. "Zuviel Klamauk mit Neo-Dada." *Neue Ruhr Zeitung* (Düsseldorf), June 16.

Wiesbaden, Hörsaal des Städtischen Museums, Fluxus Internationale Festspiele Neuster Musik, Sept. 1: *La Monte Young's 566 [Any Integer] for Henry Flynt* performed with J. G. Fritsch and others; *Smile gently (Étude Platonique No. 5)*. Sept. 16: *Simple*; *Hommage à John Cage: Musik für Tonbänder und Klavier*; *Étude for Piano*; and *Sonata quasi una fantasia*. Paik may have also performed *La Monte Young's Death Chant* with J.G. Fritsch and others.

—Emmett Williams. "Way Way Way Out." *The Stars and Stripes*, Aug. 30, p. 11.

Amsterdam, Kunsthandel Monet, Parallele Aufführungen Neuster Musik, Oct. 5. *Serenade for Alison*; *Zen for Walking*; followed by *Moving Theater No. 1*, street performance beginning at Galerie Monet with various participants. Paik may also have performed works by other artists.

Copenhagen, Nikolaikirke, Festum Fluxorum: Musik Og Anti-Musik Det Instrumentale Teater, Nov. 25. *Serenade for Alison* performed by Alison Knowles; Paik also performed in John Cage's *Theatre Piece*.

- 1963 Düsseldorf, Staatliche Kunstakademie, Festum Fluxorum: Musik, Antimusik: Das Instrumentale Theater, Feb. 2–3. *Chair Composition*.

Amsterdam, Amstel 47, *Piano for All Senses* (premiere), June 22. Performed by P. Broetzman, W. de Ridder, M. Montwé, and T. Schmit in Paik's absence.

- 1964 New York, Fluxhall, 12 Fluxus Concerts. April 11: *One for Violin Solo* (U.S. premiere) performed by George Maciunas in Paik's absence. May 8: *Zen for Film* (U.S. premiere) performed in Paik's absence.

Tokyo, Sogetsu Kaikan Hall, Nam June Paik: Composition, May 29. *Prelude in e flat major*, *Hommage à John Cage: Musik für Tonbänder und Klavier*; *Étude for Piano*; *Simple*; *La Monte Young's 566 [Any Integer] for Henry Flynt* performed with Genpei Akasegawa, Anthony Cox, Jet Curtis, Tatsumi Hijikata, Toshi Ichianagi, Tatus Izumi, Tomoemon Kazekura, Takehisa Kosugi, Natsuyuki Nakanishi, Yoko Ono, Chieko

Shiomi, Jiro Takamatsu, Myorin Takeda, and Yasuhisa Tone.

—Anonymous. "Is This Music? Recital of an Avant-Garde Musician Nam June Paik." *Shukan Taishu* (Tokyo), June 25, pp. 4–7.

New York, Carnegie Recital Hall, Fluxus Symphony Orchestra in Fluxus Concert, June 27. *One for Violin Solo and Picket pour la Picket*. Paik also played violin in the Fluxus Symphony Orchestra. Paik may have also performed *Prelude in d minor* and *Bagatelle Americaine Nr. 97*.

New York, Judson Hall, 2nd Annual New York Avant Garde Festival. Aug. 30: *duet II* with Charlotte Moorman and Toshi Ichiyanagi; *plus-minus* (premiere) by Karlheinz Stockhausen performed with Charlotte Moorman and robot; and *Robot Opera* (premiere). Sept. 8–9, 11–13: *Action Music* as part of Karlheinz Stockhausen's *Originale*. These were Paik's first performances with Moorman.

—Raymond Ericson. "Avant-Garde Music Festival Opens," *The New York Times*, Aug. 31.

—Anonymous. "Goings-On." *New York Herald Tribune*, Aug. 31.

—Howard Klein. "Music: Avant-Garde Festival Closes." *The New York Times*, Sept. 4.

—Frank Prial. "'Originale' a Wacky Show with Frenzied Story Line." *New York World-Telegram and Sun*, Sept. 9.

—Jill Johnston. "Inside 'Originale.'" *The Village Voice* (New York), Oct. 1.

New York, Cafe au Go Go, Monday Night Letter. Nov. 9: Paik performed in Alison Knowles's evening *Assorted Night Riders*.

- 1965 New York, New School for Social Research, Nam June Paik: Cybernetics Art and Music, Jan. 8. *1 Color TV, 10 Black & White TV's, and 11 Performers* (U.S. premiere); *Robot Opera* performed by three robots (*K-456*, *T-7* and *Miss Sarah*); *Pop Sonata* performed with Charlotte Moorman; *Zen Box & Zen Can* (premiere). Other performers on that evening were Loveko A I (Shigeko Kubota), David Behrman, Carol Berge, Philip Corner, Allen Ginsberg, Malcolm Goldstein, Dick Higgins, Allan Kaprow, Jackson Mac Low, George Papanikolaou, Peter Moore, Chieko Shiomi, and Frank Wigglesworth; technicians were Shuya Abe, Hideo Nehida, and Kuyta Saito.

