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NAM JUNE PAIK

THE FUTURE IS NOW

ESSAYS & INTERVIEWS

Content Type: Interview | Essay

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10 Questions with Ken Hakuta

Interview

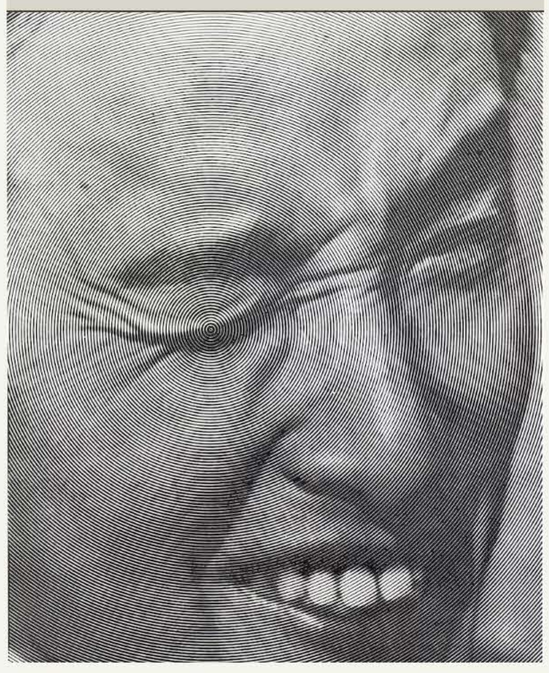
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Director's Foreword

Essay

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Different Frequencies: Between Abstraction and Technology in Southeast Asia

Essay

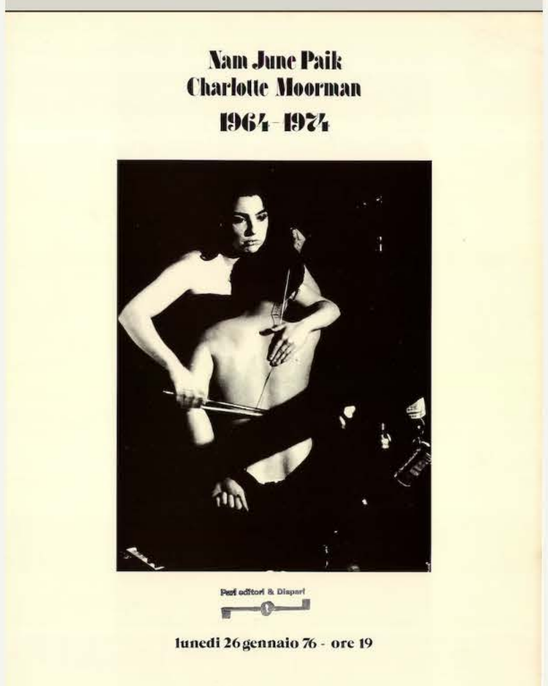
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Fluxus and Southeast Asian Art

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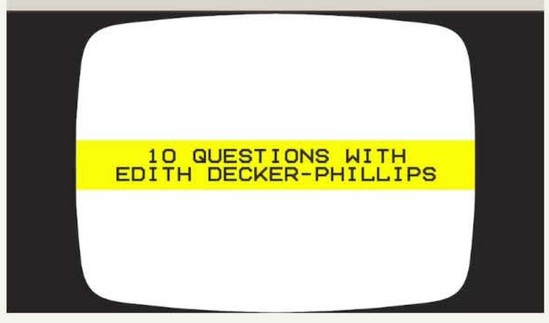
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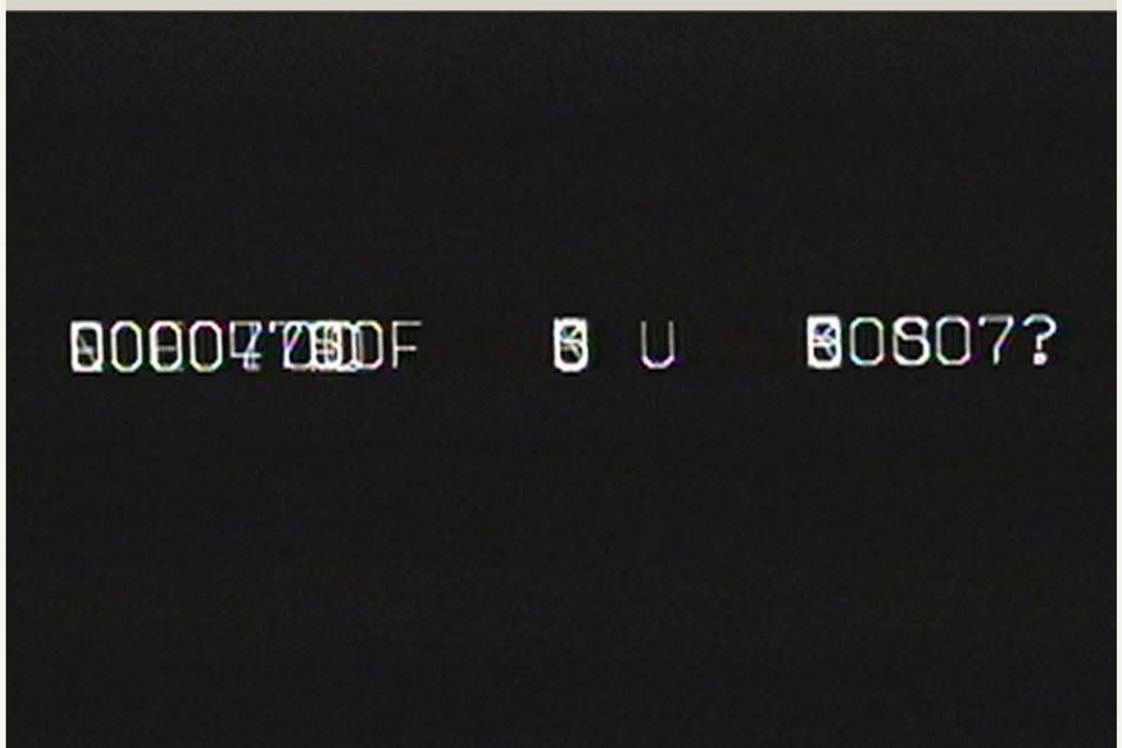
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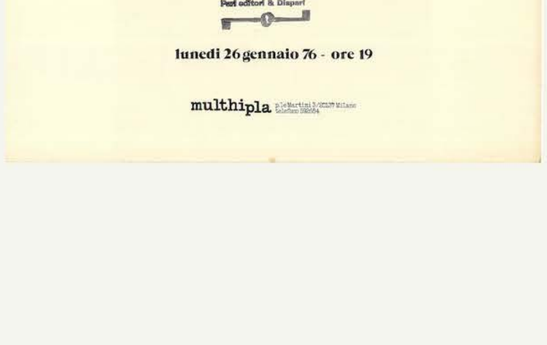
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Nam June Paik in Asia

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10 Questions with Sook-Kyung Lee and Rudolf Frieling

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10 Questions with Michael Waite, Graham Hallett, Peter Hardy and Richard Maude

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10 QUESTIONS WITH KEN HAKUTA

Content Type **Interview**

Interviewees
Ken Hakuta

Biography
Ken Hakuta is an inventor, entrepreneur and TV personality.

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In this intimate interview, watch Ken Hakuta, Nam June Paik's nephew, share fascinating personal anecdotes about the way the artist worked, thought and lived.