—Anonymous. "Paik Shows TV at New School." *The Village Voice* (New York), Jan. 7, p. 14.

Philadelphia, Philadelphia College of Art, February 26. *Variations on a Theme by Saint-Saëns* with Charlotte Moorman, and Paik and Moorman's interpretation of John Cage's

26'1.1499" for a String Player (1955) with Moorman.

Paris, American Artists Center, Festival de la Libre Expression, May 21. *Étude Platonique; Simple; Variations on a Theme by Saint-Saëns* with Charlotte Moorman. Paik and Moorman also performed works by other artists.

Aachen, Technische Hochschule, June 3. *Étude Platonique; Simple; Variations on a Theme by Saint-Saëns* with Charlotte Moorman. Paik and Moorman also performed works by other artists.

Wuppertal, Galerie Parnass, 24 Stunden, June 5–6. *Robot Opera*.

Berlin, Gedächtniskirche (organized by Galerie René Block), Siebte Soiree: Fluxus Concert. June 14: *Étude Platonique; Simple; Variations on a Theme by Saint-Saëns* with Moorman. June 15: *Violin Solo; Simple; Cello Sonata [No.] I [for Adults Only]* with Charlotte Moorman. Paik also performed works of other artists.

—Werner Langer. "Nackedei in Zellophan." *Der Abend* (Berlin), May 15, p. 5.

New York, Judson Hall, 3rd Annual New York Avant Garde Festival. August 25: *Action Music*. Sept. 7–11: performed in John Cage's *Theater Piece* with others.

New York, Cafe au Go Go, World Theatre. Oct. 4 (and possibly Oct. 11, Oct. 18): *Electronic Video Recorder*.

New York, Filmmakers' Cinematheque, New Cinema Festival I, November 2. *Video Tape Essay No. 1* on display; *Zen for Film No. 1 (Realized by Fluxus)*; *Zen for Film No. 2 (Dedicated to Fluxus)* combined with *Étude Platonique*. Paik also performed works by other artists.

—John Gruen. "Miro, Miro on the Wall and on the Town." *New York Magazine*, Nov. 21.

- 1966 New York, Filmmakers' Cinematheque, Toward a More Sensible Boredom, April 21. *Variation on a Theme by Robert Breer* with Charlotte Moorman.

Venice, Ponte Rialto, Gondola Happening, June 18. Paik and Charlotte Moorman's interpretation of John Cage's *26'1.1499" for a String Player* (1955); *Variations on a Theme by Saint-Saëns*; both works performed with Moorman.

Berlin, Galerie René Block and Forum-Theater, So Langweilig Wie Möglich, July 15. *Variation on a Theme by Robert Breer* with Charlotte Moorman; and *Johann Sebastian Bussotti* with Malcolm Goldstein.

Aachen, Galerie Aachen, Theatersaal der technischen Hochschule, July 25. *Cello Sonata No. 1 for Adults Only* performed with Charlotte Moorman; *Cello Sonata Opus 69* with Moorman;

and Johann Sebastian Bussotti with Moorman. Paik and Moorman also performed works by other artists.

—Gaby Kronen. "Happening der Langeweile." *Aachener Nachrichten* (Aachen), July 27, p. 4.

Frankfurt/Main, Studiogalerie im Studentenhaus (Universität Frankfurt), Neue Musik, July 26, 1966. *Variations on a Theme by Saint-Saëns*, performed by Paik and Charlotte Moorman, who also performed works by other artists.

—Reinhard Oehlschlägel. "Budenzauber für Intellektuelle: Nam June Paiks Unterhaltung durch Langeweile." *Frankfurter Allgemeine Zeitung* (Frankfurt), July 30.

New York, Central Park Conservatory Pond, 4th Annual New York Avant Garde Festival, Sept. 9, 1966. *Action Music*, possibly including *Zen Smiles*.

Prague, Klub Umeleu and other locations, Koncert Fluxu, October 13. *Zen for Head* (Paik's version of La Monte Young's *Composition 1960 #10 [to Bob Morris]*).

- 1967 New York, Filmmakers' Cinematheque, *Opera Sextronique*, February 9, performed with Charlotte Moorman. Performance interrupted by the arrest of Moorman by the New York Police Department.

—Russell Baker. "Observer: Seated One Day at the Cello." *The New York Times*, May 14, p. 10E.

—Kuniharu Akiyama. "The Incident — Performance by a Topless Cellist." *Bijutsu Techo* (Tokyo), no. 287 (Sept.), pp. 77–81.

New York, NBCTV, Channel 4, This Is Marshall McLuhan: The Medium Is the Message, March 19. *Variations on a Theme by Saint-Saëns* with Charlotte Moorman, assisted by Takehisa Kosugi and Emmett Williams.

New York, Black Gate Theater, Come Go Return, June 22. *Video Tape Study No. 2* (first full hour showing of Japanese SUMO wrestling in U.S.A. on videotape).

New York, WNEW TV, Channel 5, The Merv Griffin Show, July 3. *Variation No. 2 on a Theme by Saint-Saëns* performed with Charlotte Moorman.

New York, Town Hall, Takehisa Kosugi: Music Expanded, Sept. 19. Performed with Takehisa Kosugi and Charlotte Moorman.

New York, John F. Kennedy Ferry Boat — Whitehall Terminal, 5th Annual New York Avant Garde Festival, Sept. 29. *Electronic Television; Video Tape Study; Check or Money Order* (premiere); *Amelia Earhardt in Memoriam* [sic] (premiere) with Charlotte Moorman.

New York, Judson Gallery, Twelve Evenings of Manipulations. Oct. 5: *Cutting My Arm* (premiere). Paik and Moorman also performed works by other artists

Amherst, University of Massachusetts, Intermedia '68. *Mixed Media Opera*, Dec. 14. *One for Violin Solo; Variations No. 2 on a Theme by Saint-Saëns* with Charlotte Moorman; and *Simple*.

- 1968 New York, Judson Gallery, DIAS — Destruction in Art Symposium, May 12. *One for Radio* (premiere); *Cutting My Arm, Hair*. Paik and Moorman also performed works by other artists. This performance may have been canceled because of the assassination of Martin Luther King; a preview performance took place, including *One for Violin Solo* with Moorman.

New York, Town Hall, *Mixed Media Opera*, June 10. *Arias No. III and IV from Opera Sextronique* with Charlotte Moorman; *Variation on a Theme by Robert Breer* with Moorman; *Variations No. 2 on a Theme by Saint-Saëns* with Charlotte Moorman; *Simple*.

—Donal Henaran. "Miss Moorman in Football Togs Plays in 'Mixed Media Opera.'" *The New York Times*, June 2.

New York, parade on Central Park West, 6th Annual New York Avant Garde Festival, Sept. 14.

Dusseldorf, Lidraum, October 7. *Opera Sextronique* (European premiere) with Charlotte Moorman.

London, Nash House Auditorium, Avant-Garde Music at the ICA: First London Concert with Charlotte Moorman & Nam June Paik, Sept. 23, and Back by Popular Demand: 2nd London Concert, Sept. 28. *Variations on a Theme by Saint-Saëns* with Moorman. Paik and Moorman also performed works by other artists.

- 1969 New York, Howard Wise Gallery, TV As a Creative Medium, May 17 and periodically through June 14. *Participation TV* (premiere); *TV Bra for Living Sculpture* (premiere) with Charlotte Moorman.

—Anonymous. "Taking Waste Out of the Wasteland." *Time* (New York), May 30.

—John Gruen. "Art in New York." *New York Magazine*, June 9.

New York, Wards Island, 7th Annual New York Avant Garde Festival. Oct. 4: *Sonatine for Fish* (premiere); *For Three Korean Girls and Wind* (premiere).

- 1970 Boston, WGBH-TV, *Video Commune*, Aug. 1. Broadcast.