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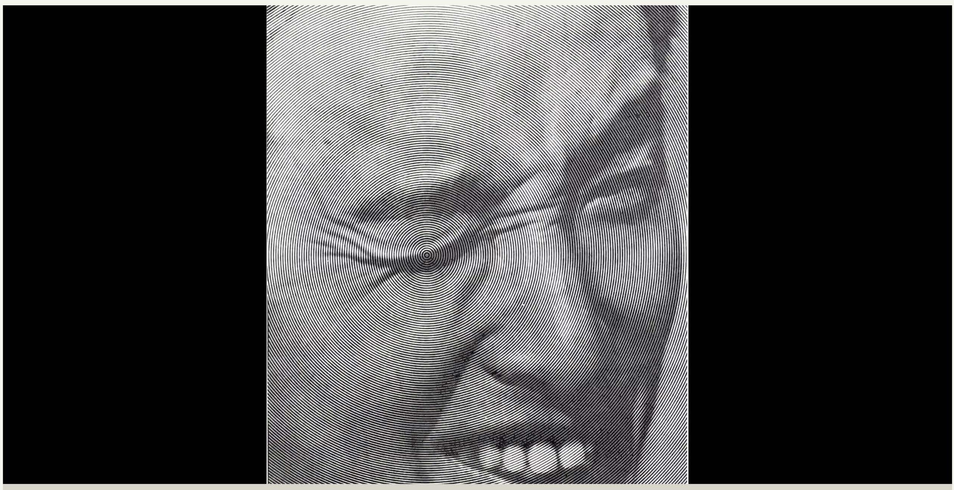
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TV Buddha

10 Questions with Michael Waite, Graham Hallett, Peter Hardy and Richard Maude

TV Chair

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George Maciunas and Dick Higgins. *Nam June Paik*. 1964. Offset print on paper. 28 × 21.5 cm. Collection of Peter Wenzel, Germany. Image © George Maciunas.

DIRECTOR'S FOREWORD

Content Type Essay

Author
Eugene Tan

Biography
Eugene Tan has been Director of National Gallery Singapore since May 2013. Eugene has published and curated widely, organising exhibitions including the Singapore Pavilion at the 51st Venice Biennale (2005), the inaugural Singapore Biennale (2006) and *Reframing Modernism: Painting from Southeast Asia, Europe and Beyond* (2016) and *Minimalism: Space. Light. Object.* (2018) at National Gallery Singapore.

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Welcome to the *Nam June Paik: The Future is Now* exhibition website, an interactive home for curatorial essays, video interviews, artwork highlights and other digital resources to enrich your experience of the exhibition at National Gallery Singapore. This is Nam June Paik's first-ever major retrospective in Southeast Asia, and we hope this online extension will allow audiences within and beyond its Singapore destination encounter Paik's work in the digital realm—work which lends itself to the internet age.

Paik played a pioneering role in marrying art and technology since the 1960s. He is best recognised for his embrace of emerging communication technology in performance and installation art, and is widely considered the founder of video art. While excited by advancements in technology, Paik's work also made prescient its dangers. He experimented with recording gadgets and broadcasting technologies such as tape recorders, CRT TVs and live television channels to call attention to the manipulative nature of mass media. With the fact of surveillance technology now habituated into our lives, the anachronistic monitoring instruments used in Paik's work underscores just how long-standing and insidious the threat of surveillance technology has been, and how avant-garde his work was for its time.

Paik's incisive view of technology saw it not in conflict with nature, but as a natural extension of the human realm. His perspective was informed by Zen and Buddhist philosophies, connected to his Korean origins but also the surge of interest in "Asian" philosophies in the West through the 1960s and 1970s. The curatorial essays on this exhibition website provide overviews of Paik's practice and, significantly, grapple with his "otherness" and artistic assimilation.

Given the boundary-crossing nature of Paik's work, his involvement in the experimental Fluxus movement now appears a natural fit. Paik was recruited into Fluxus by founder George Maciunas in its early years, and soon became a significant member. He played an important role in connecting artists, composers and performers across the world, initiating collaborative performances or "events" sparked from often mundane situations or gestures. Archival material of his collaborations with artists Joseph Beuys, Charlotte Moorman, John Cage and Merce Cunningham bring further insight into his extensive collaborations and practice.

Whilst Paik was a central figure in the development of Fluxus, his radicality was often at odds with the wishes of its founder, leading to his temporary expulsion from the movement. Yet Paik continued to create work in the same spirit, to results both playful and profound. His work within Fluxus and beyond has left an imprint on global art history, encapsulated in *Nam June Paik: The Future is Now*.

This exhibition is organised by Tate Modern, London and San Francisco Museum of Modern Art in collaboration with National Gallery Singapore. It has also been made possible by the generosity of our Lead Partner Singtel, Strategic Partners Cultural Matching Fund, Singapore Tourism Board, Supporters Terra Foundation for American Art, U.S. Embassy Singapore, and Exhibition Patrons Pierre and Bolor Lorinet. We are grateful to our colleagues at the Gallery, who have supported the realisation of this project.

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Nam June Paik in Asia

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"...t Juilliard, I feel I know the rules. That's something that is very important if you are going to break them." — Nam June Paik "With all my classical training at Juilliard, I feel I kn



Fig. 1 Nam June Paik and K.O. Götz at Paik's *Exposition of Music—Electronic Television* in 1963. Image © Marc Leve, Estate of Manfred Leve; photo: Manfred Leve.

DIFFERENT FREQUENCIES: BETWEEN ABSTRACTION AND TECHNOLOGY IN SOUTHEAST ASIA

Content Type: Essay

Author
Clarissa Chikiamco

Biography
Clarissa Chikiamco is a curator at National Gallery Singapore. Her past exhibitions at the Gallery include *Between Declarations and Dreams: Art of Southeast Asia since the 19th Century*, *A Fact Has No Appearance: Art Beyond the Object*, *Between Worlds: Raden Saleh and Juan Luna* and *Chua Mia Tee: Directing the Real*. She was the acquisition curator for the Ateneo Art Gallery's inaugural collection of video art in 2012 and is currently a PhD candidate in Film Studies at King's College London.

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In 1963, Nam June Paik held his landmark exhibition *Exposition of Music—Electronic Television* at Galerie Parnass in Wuppertal, West Germany. He manipulated television sets and transformed the imagery on their screens, seeing the artistic potential in this domestic object of technology. In his notes to the exhibition, Paik acknowledges being inspired by K.O. Götz, the German art informel painter (fig. 1)—a seemingly bizarre tribute that has been highlighted by the art historian Christine Mehring.[1] In her essay "Television Art's Abstract Starts," Mehring asks, and answers, the question: What does an abstract artist have to do with television art? She traces Götz and Lucio Fontana's early interest in television —images generated by the cathode ray tube and ideas of transmission—as an artistic medium.[2] Yet, without access to the technology and the industry to realise their visions, both artists responded to television through the language of abstract painting instead.[3]

In the context of Southeast Asia, I similarly propose that precedents to artworks using technology—including but not limited to video and television—can be located in abstraction. Not coincidentally, abstraction found its footing in the region when many countries were developing and nation building. These countries aspired to modernise after the destruction of World War II and the recognition of their independence following long periods of colonisation. Through a brief analysis of the work of three artists, Lee Aquinaldo (1933–2007, Philippines), Choong Kam Kow (钟金高, b. 1934, Malaysia) and Lin Hsin Hsin (林欣欣, Singapore), I argue that abstract art has connections to what is usually referred to as "new media art" or art which uses electronic media and is often considered—and treated—as a distinct and separate category of art history.[4] My aim is not to tackle the subject of abstraction and technology in great depth nor provide a comprehensive survey, but to skim the surface to show that the pursuit of this trajectory in some detail is worthwhile. While artists started experimenting with actual forms of "new media" at varying moments in the region, mostly between the 1970s and the 1990s, artists were no less stimulated by technology's prospects, even without the equipment for their creative practice.[5] Preceding these experiments, artists and art critics considered abstraction as a new, contemporary mode of art practice during the post-war period of the 1950s to 1980s. Abstraction—in form, process and materials—became a fitting visual expression of technology and its intensifying presence.

I Electricity Turned Off, Television Turned Off, Mind Turned On

Though this essay mainly focuses on the three aforementioned artists, I begin with Liborio "Gat" Gatbonton (1914–1976), a cartoonist from the Philippines. Gat was possibly the first in the region to see television's potential link with abstraction, even though it was through the lens of satire. Gat worked as the art director for the *Manila Chronicle*, wittily commenting on Philippine society in his one-liner editorial cartoons.[6] A favourite subject was modern art, which was battling for acceptance in the Philippines after the war.[7] Artists pitted semi-abstracted forms against the bucolic representational images that the public had become used to, while their heated debates on modern vs conservative art were published in periodicals.[8] Gat got in on the action, poking fun at the seeming lack of skill in abstraction. In one such cartoon attributed to him, a painter admires the abstract lines of a television screen, much to the incredulity of his companion (fig. 2).