- Douglas Davis. "Electronic Wallpaper." *Newsweek* (New York), Aug. 24, p. 54.
- Berlin, Forum Theater, Festum Fluxorum. Nov. 15, *TV Bra for Living Sculpture* performed with Charlotte Moorman; *New Piece for Charlotte*; *TV*.
- 1971 New York, 69th Regiment Armory, 8th Annual New York Avant Garde Festival, Nov. 19. *Everything You Always Wanted To Know about TV and [Were] Afraid To Do* with Shuya Abe.
- 1972 Syracuse, Everson Museum of Art, Sculpture Court, Nam June Paik: Paik-Abe Video Synthesizer with Charlotte Moorman, Jan. 18. *Paik-Abe Video Synthesizer*; *Video Cello [TV Cello]* with Moorman.
- New York, The Kitchen, The Kitchen Video Festival: Live Video, June 29. *TV Bed* (premiere) with Charlotte Moorman; *TV Penis* (premiere).
- Syracuse, Everson Museum of Art, Work from Experimental Television Center Binghamton. Sept. 19 and 20: *TV Bed* with Ralph Hocking, Sherry Miller, and Charlotte Moorman. Sept. 20: *Minimal Piano Performance*. Oct. 1: *Jazz Concert: Video Synthesis Chroma Key Interface by Open Channels* with Mark Nash, Bill Sharon, and Don Tipton utilizing the Paik-Abe-Video Synthesizer and Chroma Key Switcher.
- New York, "Alexander Hamilton" Riverboat, 9th Annual New York Avant Garde Festival, Oct. 28. *Concerto for TV Cello and Videotapes* with Charlotte Moorman; *TV Bed* on display.
- 1973 New York, The Kitchen, Video Tapes and Meditations: Jud Yalkut, March 30. Paik and Charlotte Moorman's interpretation of John Cage's 26'1.1499" for a String Player (1955) with Moorman.
- Düsseldorf, Städtische Kunsthalle, Konzerte zur Ausstellung "Sehen um zu Hören." Oct. 19, *Étude Platonique Nr. 5*; *One for Violin Solo*; *Simple*; *Sonata No. 1 for Adults Only* with Charlotte Moorman; *Opera Sextronique* with Moorman; *Variations on a Theme by Saint-Saëns* with Moorman.
- New York, WNET/Thirteen, *A Tribute to John Cage*, Nov. 3. With Marianne Amacher, David Atwood, Fred Barzyk, Russell Connor, Alvin Lucier, Charlotte Moorman, David Tudor, and Richard Teitelbaum.
- New York, Grand Central Station (aboard Penn Central railroad cars), 10th Annual Avant Garde Festival of New York, Dec. 9. *Train Cello—Music Is Mass Transit* (premiere) with Charlotte Moorman; *Concerto for TV Cello and Videotapes* with Moorman; *TV Bra for Living Sculpture* with Moorman. Program may have included premiere of *Fluxus Sonata I*.
- 1974 New York, WNET/Thirteen, *Global Groove*, Jan. 30. Broadcast with Charlotte Moorman and Alan Shulman.
- Cambridge, Mass., Harvard University, Kirkland House Junior Common Room, Feb. 13. *TV Bra for Living Sculpture* with Charlotte Moorman; *Tribute to John Cage* viewed as it was broadcast by WGBH Channel 2.
- New York, The Kitchen, 2nd International Computer Art Festival, June 1. *Voice-Video Interface* with Russell Connor; *Street Sentence* by Doug Davis colorized by Paik; *Progress Report on Suite 212*, a work in collaboration with Jud Yalkut.
- New York, Shea Stadium, 11th Annual Avant Garde Festival of New York, Nov. 16. *Paper Sculptures* and *Video Study #2*.
- New York, Anthology Film Archives, Nov. 17, *Fluxus Sonata II* (live video concert).
- 1975 New York, Martha Jackson Gallery, Benefit for the Once Gallery, March 14. *Floor to Ceiling Video Discotheque*; *TV Bra for Living Sculpture* with Charlotte Moorman; *Concerto for TV Cello and Videotapes* with Moorman; program may have also included *Fish on the Sky*.
- New York, Anthology Film Archives, Flux-Harpsichord Concert, March 24. *Lesson*.
- New York, WNET/Thirteen, *Suite 212*, April 1–30. Hosted by Russell Connor, produced by David Loxton with David Atwood, Fred Barzyk, John Cage, Shirley Clarke, Douglas Davis, Ed Emschwiller, John Godfrey, Francis Lee, Bob Parent, Elliot Rose, Jud Rosebush, Elaine Summers, and Jud Yalkut.
- Brooklyn, Gateway National Recreation Area/Floyd Bennett Field, 12th Annual Avant Garde Festival of New York, Sept. 27. *Violin To Be Dragged in the Street*. Paik also performed a piano work.
- Cambridge, Mass., Center for Advanced Visual Studies, Art Transition, Oct. 15. *Concerto for TV Cello and Videotapes* with Charlotte Moorman.
- New York, CBSTV, *Camera Three*, Nov. 2. Nam June Paik with Fred Barzyk, Charlotte Moorman, and Russell Connor.
- 1976 New York, Galeria Bonino, *TV Bra for Living Sculpture*, March 3. Performed with Charlotte Moorman.
- Ingrid Wiegand. "Great Paik and Little Fishes." *SoHo Arts Weekly* (New York), March 11, p. 15.
- John J. O'Connor. "Moving into X-Rated TV." *The New York Times*, March 14, p. D25.
- New York, Free Flux-Tours. May 4: *Tour for Foreign Visitors: Arranged by George Brecht*,

- performed by Paik and others; May 10–11: *eat wonton soup at 17 Mott Street*, instructions for visitors to perform on their own.
- 1977 New York, World Trade Center, 13th Annual New York Avant Garde Festival, fall.
- New York, Carnegie Hall, *Jail to Jungle: Charlotte Moorman and Nam June Paik*, Feb. 10. *Opera Sextronique* with Moorman; *People of the State of New York against Charlotte Moorman* (dramatization of 1967 *Opera Sextronique* trial) performed with David Bourdon, Kit Fitzgerald, John Gruen, Carmen Moore, Moorman, and Bob Projansky; *Guadalcanal Requiem* (premiere) with live performance by Paik and Moorman and later telecast on Feb. 14.
- Kassel, Hessischer Rundfunk (Frankfurt), WDR (Cologne), Documenta 6, June 24. *Nine Minutes* (live satellite broadcast) with Joseph Beuys, Douglas Davis and Charlotte Moorman.
- 1978 Düsseldorf, Staatliche Kunsthakademie Düsseldorf, In Memoriam to George Maciunas. July 7, *Piano Duett* (premiere), with Joseph Beuys.
- New York, WNET/Thirteen, *Merce by Merce by Paik*, Sept. 16, 20, and 24. *Merce and Marcel* with Shigeko Kubota.
- 1979 New York, WNET/Thirteen, *Guadalcanal Requiem*, Dec. 13. Performed with Charlotte Moorman. Rebroadcast March 2, 1980.
- 1980 New York, Solomon R. Guggenheim Museum, First Intermedia Art Festival Performance Series, Feb. 1. *Video Duet* by Nam June Paik and Ernest Gusella (premiere); *One for Violin Solo*; *Concerto for TV Cello [and Videotapes]* performed with Charlotte Moorman.
- New York, Passenger Ship Terminal (Berths 5 and 6), 15th Annual Avant Garde Festival of New York, July 20. *Guadalcanal Requiem* with Charlotte Moorman.
- Cologne, WDR-Westdeutscher Rundfunk, Funkhaus Köln, Begegnung mit Korea, Sept. 26. *TV Cello* with Charlotte Moorman; *Piano Sonata*; *Variations on a Theme by Saint-Saëns* with Moorman; *Sinfonie Nr. 6* (premiere) with Moorman. Paik also performed in works by other artists.
- 1982 New York, WNET/Thirteen, The Nam June Paik Retrospective on the Air. May 16: *Allen 'n' Allen's Complaint*; May 23: *Global Groove*; May 30: *Merce by Merce by Paik*; June 6: *Media Shuttle: Moscow/New York*; June 13: *Guadalcanal Requiem*; June 20: *A Tribute to John Cage*.
- New York, Whitney Museum of American Art, Nam June Paik/Charlotte Moorman, June 2.
- Moorman, *Variations on a Theme By Saint-Saëns* with; *TV Bra for Living Sculpture* and *Sonata No. 1 For Adults Only* performed with Moorman.
- 1984 New York, Paris, WNET/Thirteen (national PBS) and FR3 (French National Television), *Good Morning, Mr. Orwell*, January 1. Hosted by George Plimpton with Laurie Anderson, John Cage, Merce Cunningham, Peter Gabriel, Allen Ginsberg, Peter Orlovsky, and Robert Rauschenberg.
- Tokyo, Sogetsu Hall, *Concert Performance with Two Pianos*, June 2. Performed with Joseph Beuys.
- Yukito Tanaka. "Bewitched." *Mainichi Shimbun* (Tokyo), June 14.
- Itsuo Sakane. "Accusation Against Established Art: Contemporary Meaning of Beuys and Paik." *Asahi Shimbun* (Tokyo), June 27.
- Shigeo Anzai. "Performance of Beuys and Paik with Two Pianos." *Fujingaho* (Tokyo), Aug. 1984, p. 278.
- 1988 Tokyo, KBS (Korea), WNET/Thirteen (New York), WDR/NDR (Germany), ORF (Austria), Asahi National Broadcasting (Japan), RAI (Italy), GLOBO (Brazil), Radio Telefís Éireann (Ireland), Chinese Central Television, Gosteleradio (USSR), *Wrap around the World*, Sept. 10.
- 1994 New York, The Kitchen, *An Evening with Nam June Paik in Tribute to Cage*, April 28. Performed as part of Citycircus, a citywide series of events in conjunction with the exhibition *Rolywholyover A Circus*, Guggenheim Museum SoHo, April 23–Aug. 7, 1994.
- Tokyo, Sogetsu Hall, *Video Opera: Beuys Paik Duet +10 1994*, Sept. 25. Performed with Boredoms, Simone Forti, Takehisa Kosugi, and Yukihiro Isso.
- Kunihiko Akiyama. "Revenge of De-Opera: Is There a Future to the Contemporary Opera?" *Koumei Shimbun* (Tokyo), Oct. 22.
- Tetsuto Koyama. "Video Opera: Beuys Paik Duet +10." *Music Magazine* (Tokyo), Nov., p. 192.
- Motoko Onchi. "Longing for Something Like Opera." *Kenchiku Bunka* (Tokyo), no. 578 (Dec.).
- 1995 Fukuoka, TV Hall of NHK Japan Broadcasting Station Fukuoka, The 6th Fukuoka Asian Cultural Prizes 1995, Sept. 30. *Kikyorai* with Sho Kazakura, Takehisa Kosugi, and Chiya Kuni, on occasion of Paik winning the Arts and Culture Prize.

Hand and Face (excerpt from *Vier Performances*), 1961, 16 mm, 31 minutes, black-and-white, silent. Camera: Wolfgang Ramsbott.

Zen for Film, 1964, 16 mm, 30 minutes, silent.