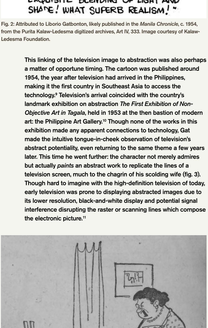


Fig. 2: Attributed to Liborio Gatbonton, likely published in the *Manila Chronicle*, c. 1954, from the Purita Kalaw-Ledesma digitized archives, Art II, 333. Image courtesy of Kalaw-Ledesma Foundation.

This linking of the television image to abstraction was also perhaps a matter of opportune timing. The cartoon was published around 1954, the year after television had arrived in the Philippines, making it the first country in Southeast Asia to access the technology.[9] Television's arrival coincided with the country's landmark exhibition on abstraction *The First Exhibition of Non-Objective Art in Tagala*, held in 1953 at the then bastion of modern art: the Philippine Art Gallery.[10] Though none of the works in this exhibition made any apparent connections to technology, Gat made the intuitive tongue-in-cheek observation of television's abstract potentiality, even returning to the same theme a few years later. This time he went further: the character not merely admires but actually *paints* an abstract work to replicate the lines of a television screen, much to the chagrin of his scolding wife (fig. 3). Though hard to imagine with the high-definition television of today, early television was prone to displaying abstracted images due to its lower resolution, black-and-white display and potential signal interference disrupting the raster or scanning lines which compose the electronic picture.[11]

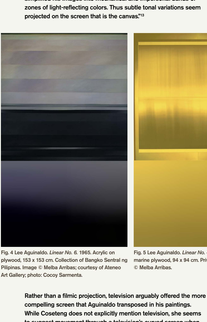


Fig. 3 Liborio Gatbonton's "Chronicle!" published in *Manila Chronicle*, c. 1957, from the Purita Kalaw-Ledesma digitized archives Art VIII, 93. Image courtesy of Kalaw-Ledesma Foundation.

Though not as blunt as Gat (or his characters for that matter), abstraction drawing from technology would be picked up again surreptitiously some years later by Lee Aquinaldo, a self-taught artist who was part of the seminal 1953 exhibition of non-objective art. Initially an abstract expressionist painter, Aquinaldo began his *Linear* series, the body of abstract works for which he is best known, in 1965. Aquinaldo called this series "the painting of light," with each work composed of sleek zones of radiant colour (figs. 4 and 5).[12] The art critic Alice Coseteng observed, "Aquinaldo has simplified his images into mechanical and impersonal bands or zones of light-reflecting colors. Thus subtle tonal variations seem projected on the screen that is the canvas."[13]



Fig. 4 Lee Aquinaldo, *Linear No. 6*. 1965. Acrylic on plywood, 153 x 153 cm. Collection of Banpiko Sentral ng Pilipinas. Image © Melba Arribas; courtesy of Ateneo Art Gallery; photo: Cocoy Sarmenta.



Fig. 5 Lee Aquinaldo, *Linear No. 49*. 1966. Acrylic on marine plywood, 94 x 94 cm. Private collection. Image © Melba Arribas.

Rather than a filmic projection, television arguably offered the more compelling screen that Aquinaldo transposed in his paintings. While Coseteng does not explicitly mention television, she seems to suggest movement through a television's curved screen when she says the works are "neither Pop nor Op [...]. One seems to be looking at the Op image through expanding and contracting concave or convex lenses."[14] The *Linear* series also seem to refer to the televisual image made of scanning lines by its very title. In addition, the light-emitting object of television, a newer medium than film, is more reflective of the contemporaneity associated with Aquinaldo's *Linear* series at that time. Emmanuel Torres, the curator and art critic, connected the *Linear* paintings to the latest trends in art, architecture and industrialisation.[15] He added: "the rationale behind his geometric forms, graph-like and basilika designs, straight verticals and horizontals, spacious illuminism, smooth almost factory-finish surfaces is that the imagery of the machine, of space-age technology, of mass-media packaging, is here to stay and such provides a valid stimulus for creative imagination."[16]

This association with the new could be partly attributed to acrylic paint, then a new medium which Aquinaldo is credited for introducing to the Philippines with this series.[17] His paintings' polished appearance was also the result of the meticulous preparation of the plywood—not canvas—surface with several layers of gesso.[18] Their façade emulated, intentionally or not, the glossy screens of electronic media. The look, the materials and Aquinaldo's disciplined methodology made the *Linear* series conducive to an association with technology and its implied machinery.

This connection is further hinted at in Aquinaldo's 1972 solo exhibition at the Cultural Center of the Philippines, for which he selected the best of his *Linear* works. The exhibition notes, which he may have penned himself, cryptically state: "The circumstances behind this exhibition had something to do with his plans of leaving the country 'to study technology in the McLuhan universe.'"[19] The precise link between the *Linear* paintings on show and the artist's interest in technology and the renowned media theorist Marshall McLuhan however, was left to the audience to decipher. In the early 1960s, McLuhan saw technology, specifically the instantaneous connections of electronic media, as bringing people all over the world together into a "global village."[20] He identified technology's potential in completely transforming our ways of life, driven by the increasing popularity of television as a communication tool, something which Paik had picked up as well and emphasised in his own artistic practice. While Aquinaldo never formally studied technology, he did title a painting later that year *Electricity Turned Off, Television Turned Off, Mind Turned On* (fig. 6).



Fig. 1 Nam June Paik and K.O. Götz at Paik's *Exposition of Music—Electronic Television* in 1963. Image © Marc Lave, Estate of Manfred Leve; photo: Manfred Leve.

DIFFERENT FREQUENCIES: BETWEEN ABSTRACTION AND TECHNOLOGY IN SOUTHEAST ASIA

Content Type **Essay**

Author
Clarissa Chikiamco

Biography
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Fig. 6 Lee Aquinaldo, *Electricity Turned Off, Television Turned Off, Mind Turned On*, 1972. Acrylic on marine plywood, 152.4 x 152.4 cm. Collection of Silvana A. Diaz. Image © Melba Arribas; courtesy of Ateneo Art Gallery; photo: Cocoy Sarmenta.

While Aquinaldo did not make any electronic media experiments of his own, he was at least to some extent "turned on" or even arguably "turned off" by technology, responding through the medium he knew best: painting. Like an abstraction in itself, this connection is inferred rather than explained.

II Inescapable Technology

In Malaysia, Choong Kam Kow felt similarly compelled to respond to technology through his artistic practice. From a rural background in Ipoh, Choong ventured abroad to train in fine arts in Taiwan for his BFA and at the Pratt Institute in New York for his MFA under a Fulbright scholarship.[1] He lived in New York for four years from the mid-1960s, studying and exhibiting as well as teaching art at an international school.[2]

During his time in New York, Choong was exposed to recent trends in geometric abstraction—abstraction emphasising geometric shapes—and Minimalism, a movement emphasising seriality and the use of industrial materials in art making.[3] He also observed that the modern, industrial world—meaning New York, but elsewhere that was industrialising too—"was predominantly shaped by a geometric structure and objects from architectural structure to commercial packaging."[4] In one article, he is quoted as saying: "The gradual development of my work towards the 'hard-edge' has been the result of personal reactions to my New York experience. New York reflects the inescapable technology that faces man."[5] "Hard-edge," meaning delineated spaces of pure colour, was to Choong the visual correlation of technology and the seeming precision which it implied.

He developed this style further when he returned to Malaysia in 1969, joining the New Scene group of artists, who stressed an intellectual approach to art making.[6] Malaysia at the time was aspiring to be an industrialised nation, after having achieved independence from the British in 1957, and Choong sought a painting form that expressed this ambition. He started his *Shaped Canvas* series, emphasising the inseparable relationship between space, colour and form. A pattern of colours in geometric shapes is applied in a smooth and flat finish onto a shaped canvas to achieve an object presence for the painting in the space, as in the aptly named *Projection* (fig. 7). This painting features alternating squares within squares of blue, red and green, joined by mirroring darker red trapezoids outlined in black. The painting appears to jut out from the wall, seemingly pressing into the space of the viewer. The scale of the work and the selection of colour was paramount to this effect. Choong believed in the power of colour, and emphasised this to his students at the MARA Institute of Technology in Shah Alam, where he taught for two decades.[7]

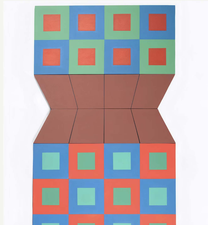


Fig. 7 Choong Kam Kow, *Projection*. 1970. Emulsion on canvas, 244 x 122 cm. Collection of National Gallery Singapore. Image courtesy of National Art Gallery, Malaysia.