Early Color TV Manipulations by Nam June Paik, in collaboration with Jud Yalkut, 1965–68, 16 mm, 5 minutes 18 seconds, color, silent.

Electronic Fables, in collaboration with Jud Yalkut, 1965–71, 16 mm, 8 minutes 45 seconds, color, silent.

Cinema Metaphysique No 1, in collaboration with Jud Yalkut, 1966–72, 16 mm, 3 minutes, black-and-white, sound.

P+A-I (K), in collaboration with Jud Yalkut, 1966, 16 mm, 10 minutes, color, sound.

Etude in Black et Noire, in collaboration with Jud Yalkut, 1966, 16 mm, 4 minutes 30 seconds, black-and-white, silent.

Digital Experiment at Bell Labs, ca. 1966, 16 mm, 4 minutes 30 seconds, black-and-white, silent.

Beatles Electroniques, in collaboration with Jud Yalkut, 1966–69, 16 mm, 3 minutes, black-and-white and color. Sound: Kenneth Lerner.

Missa of Zen, in collaboration with Jud Yalkut, 1967, 16 mm, 2 minutes 28 seconds, black-and-white, silent.

Electronic Moon, Parts 2 and 3, in collaboration with Jud Yalkut, 1967–69, 16 mm, 3 minutes 8 seconds, color. Sound: Glenn Miller.

Video Tape Study No. 3, in collaboration with Jud Yalkut, 1967–69, 16 mm, 4 minutes, black-and-white, sound. Sound: David Behrman and Kenneth Lerner.

Cinema Metaphysique Nos. 2, 3, and 4, in collaboration with Jud Yalkut, 1967–72, 16 mm, 10 minutes, black-and-white, silent and sound.

Cinema Metaphysique No. 5, in collaboration with Jud Yalkut, 1967, 16 mm, 3 minutes, color, silent.

Electronic Moon No. 2, in collaboration with Jud Yalkut, 1969, 16 mm, 4 minutes 30 seconds, color. Sound: Claude Debussy.

Waiting for Commercials, 1972, 16 mm, 6 minutes 54 seconds, color, sound.

SINGLE-CHANNEL VIDEO WORKS

Button Happening, ca. 1965, 2 minutes, black-and-white, silent.

Dieter Rot on Canal Street, 1966, 4 minutes 40 seconds, black-and-white, sound.

Variations on Johnny Carson vs. Charlotte Moorman, 1966, 15 minutes, black-and-white, sound.

Variations on George Ball on Meet the Press, 1967, black-and-white, sound.

Electronic Opera No. 1, 1969, 4 minutes 30 seconds, color, sound.

9/23/69 Experiment with David Atwood, in collaboration with David Atwood, Fred Barzyk, and Olivia Tappan, 1969, 80 minutes, color, sound. Produced by the New Television Workshop at WGBH, Boston.

Electronic Opera #2, 1970, 7 minutes 30 seconds, color, sound.

Video Commune (Beatles Beginning to End), 1970, approximately 4 hours, color, sound. Produced by the New Television Workshop at WGBH, Boston.

Paik/Abe Video Synthesizer with Charlotte Moorman, in collaboration with Jackie Cassen, 1971, 30 minutes, color, sound. Produced by the Artists' Television Workshop at WNET/Thirteen, New York.

The Selling of New York, 1972, 7 minutes 30 seconds, color, sound. Director: Merrily Mossman.

Global Groove, in collaboration with John J. Godfrey, 1973, 28 minutes 30 seconds, color, sound. Director: Merrily Mossman. Narrator: Russell Connor. Film footage: Jud Yalkut and Robert Breer. Produced by the TV Lab at WNET/Thirteen, New York.

A Tribute to John Cage, 1973, re-edited 1976, 29 minutes 2 seconds, color, sound. Host: Russell Connor. Guest: Alvin Lucier. Performers: Marianne Amacher, David Behrman, John Cage, Charlotte Moorman, Pula, Richard Teitelbaum, and David Tudor. Includes excerpts of videotapes by Cathy Berberian, Jackie Cassen, Francis Lee, David Rosenboom, Alfons Schilling, Stan VanDerBeek, and Jud Yalkut. Produced by the New Television Workshop at WGBH, Boston, and the TV Lab at WNET/Thirteen, New York.

Nam June Paik: Edited for Television, 1975, 28 minutes 14 seconds, black-and-white and color, sound. Produced by the TV Lab at WNET/Thirteen, New York.

Suite 212, in collaboration with Douglas Davis, Shigeko Kubota, and Jud Yalkut, 1975, re-edited 1977, 30 minutes 23 seconds, color, sound. Host: Russell Connor. (Includes *The Selling of New York* by Paik.) Produced by the TV Lab at WNET/Thirteen, New York.

Nine Minutes (Documenta 6 Satellite Telecast), in collaboration with Douglas Davis and Joseph Beuys, 1977, 30 seconds, color, sound.