Unlike the earlier forms of abstract painting in Malaysia popularised by artists such as Syed Ahmad Jamal, Choong's series concentrates on exactitude and logic rather than gesture and emotion. Choong considered this calculated form of abstraction, similar to Aquinaldo's *Linear* series, as a fitting artistic representation of the modern apparatuses pervading the nation's cityscape. It was impersonal and machine-like, yet still had the vestiges of traditional fine art through being rendered by hand. There is productive friction between the work's mechanical appearance and the human application of paint. As the art writer Bintang states, "the combination of elementary geometric forms repeated in most of the canvases created a dynamic tension intended to symbolise the technological world of today."[8]

Dissatisfied with mere illusion, and with a desire to provide even more of an object presence to his artworks, Choong followed his *Shaped Canvas* series with the *SEA Thru* group of works in the early 1970s. *SEA Thru* was a simultaneous reference to the artist's new residence in SEA Park in Petaling Jaya, to the region of Southeast Asia, and to being able to "see through" the artworks in this series.[9] This group of works is made of multiple elongated painted sculptures with cut rectangular holes which viewers can peer into. Either mounted vertically on a wall or placed horizontally on a plinth, the works invite viewers to look into the holes to see the aluminium surface extending the painting rendered on the inner sides of the work through its reflected image.[10] One example is *SEA Thru—Harmony* (fig. 8a), which has multiple thick stripes of colour within its cut-out space (fig. 8b). These colour bars might even be a playful, albeit unconscious, reference to the colour bars used to calibrate television screens. Though colour television in Malaysia only began transmission in 1978, Choong likely encountered it during his time in New York.[11] More intriguingly, the reflective surface of the aluminium captures the viewers themselves as they peer inside (fig. 8c). This effect functions as a kind of "live feedback," as Choong believes that when viewers see their own reflection, they would be encouraged to be more curious about the work and to look at it—and in it—further.[12] This immediacy was a way to provide audience engagement and appeal.

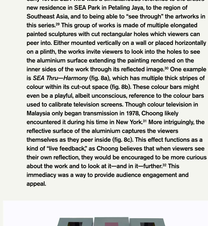


Fig. 8a Choong Kam Kow, *SEA Thru—Harmony*. 1971. Acrylic on canvas and plywood with aluminium, 132 x 198 x 10 cm. Collection of National Gallery Singapore. Image courtesy of National Art Gallery, Malaysia.



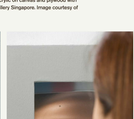




Fig. 1 Nam June Paik and K.O. Götz at Paik's *Exposition of Music—Electronic Television* in 1963. Image © Marc Leve, Estate of Manfred Leve; photo: Manfred Leve.

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Fig. 8b Detail of *SEA THRU—Harmony*. Image courtesy of National Heritage Board.

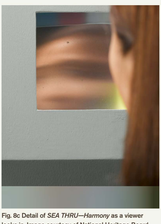


Fig. 8c Detail of *SEA THRU—Harmony* as a viewer looks in. Image courtesy of National Heritage Board.

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Fluxus and Southeast Asian Art

Choong's interests later shifted to nature, tradition and cultural values; his forms and lines became correspondingly softer, his colours blurred and overlapping. Eventually, the figure returned to his art practice. Yet in his earlier *Shaped Canvas* and *SEA Thru* series, rigidly structured abstraction served his intention of responding to technology and its inescapable presence at the time, through mimicry of machine application and of the instantaneity television offered.[33]

III A Transformation of Ideas

The artist who perhaps most overtly connected abstract art to technology is the Singaporean Lin Hsin Hsin. Lin trained in music, was academically schooled in mathematics and computer science, and studied painting under established artists Liu Kang (1911–2004) and Cheong Soo Pieng (1917–1983).[34] She worked as a systems analyst while regularly exhibiting in solo and group shows.[35] From the outset, Lin did not see a divide between art and technology, quipping in one article: "Why should I have to choose between painting and computers? Why should I cut off one arm when I can use both?"[36]

P.K. Toh, who wrote the catalogue for Lin's first solo exhibition at Alpha Gallery in 1973, took immediate notice of her curious background, mentioning her training in these seemingly disparate fields and how they may have informed her practice: "Indeed Art, Mathematics and Music have one commonality—abstractness."[37] Abstraction was Lin's preferred modus for painting and collage work and overlapped with her wider interests. She herself defined abstraction as a "transformation of ideas, the way the artist sees it," a visual manifestation of the artist's concepts or, as she described the topic of one of her talks, "human thought as art form."[38] Moreover, abstraction was not only a prevailing trend in art at the time but is also part of the world of computer science, as a "process of simplifying and hiding detail to get at the essence of something of interest."[39] McLuhan himself noted as far back as 1964 that "an abstract painting represents direct manifestation of creative thought processes as they might appear in computer designs."[40]

Unlike Aguinaldo and Choong, the imagery in Lin's abstract paintings is much more fluid. While Lin's work has its share of straight lines, there are also curvilinear forms, biomorphic shapes and gradients of colour. This gives her paintings a sense of subtlety, whimsy and conjecture. Her works *Distillation of an Apple* (1976), imagining the tasks of a central processing unit, and *Man Machine Dialogues* (1984), on the Lotus software known for its spreadsheet application, both resemble cellular images under a microscope.[41] Though Lin's science training is in computers, the conscious or unconscious reference to the life sciences impresses a perception of harmony and wonder, rather than a rift and tension, between life and technology. For Lin, technology is not a threat but actually a creative field in itself. She even finds "elegance in how code can be written."[42]

The human element is apparent in Lin's work through rough edges, wispy lines and frisky composition—she does not try to mimic a machine in her application nor in her visualisations. There is no clearly observable formula. In her work *Computer as Architect* (1977), for instance, soft, thin vertical lines are spaced evenly in the background but are clearly hand-drawn. Flat three-dimensional models float in space like complex puzzle blocks captured in mid-air. Dark green rhomboids at the left and at the lower part of the arrangement disrupt any systemic array. In another painting, *New Waves* (c. 1984), the black angular form at the lower right also provokes a similar surprise.[43]

This is not to say that the artist's works are improvisatory and uncontrolled. In fact, the writer Carol Lim described just the opposite: "As with programming a computer, her paintings and collages are carefully planned out in advance with a number of preliminary drawings and sketches."[44] Lin herself also iterated that in both the fields of art and science, one must exercise consistency as well as discipline.[45]

Over the years, while also exploring her interest in music and nature, Lin continuously returned to science and technology as a subject for her art. This is indicated clearly in the titles of her works: *Systems* (1972), *Quatemion* (1978), *Spectrum* (c. 1982), *Eight Screens with Computer* (1972) and several works in the 1990s which pun on IT as the acronym for Information Technology, such as *IT's Happening!* and *This is IT!*.[46] Certainly, apart from titles, there are visual cues in the works themselves, such as a resemblance to chips on a circuit board in *Network Communication* (c. 1984).[47]Perhaps those most able to appreciate the visual and conceptual relationship between image and subject would be those as deeply versed in technology as the artist herself.[48]

Yet in 1994, technology merely as subject had reached its creative limit for Lin and was no longer sufficient.[49] Technology needed to fuse more tightly with her art practice to be part of its actual method as well. In anticipation of the growing presence of the internet, Lin launched her virtual art museum in cyberspace and forsook traditional painting techniques.[50] She turned to creating art using a mouse and, in more recent years, utilising a touch screen.[51] Even though this application of digital devices seems to mark a change in her practice, her earlier work in painting reveals that her interest in technology was present from the start.[52]

Coda: Art and Technology in Colour

In Lin's 1994 exhibition catalogue, the art historian T.K. Sabapathy wrote, "the relationship between art and technology […] has not been explored and developed by artists in Singapore and, for that matter, in the region of Southeast Asia—At least not in a continuous, strategic way in their practices; this is telling, as technology is the most pervasive and dynamic force in developing countries in this region."[53]

Indeed, technology in Southeast Asia, like in other parts of the world, exerts a powerful influence, then and now. Yet, from the 1950s to the 1980s in the post-war era, electronic equipment, whether it be television, video, computers or the like, was naturally difficult to procure for pure artistic use and exhibition. Artists turned to other ways to respond to technology—abstraction, then a thriving trend, among them. With immense control but without the burden of objective representation, artists such as Aguinaldo, Choong and Lin demonstrate this link through their practice.

This essay illustrates only one of many possibilities in enriching the histories of art and technology in the region beyond the obvious medium-specific studies. While there is merit in research that focuses exclusively on artists' actual use of electronic media, there is likewise value in also recognising artists' interests in them vis-à-vis the very real-world practicalities of implementation and access, particularly at a time when the nascent nations of Southeast Asia were developing. Moreover, apart from the medium used, artists could also vary widely in their positions on technology, ranging from curiosity to anxiety to absolute delight. It may very well be that we should view this complex field of art and technology as Choong taught colour. As his former student, the artist Hasnul Saidon, recounts, "colours, [Choong] reminded, are a phenomena of light, never stay, never fixed, always intersecting, reflective, absorbing and emitting in different frequencies."[54]

Acknowledgments

The author would like to thank her PhD supervisor, Dr Erika Balsom, for her invaluable feedback to this essay and Jojo Gatbonton for the discussion on Liborio Gatbonton's work.

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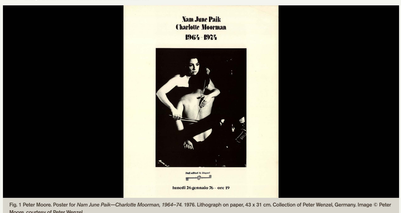


Fig. 1 Peter Moore. *Poster for Nam June Paik—Charlotte Moorman, 1964–74*. 1976. Lithograph on paper, 43 x 31 cm. Collection of Peter Wenzel, Germany. Image © Peter Moore, courtesy of Peter Wenzel.

FLUXUS AND SOUTHEAST ASIAN ART

Content Type: Essay

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Biography
Roy Ng is a Curatorial Assistant from National Gallery Singapore. His art historical research focuses on photography, aesthetics, and post-/de-coloniality, but recent preoccupations also include ideas surrounding the "relational" in Southeast Asian art.

#Asia #Experimental #Fluxus #Performance

The following essay contains an image with nudity. Discretion is advised.

> I bet there are still many new openings and loopholes in art history [...] which are being overlooked right now by millions of young people who complain that everything has already been done, so that they cannot do new breakthroughs. However, the history of the world says that we don't win the games, but we change the rules of the games.
>
> — Nam June Paik, 1992[1]

In an attempt to eradicate "the boundaries between so-called high and low culture," as well as the arbitrary distinction between the artist as an "active" producer and the viewer as a "passive" consumer, Fluxus artists such as Nam June Paik, Charlotte Moorman and Joseph Beuys sought to move art's main obligation towards a deeper engagement with human spontaneity and everyday life.[2] By rejecting the elitism of commodity culture in the art world, Fluxus aimed to form an "alternative distribution mechanism" with a loosely knit group of activities, ranging from gadget-based games to instrumental performances. The movement itself is political: Fluxus stood by its critique of capitalism and consumerism, and sought to question the system's "mesmerizing totality and numbing continuity".[3] Curiously, these same concerns undergirded the transformation of art into a more relational form, with an aesthetic which, according to curator Nicholas Bourriaud, fosters a more radical, participatory involvement with the social reality in which we live.[4] We see an interesting resonance in the artistic strategies adopted by Southeast Asian contemporary artists, including Tang Da Wu, Josef Ng and Rirkrit Tiravanija; artists who were inspired by and engaged in art that were characterized by a sense of spontaneity, an ethos of anti-consumerism and a spirit of communal action promoted by Fluxus. This then begs a few questions: What was Fluxus like in the 1960s and 1970s? What are the legacies of Fluxus that we see today? Are there any links between Fluxus and the experimental and relational approaches of Southeast Asian art?

I. Fluxus: Experiments, Experiences, the Everyday

Let us first consider *Originale*: an avant-garde, multi-textual music theatre event held at the Theater am Dom at Cologne in 1961. In it, Paik performed the works *Simple*, *Zen for Head* and *Etude Platonique No. 3*, each piece rendered with the sheer volatility of a chance event, spontaneously revealing itself based on a "score" of objects and actions. In one performance, he threw beans towards the ceiling above the audience, only to hide his tearful face in shame behind a roll of paper, which he slowly unfurled in breathless silence. In another part of the performance, Paik switched on two tape recorders playing a montage of radio news, women's screams, children's laughter, and distorted fragments of classical music and electronic sounds, before walking towards a stage ramp, emptying a tube of shaving cream, a bag of flour, and a sack of rice onto his head and over his dark suit down to his feet. He then jumped into a tub filled with water, coming out soaking wet, and then pounded his head onto a piano keyboard.[5]

In a similar performance at the *Atelier* Mary Bauermeister in Cologne the previous year, the young Paik performed a notorious work titled *Etude for Piano Forte*, which he began by playing a composition by Chopin before brutally attacking the piano, then turning his aggression onto the most celebrated members of the audience: Karlheinz Stockhausen, John Cage and David Tudor. He snipped Cage's tie in half, cut his shirt with a pair of scissors, and doused a bottle of shampoo over his and Tudor's heads.[6] "Not for you," Paik remarked to Stockhausen.[7] Standing firmly on the fringes of an art world tainted by consumerism and the prevalence of commercial exchange between the artist-producer and viewer-consumer, Fluxus artists like Paik created new spaces and communicative circuits in which art could redeem itself as a mode of authentic expression and social relations.

This relational aspect can also be seen in *Human Cello*, a collaborative performance by Paik and Moorman at New York's Café au Go Go in 1965, re-enacted here for WNET-TV/Channel 13 Studio, New York, in 1971 (fig. 1). In what appears to be an attempt to detach, or in Fluxus terms, de-subjectivize art from the old dynamics of artist and viewer, Moorman began by executing a rendition of Cage's *26'1.1499" for a String Player* on the cello for a few minutes, before deciding offhand to play the same piece on Paik's body, which steps in as a surrogate for the instrument.[8] She pantomimes briefly around the "objectified" man as he crouches beside her, holding a string taut across his back, only to be discarded eventually by the cellist as she moves on to enact the same motion on a military practice bomb to an enraptured audience.

As Moorman spontaneously shuffles across the multiple apparatuses she uses during the performance, the formulaic identity of the artist is displaced by the overwhelming intent to violate the audience through a transgression of habitual thinking. We see an instance of what feminist theorist Karen Barad terms "intra-action": where participants—both artists and audience—are implicated by the "enacted relationships in an ensemble" and become complicit in "[effecting] an agential cut between [the] 'subject' and 'object'."[9] Moorman and Paik's performance of Cage's score is thus contingent not only on the dynamics of use and instrumentalisation, but also on the interpretive freedom of everyone within the space to comprehend in their own way the shifting configurations of objects, subjects and equipment. In this regard, even as the Fluxus artists assert "a figurative coauthorship" through their constant re-invention of the score, they remain merely as conduits or vessels for a form of art that can only be fully realised through a new, radical and subjective perception of reality amongst the audience.[10]