Guadalcanal Requiem, in collaboration with Charlotte Moorman, 1977, re-edited 1979, 28 minutes 33 seconds, color, sound. Guest: Bob Edwards. Cinematographer: Steve Mason. Narrator: Russell Connor. Camera: Peter Hardy, Graham Hellelt, Richard Maude, Michael Pursche, and Bill Viola. Produced by the TV Lab at WNET/Thirteen, New York.

Merce by Merce by Paik, in collaboration with Charles Atlas, Merce Cunningham, and Shigeko Kubota, 1975–78, 28 minutes 45 seconds, color, sound. Host: Russell Connor. Camera: Bob Harris. Music: John Cage, David Held, and Earl Howard. With excerpts of work by Russell Connor, Jean Marie Drot, Nancy Graves, Bill

Gwin, Erik Martin, and Steina and Woody Vasulka. Produced by the TV Lab at WNET/Thirteen, New York. *Part One: Blue Studio: Five Segments*, 1975–76, 15 minutes 38 seconds. *Part Two: Merce and Marcel*, by Merce Cunningham and Charles Atlas, 1978, 13 minutes 5 seconds.

You Can't Lick Stamps in China, by Nam June Paik and Shigeko Kubota in collaboration with Gregory Battcock, 1978, 28 minutes 34 seconds, color, sound. Produced by the TV Lab at WNET/Thirteen, New York.

Media Shuttle: Moscow/New York, in collaboration with Dimitri Devyatkin, 1978, 28 minutes 11 seconds, black-and-white and color, sound. Produced by the TV Lab at WNET/Thirteen, New York.

Lake Placid '80, 1980, 3 minutes 49 seconds, color, sound. Computer graphics: Tom DeFanti, Phil Morton, Judson Rosebush, and Dan Sandin. Commissioned by the National Fine Arts Committee of the 1980 Olympic Winter Games.

Nam June Paik on the Beatles, 1980, 5 minutes, color, sound. Produced by the New Television Workshop at WGBH, Boston. *My Mix '81*, 1981, 24 minutes 50 seconds, color, sound. Compiled by Eric Trigg. Interviewer: Esther Schwartz Harriot.

Allan 'n' Allen's Complaint, in collaboration with Shigeko Kubota, 1982, 28 minutes 33 seconds, color, sound. Host: Pierre Restany. Guests: Catherine Ikam and Peter Orlovsky. Camera: Uri Bar-Zemer, Dimitri Devyatkin, Karen Edwards, Kit Fitzgerald, Bill Marpet, Esti Gallili Marpet, Herb Squire, Deborah Van Moser, and Jud Yalkut. Editors: Ruth Bonomo-Godfrey, John Castedo, Paul Dogherty, John J. Godfrey, and Pat Ivers.

Good Morning, Mr. Orwell, 1984, originally 57 minutes 18 seconds, re-edited to 30 minutes, color, sound. Conceived and coordinated by Nam June Paik. Directed by Emile Ardolino. Produced by Sam Paul. New York studio performances directed by Bob Morris. Written by Leslie Fuller and Mitchell Kriegmann. Executive Producer Carol Brandenburg. A production of the Television Laboratory at WNET and FR3. Editor of 30-minute version: Skip Blumberg.

All Star Video, in collaboration with Ryuichi Sakamoto, 1984, 32 minutes and 22 seconds, color, sound. With excerpts from works by Charles Atlas, Steven Beck, Betsy Connors, Shigeko Kubota, Joan Logue, Laurie Spiegel, Stan VanDerBeek, Jane Veeder, and Jud Yalkut. Co-Director and Chief Editor Paul Garrin. Producer Hiroe Ishii. Executive Producer Shuzo Nakamura. Produced by SONY Corporation of Japan.

Vusac-NY, 1984, 27 minutes 10 seconds, color, sound. Interludes: Betsy Connors. Image-processing: Paul Garrin. With excerpts of work by Bob Parent and Jud Yalkut.

Butterfly, 1986, 2 minutes 3 seconds, color, sound.

Bye-Bye Kipling, 1986, originally 88 minutes and 19 seconds, re-edited to 30 minutes 32 seconds, color, sound. Conceived and coordinated by Nam June Paik.

Coordinate producer Alan J. Weiss. Coordinating director Bob Lanning. Written by Harvey Jacobs. Produced by Carol Brandenburg. A production of WNET/New York, the Korean Broadcasting System, and Asahi National Broadcasting Co. Ltd. Editor of 30-minute version: Skip Blumberg. *Two Channel Music Tape: Spring/Fall*, in collaboration with Paul Garrin, 1986, two channels, 32 minutes 20 seconds, color, sound.

Wrap around the World, 1988, 45 minutes 30 seconds, color, sound. A presentation of WNET/USA and KBS/Korea in association with NDR/WDR/Germany, ORF/Austria, Gosteleradio/USSR, Globo/BRAZIL, CCTV/China, RAI/Italy, TV Asahi/Japan, April Media/Israel, RTE/Ireland and Nam June Paik Video Design.