It is from this "non-hierarchical density of experience" that Fluxus significantly transforms the framing of art into a series of everyday phenomena, the kind that presides over the practice of art in the contemporary world.[11] Just as the indeterminacy of Fluxus events subverts the artificial division between the artist and viewer, they too dismantle the pretensions surrounding the cult of the artist through the striking use of what American artist Dick Higgins would coin "intermedia".[12] Through "intermedia," elements of poetry, music, dance and brush painting combine into a single composition and, with these new genres between genres, blur the boundaries between art, media and mass entertainment. While the work of art was previously conceived as "complete" only after its production, the *intermedial* confluence of language, sound, image and bodily presence in these Fluxus works shifts the focus of artistic creation towards an open-ended—perhaps even deliberately incomplete—state reflective of quotidian social and political realities. Through these works, Fluxus artists are not merely performers, but facilitators within the social matrix formed by the work. Likewise, the audience—entangled as individuals within a complex system—can participate, collaborate and imagine new ways of living and interacting with one another.[13] The shared experience of a community *in flux* lends the work a unique dynamism that is cohesive yet unbounded within a singular artistic objective.[14] Through the use of intermedia and their "compression of shared experience, form, and content," the Fluxus work emerges as a site of engagement and contestation where new ideas emerge—ideas on how reality can be reconceived, reconstituted and reconstructed.[15]

II. Southeast Asia, post-Fluxus

With multinational capital extending its reach as a global hegemonic force at the turn of the century, one might concede that the world may have more recently lost its original revolutionary purchase. And yet the subversive strategies of Fluxus have not only survived, but thrived within the realm of contemporary art. Even in Southeast Asia, we see a diverse set of performance works emerge from the 1980s to 2000s, drawing their legacies from Fluxus and its demand for more radically experimental and relational forms of art. Here, Fluxus manifests in its manifold forms, reflecting the plurality and diversity of Southeast Asia. The sheer complexity of this region confounds any attempt to produce a comprehensive survey of prevailing models of performance and relational art, but perhaps it is through the lens of Fluxus that we could see parallels, semblances and equivalences in how contemporary art in Southeast Asia may be vested in a similar sense of spontaneity, agency and inclusivity.[16]

Fluxus's strategies, for example, persist in Singaporean artist Tang Da Wu's live performances. Art, for him, was not an autonomous or self-referential thing, but an active engagement with "everyday life."[17] Drawing inspiration from the conceptual framework of the German Fluxus artist Joseph Beuys, Tang's public performance took on a similar ritualistic quality, imbued with his conviction in the power of human creativity between both the performer and the audience. Tang's works are often embodied—in a most literal way —through a set of ludic processes or "play," where the artist is free to interact with audiences through the communicative circuits established from within and beyond the work.[18] One of Tang's seminal works, *They Poach the Rhino, Chop Off His Horn and Make this Drink* (fig. 2), exemplifies these processes. *Straits Times* journalist T. Sasitharan, who was one of the attendees of Tang's performance event, offers a meticulous account that provides some insight into the work's theatrical and eclectic presence before the audience:

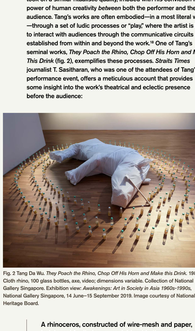


Fig. 2 Tang Da Wu. *They Poach the Rhino, Chop Off His Horn and Make this Drink*, 1989. Cloth rhino, 100 glass bottles, axe, video; dimensions variable. Collection of National Gallery Singapore. Exhibition view: *Awakenings: Art in Society in Asia 1960s–1990s*, National Gallery Singapore, 14 June–15 September 2019. Image courtesy of National Heritage Board.

> A rhinoceros, constructed of wire-mesh and paper, butchered for its horn was laid out in the centre. A white axe lay beside it. Around these objects, in a continuous concentric circle, was a formation of bottles, containing a medicinal drink. [...] At first the audience skirted it, grating it the status and sanctity of at objects. People merely looked from a distance. Then slowly they began relating to it, picking up bottles and reading labels.[19]

Half an hour later than advertised, Tang re-enters the space. According to Sasitharan: "Using a hand puppet of a small furry mammal, he brought us through the process of confronting the horror and grieving the loss [of the rhino]."[20] Tang makes his way within the spiralling sets of bottles, before suddenly pushing the axe aside to create what appeared to be an altar: "The grief was expressed as Chinese ritual mourning, with red candles, joss-paper and joss-sticks. Even though we were all responsible, Chinese culture, in perpetuating the [medicinal] myth, was particularly culpable."[21] Here, he nuances and re-appropriates his presentation in relation to the audience's response—exerting not merely what is already a charismatic grip on the audience members, but allowing them to engage in a ritualistic commemoration of the animal. Much like the practices of ancestral worship common in Singapore, we see here a personal and intimate relationship with the demised subject in question. The art object, through *They Poach the Rhino*, is de-materialized and localized — the essence of the work (and Tang's critique) is embedded in a network of relations specific to the site, duration, and context of the performance. As Tang describes in an interview in 2001:

> Yes, all thinking, all planning, they are not a performance yet, until you [have] reached your audience. There is a very special kind of energy coming from the audience. Your performance comes alive and reach[es] its highest point.[22]

Far from being reduced as a mere commodity, art now exists *in place* and as *participation*: the on-site audience collaborates in the poetic process of meaning-making, connecting the white cube of the art venue with the "warp and woof of the everyday" in Singapore.[23] What emerges here is indeed a reassurance, and perhaps even a borrowing, from Fluxus's conceptual models, but rather than simply harkening back to the latter's Euro-American

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rtant if you are going to break them" ↩2 "With all my classical training at Juilliard, I feel I know the rules. That's something that is very important if you are going — Nam June Paik



Fig. 1 Peter Moore. Poster for *Nam June Paik—Charlotte Moorman, 1964–74*. 1978. Lithograph on paper, 43 x 31 cm. Collection of Peter Wenzel, Germany. Image © Peter Moore, courtesy of Peter Wenzel.

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Far from being reduced as a mere commodity, art now exists *in place* and as *participation*: the on-site audience collaborates in the poetic process of meaning-making, connecting the white cube of the art venue with the "warp and woof of the everyday" in Singapore.[4] What emerges here is indeed a resonance, and perhaps even a borrowing, from Fluxus's conceptual models, but rather than simply harkening back to the latter's Euro-American origins, Tang's work grounds itself as being rooted in local and transnational Chinese customs.[5] Tang creates, according to C.J.W.-L. Wee, an internal critique of what it means to be Chinese, questioning his own positionality as a Chinese-educated artist, and asking the audience whether they should adopt certain traditions unquestioningly.[6] To use Thai art historian and curator Apinan Poshyananda's words, Tang's oeuvre "received attention for their attempt to redefine conceptualism in terms of local/global contextualizations;" concepts surrounding "anti-commodification," "relational aesthetics," and "the everyday" in Fluxus is reinvented in Tang's own "re-examining of Chinese traditions and myths surrounding the eating of animal parts as an aphrodisiac."[7] Tang's performance attempted to re-orient the viewer's relationship to art by questioning the autonomous values placed on these objects, where the inherent values are ultimately socially constructed and culturally derived.

Another example of such localization is Josef Ng's 1994 performance *Brother Cane* (fig. 3) as part of a 12-hour New Year's Eve programme organised by 5th Passage and The Artists Village, the latter a contemporary art group in Singapore established by Tang himself. This much-discussed performance, which expresses Ng's opposition to Singapore's entrapment of gay cruisers, is most remembered for the artist exposing his pubic hair and stubbing a cigarette out on his arm. As the Singaporean writer Ng Yi-Sheng recalls:



Fig. 3 Josef Ng, *Brother Cane*. 1994. Source: The New Paper © SPH Media Limited. Permission required for reproduction.

> Few LGBT artists in Singapore dare to venture into this territory, but Josef did, with his gasp-worthy ministrations of scissors, cigarette, tofu and cane. This was "protest art", he proclaimed to *The New Paper* when their reporter came to view the show, and the same statement was broadcast on page one, though in a smaller font than the eye-catching "PUB(L)IC PROTEST" headline.[27]

Ng, to quote artist Ray Langenbach who also attended the event, "produced a state of catharsis in the audience—through the performance, a social trauma and schism in the community, the transgression, arrest, punishment, and public exposure of the twelve men were ritually remembered and redressed."[28] Just as Fluxus replaced the one-way relationship between the artist and audience with a more two-way consciousness, works like Ng's direct the form of art towards what Bourriaud terms "a relational property," tied to the "perpetual transactions" of inter-subjectivity between people yearning to confront systems of state surveillance and control.[29]

This fusion between art and life is even more pertinent if we consider Singapore's National Arts Council's response to Ng's work – a response which amplified the existing tensions between performance art, the state, the media and the public. Publicly branding the performance as being "vulgar and completely distasteful," NAC banned the funding of 5th Passage and performance art in Singapore for a decade, until 2004.[30] Details of the performance and its legacies have also been well documented by a number of sources including by curator Louis Ho and artist Loo Zihan, the latter in a performance event and installation at The Substation Gallery in Singapore in December 2012. Through Loo's re-enactment and display of archival materials surrounding *Cane*, the work becomes a document-engaged performance piece—incorporating eyewitness accounts by Langenbach along with other visual and oral records. To quote contemporary artist Bruce Quek:

> [I]f the overall accumulation and circulation of documents relating to *Brother Cane*, in all of their disparate, branching threads, constitute mycelia, *Cane* would then be a sporocarp – a fruiting body, which emerges for the dispersal of informational and performative spores.[31]

Brother Cane and its reconstructions are explicitly mediated and decidedly enmeshed in a web of stories, deferrals, interventions, and regulations. As Loo notes: "[…] presenting all these accounts is a way of emphasizing the fragmented nature of memory, the constant repetition drowning out the original piece… A reminder that there is no definitive representation of *Brother Cane* that will do it justice, and it is not the intention of my piece to do so."[32] Here, the piece is deliberately positioned within a matrix of interconnected power structures and narratives where, although premised on a pre-ordained script, expands beyond the confines of the New Year's Eve programme to involve various local audiences and authorities. What is at stake is not merely the actual performance itself, but the "fragmented" memory of the piece, constituted by a patchwork of responses, writings, and documents – all of which sets the foundation for further contestation.[33]

In this way, the corporeal figure in *Brother Cane* alludes to more than just the physical figure of Ng (or Loo). The exposed body, as disruptive and deviant as it may have seemed, reveals a body politic: the aggregate body of subject-citizenry comes face to face with its sheer performativity and long-held obligation to maintain a semblance of social order, propriety and respectability.[34] Where prescriptions of the law governing nudity establishes a means to which the citizen-subject is constructed (as a compliant, clothes-wearing individual), *Brother Cane* subverts these standards of public decency and order, and reveals them as being rooted not simply in law, but also in a communal body. They are, to use Judith Butler's theory on subjectivity, shaped by the required performativity of subjects whilst aligning themselves with hegemonic discourses, now comprehended as the 'self'.[35] By repeating the performance, practitioners like Loo render the body identifiable by means of citation and (re)citation, drawing attention to the power of state legislation and enforcement, and re-inscribing it to that of the collective. Herein lies the diffusive power of Ng's work where, beyond the physical space of the performance, all parties engaging in the topic of *Brother Cane* are forced to grapple with the deeply held assumptions undergirding their role as socialised, functioning organs of society and the state.

One final example of this relational approach may be found in Thai artist Rirkrit Tiravanija's work *Pad Thai*, first held in 1990 at the Paula Allen Gallery in New York. Unlike Tang and Ng, Tiravanija operated on a much larger, global arena—translating Thai cuisine and notions of conviviality to international art venues. Rejecting traditional art objects, Tiravanija attempts to offer a counterweight to the regressive effects of consumer society through the socialising potential of a shared meal. Here, he cooks and serves food for visitors in the exhibition, allowing audiences—now elevated as participants—to draw on culturally specific acts such as the culinary practice of cooking pad thai within a communal setting. Visitors engaging in these acts are also invited to engage in "public debate and ad hoc discussions in the convivial atmosphere of shared food," congregating around the table as they prepare the meals, eat and wash up.[36] The spontaneous acts of cooking, dining, and striking up conversations become a light-hearted critique of traditional art and the associated preconceptions of art as an autonomous object.[37]

In a similar vein, Tiravanija's *Untitled (Curry for the Soul of the Forgotten)* depicts curry being made in a bronze brazier, which is then incorporated as an installation documenting the act of cooking and sharing Thai curry (fig. 4). As German art historian and curator Thomas Kellein describes:



Fig. 4 Rirkrit Tiravanija. *Untitled (Curry for the Soul of the Forgotten)*. c. 2014–2016. Video, 3 channel, 4:3 format, colour and sound (stereo), 47 min; bronze, Collection of National Gallery Singapore. Installation view at National Gallery Singapore, 2018.

> Tiravanija's revolution lies in the fact that his cooking is transforming crucial questions, issues, and formats of current art production – for instance, the exclusivity of art history, the private agendas of collectors, or very different artists' attitudes (which, by the way, he can easily accept) – to create a kind of wordlessness, a nirvana of everyday aesthetics. Just because he cooks, it does not necessarily translate into art. Rather, it arouses an easily ignored, primordial, yet ubiquitous culture, linked to individual and collective memory and desire.[38]

As the visitors cook on-site, Tiravanija facilitates a discussion on a range of topics from sustainable nutrition to food cultures. More than just a "gastronomic service," the meal-time gathering functioned as a hospitable gesture—a place within which the means of interaction and social exchange transform into a self-sufficient community sustained by genuine human relations and togetherness.[39] We are now made aware of the deeper existential questions underlying each ingredient, each act of cooking, each olfactory sensation—the distribution of food, the assimilation of cultures, the call for a more organic and casual network of exchange and cooperation. Tiravanija's work resonates with anthropologist James Clifford's observation that, far from living in a homogenous world, human relations are inherently "ambiguous" and "multivocal," where a "rhizome agglomerate of subcultures" interminglg and interfere with one another. The artist, as a function of these relations, are not producers of objects, but instead mediators for processes and dialogues that can only be

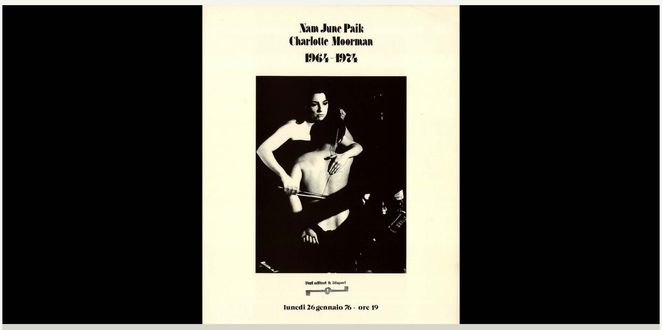


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Roy Ng is a Curatorial Assistant from National Gallery Singapore. His art historical research focuses on photography, aesthetics, and post-/de-coloniality, but recent preoccupations also include ideas surrounding the "relational" in Southeast Asian art.

#Asia #Experimental #Fluxus #Performance



Fig. 4 Rirkrit Tiravanija. *Untitled (Curry for the Soul of the Forgotten)*. c. 2014–2016. Video, 3 channel, 4:3 format, colour and sound (stereo), 47 min; bronze. Collection of National Gallery Singapore. Installation view at National Gallery Singapore, 2018.

Related

Charlotte Moorman with TV Cello and TV Eyeglasses

Nam June Paik in Asia

The Many-Worlds of Nam June Paik: A Collated Chronology

Nam June Paik performing Simple, Fluxus Internationale Festspiele Neuester Musik, Wiesbaden

Different Frequencies: Between Abstraction and Technology in Southeast Asia

> Tiravanija's revolution lies in the fact that his cooking is transforming crucial questions, issues, and formats of current art production – for instance, the exclusivity of art history, the private agendas of collectors, or very different artists' attitudes (which, by the way, he can easily accept) – to create a kind of wordlessness, a nirvana of everyday aesthetics. Just because he cooks, it does not necessarily translate into art. Rather, it arouses an easily ignored, primordial, yet ubiquitous culture, linked to individual and collective memory and desire.[38]

As the visitors cook on-site, Tiravanija facilitates a discussion on a range of topics from sustainable nutrition to food cultures. More than just a "gastronomic service," the meal-time gathering functioned as a hospitable gesture—a place within which the means of interaction and social exchange transform into a self-sufficient community sustained by genuine human relations and togetherness.[39] We are now made aware of the deeper existential questions underlying each ingredient, each act of cooking, each olfactory sensation—the distribution of food, the assimilation of cultures, the call for a more organic and casual network of exchange and cooperation. Tiravanija's work resonates with anthropologist James Clifford's observation that, far from living in a homogenous world, human relations are inherently "ambiguous" and "multivocal," where a "rhizome agglomerate of subcultures" intermingle and interfere with one another. The artist, as a function of these relations, are not producers of objects, but instead mediators for processes and dialogues that can only be experienced *in person* and *as persons*.