MAJORCA-fantasia, in collaboration with Paul Garrin and Amy Greenfield, 1989, 4 minutes 52 seconds, color, sound. Music: Charlie Morrow. Produced by IMATCO/ATANOR for Televisión Española S.A. El Arte del Video.

Living with the Living Theatre, in collaboration with Paul Garrin and Betsy Connors, 1989, 28 minutes 30 seconds, color, sound. With excerpts of work by Janis Joplin, Jonas Mekas, Alan and Susan Raymond, Sheldon Rocklin, and Joyce Wieland. Camera: Lorenzo Bianda, Kit Fitzgerald, Peter Guyer, Bob Harris, Rob Oudendijk, and Ann Volkes. Editors: Tom Crawford, Rick Feist, and Stephen Goel of GBS Video. Executive producer: Lori Zippay. Coproduced by the New Television Workshop at WGBH, Boston; Electronic Arts Intermix, New York; and Video Design, New York.

A Tale of Two Cities, in collaboration with Paul Garrin, 1992, 60 minutes, color, sound. With Laurie Anderson, Joseph Beuys, Yves Montand, Charlotte Moorman, Sapho. Trans-Voices producer: Robert Beck. Executive Producer: The American Center.

"Topless Cellist" Charlotte Moorman, in collaboration with Howard Weinberg, 1995, 29 minutes, color, sound. Editor Janice E. Young. Coordinating and music producer: Stephen Vitiello. Archival video: Electronic Arts Intermix, Paul Garrin, Vin Grabill, Andrew Gurian, Larry Miller, Paik, Otto Piene, and Jud Yalkut. A production of Little Rocky Cello Corporation.

DOCUMENTARY VIDEOS

Tomorrow's World, produced by the BBC, 1967, 6 minutes, black-and-white, sound.

Some Manipulations, by Jud Yalkut, 1969, 16 mm, 3 minutes 10 seconds, color.

Nam June Paik with Charlotte Moorman and David Ross at the Everson Museum, from Ithaca Public Television, 1972, 12 minutes, black-and-white, sound.

26'1.1499" for a String Player, by Jud Yalkut, 1973, 42 minutes, color, sound.

A Conversation, with Joseph Beuys, Douglas Davis, Nam June Paik, videotaped by Bill Viola, 1974, 34 minutes, black-and-white, sound.

Fluxus Sonata, 1974, approximately 30 minutes, black-and-white, sound.

The Strange Music of Nam June Paik, produced by Camera 3, 1975, 27 minutes, color, sound.

Robert Harris, *Violin Dragging*, 1975. Documentation (film-to-videotape transfer), 17 minutes 45 seconds, color, no sound.

Tribute to GM (aka Video Venus), 1978, 30 minutes, color and black-and-white, sound.

A Tribute to Nam June Paik (Video Portrait of a Man Who Won't Sit Still) by Kit Fitzgerald and John Sanborn, 1982, 27 minutes 58 seconds, color, sound.

Trip to Korea, by Shigeko Kubota, 1984, 9 minutes 5 seconds, color, sound.

Coyote 3, with Joseph Beuys, 1984, 60 minutes, color, sound.

The Electronic Super Highway: Nam June Paik in the Nineties, by Jud Yalkut, 1995, 40 minutes, color, sound.

High Tech Allergy, produced by Kunstmuseum Wolfsburg, 1995, 27 minutes, color. In German.

Nam June Paik: 2 Piano Concerts: 1994/95, by Stephen Vitiello, 1997, 20 minutes, color, sound.

Sexual Healing, by Shigeko Kubota, 1998, 4 minutes 10 seconds, color, sound.

April Is the Cruellest Month, by Shigeko Kubota, 1999, 52 minutes, color, sound.

Nam June Paik: Seoul NyMax Performance 1997, by Stephen Vitiello, 1999, 17 minutes, color, sound.

AUDIO WORKS

Hommage à John Cage: Musik für Tonbänder und Klavier, 1958–59, 1/4-inch audiotape.

Etude for Pianoforte, 1959–60, 1/4-inch audiotape.

Simple, 1961, 1/4-inch audiotape.

Prepared Piano for Merce Cunningham, circa 1962 (1/4-inch audiotape)

Performance: TV-Cello, in collaboration with Charlotte Moorman, n.d., Reflection Press audio cassette.

My Jubilee ist unverhemmt, 1977, Edition Lebeer Hossman, LP.

Klavier Duett: In Memoriam George Maciunas, in collaboration with Joseph Beuys, 1978, Edition Block, 2 LPs.

Duett: Paik/Takis, in collaboration with Takis, 1979, Edition Kölnischer Kunstverein, LP.

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- Beuys, Joseph, *Sibirische Sinfonie, 1. Satz*, 1963, **27**
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