In this regard, *Pad Thai* and *Untitled (Curry for the Soul of the Forgotten)* are reminiscent of the conceptual principles of a Fluxus event, insofar as they operate based on a social matrix of participants who, by collaborating in imagining a more "humanised" vision of reality, carve out spaces that are free from the isolation of automation and digitised communication. Instead of working towards creating imaginary and utopian worlds, the role of the work is radically rooted in the ways of living within the current plane of existence.[40] One may consider a quote by Bourriaud, who recognizes Rirkrit's works as exemplars of relational aesthetics: "It seems more pressing to invent possible relations with our neighbours in the present than to bet on happier tomorrows."[41] This recalls the approach proclaimed by Beuys in the sense of a *social sculpture* – and indeed, Fluxus's strategies continue to echo in these more recent fields, their reverberations manifesting in ways that are both specific and universal to the artist's cultural background.

By drawing attention to two distinctly Thai dishes, pad thai and thai curry, Tiravaija asserts the works' own foreignness, examining notions of national, diasporic, and personal identity. The artist, being ethnically Thai but born in Argentina and now in the US, regards himself as an outsider, and this too is reflected in the dishes: "Thai food wasn't something that everyone had experienced. It was still something on the edge, something exotic perhaps; it definitely challenged your normal sense of food."[42] Using pad thai as a medium, the artist points to not just his heritage, but also its constructed nature; the dish, although originating from China, was proclaimed by Prime Minister Phibunsongkhram in 1940 as the national dish in order to strengthen the identity and new westernized outlook of the modern Siamese state.[43] Here, the dishes become a means towards self-fashioning, much in line with what historian Eric Hobsbawm regards as the "invented traditions" of countries that sought to instil a sense of patriotism and national belonging through a unified cultural symbol.[44] Through *Pad Thai* and *Curry for the Soul*, Tiravanija raises these questions of belonging in the globalized context of the contemporary world, offering a space for genuine interpersonal exchange untainted by the sterility of consumer culture.

III. Conclusion

If, according to philosopher Guy Debord, the nature of social relations between people are increasingly mediated by mass media under the sway of advanced capitalism and other systems of control, one may consider the redemptive potential of Fluxus in offering an authentic vision of art that liberates everyday life from this oppressive spectacle.[45] By asserting the primacy of immediate experience, Fluxus seeks to reduce the arbitrary divide between the artist and the viewer, empowering the latter as a participant of a flexible intermedial space within which they can exercise their creativity and play a role in the collaborative re-imagining of everyday reality. It is this subverting force that Fluxus not only spurs a more experimental and relational mode of art in Southeast Asia, but also lays the foundation for its prime objective: to forge a closer union between the realms of art, society and everyday life.

REFERENCES

1. From an undated typescript in the collection of the Nam June Paik Estate. Edith Decker-Phillips identifies the text as being from spring 1992. Originally published in German, in a translation by Decker-

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10 Questions with Edith Decker-Phillips

10 QUESTIONS WITH EDITH DECKER-PHILLIPS

Content Type Interview

Interviewees
Edith Decker-Phillips

Biography
Edith Decker-Phillips is an art historian, writer and curator. She was the first person to publish a PhD on Nam June Paik, and worked closely with him over the years to publish his writings.

#Asia #Collaboration #Experimental #Fluxus #John Cage #Music #Shuya Abe #Technology #Writings

Edith Decker-Phillips was the first person to publish a PhD on Nam June Paik and worked with him over decades to publish his writings. Watch her share how she met the artist, what it was like to be one of his close collaborators and more.

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Zen for TV

Nam June Paik in Asia

10 Questions with Sook-Kyung Lee and Rudolf Frieling

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10 QUESTIONS WITH MICHAEL WAITE, GRAHAM HALLETT, PETER HARDY AND RICHARD MAUDE

Content Type **Interview**

Interviewees
Michael Waite, Graham Hallett, Peter Hardy and Richard Maude

Biography
Graham Hallett, Peter Hardy and Richard Maude are practicing artists based in Australia. They were attending the Alexander Mackie College of Advanced Education art school when Nam June Paik and Charlotte Moorman visited Australia in 1976. Michael Waite, who interviews them, is an arts researcher and educator based in Sydney.

#Charlotte Moorman #Collaboration #Experimental #Music #Performance

In 1976, Nam June Paik and Charlotte Moorman were invited to visit Australia and create Kaldor Art Project No. 5 by John Kaldor. Through this, three young art students—Graham Hallett, Peter Hardy and Richard Maude—got to spend one incredible month with Paik and Moorman. Now, watch Michael Waite from Kaldor Public Art Projects interview Graham, Peter and Richard about what it was like to witness Paik and Moorman work, document their performances, and even travel with them to the Solomon Islands.

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I going to break them." n.d "With all my classical training at Juilliard, I feel I know the rules. That's something that is very important if you are going to break them." — Nam June Paik

ARTWORK & ARCHIVAL HIGHLIGHTS

Content Type: Artwork | Archival Materials

Learn more about the artist's works through our exhibition highlights. To view the full range of works in this show, please visit National Gallery Singapore by 27 March 2022.

Symphony No. 5

Artwork

#Experimental #Music



Sinfonie for 20 Rooms

Artwork

#Experimental #Immersive #Interactive #Music



Postmusic

Artwork

#Experimental #Music #Spirituality



Untitled

Artwork

#Asia #Charlotte Moorman #Collaboration #Music #Performance



TV Bra for Living Sculpture

Artwork

#Charlotte Moorman #Collaboration #Experimental #Music #Performance



Good Morning Mr. Orwell

Artwork

#Collaboration #Culture #Future #Globalisation #Music #Performance #Pop Culture #Television



Bye Bye Kipling

Artwork

#Collaboration #Culture #Future #Globalisation #Music #Performance #Pop Culture #Television



Press Release, Nam June Paik broadcast, 'Global Groove', WNET, 22 Jan 1974

Archival Materials

#Collaboration #Culture #Future #Globalisation #Music #Performance #Pop Culture



PRESS RELEASE

Wrap Around The World

Artwork

#Asia #Collaboration #Culture #Future #Globalisation #Music #Performance #Pop Culture #Television



Archival documentation of Charlotte Moorman performances as part of Kaldor Public Art Project Moorman + Paik, 1976

Archival Materials

#Charlotte Moorman #Collaboration #Experimental #Music #Performance



Family of Robot: Grandfather and Family of Robot: Grandmother

Artwork

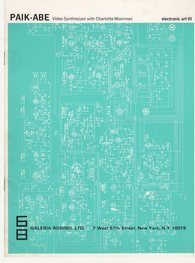
#Asia #Future #Robots #Television



Paik-Abe: Electronic Art III catalogue

Archival Materials

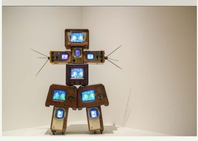
#Charlotte Moorman #Collaboration #John Cage #Music #Shuya Abe



Sister

Artwork

#Asia #Future #Robots #Television



Untitled ('Seoul-NY Mar 1-3')

Artwork

#Experimental #Fluxus #John Cage #Music



A Tribute to John Cage

Artwork

#Experimental #Interactive #John Cage #Music #Performance



Robot K-456 in "24 Hours"

Artwork

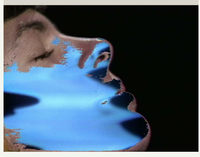
#Collaboration #Experimental #Robots



9/23/69 Experiment with David Atwood

Artwork

#Collaboration #Experimental #Globalisation #Television



TV Buddha

Artwork

#Asia #Spirituality #Television



Video Commune (Beatles beginning to end)

Artwork

#Collaboration #Music #Pop Culture #Television #Video



Alison Knowles in Nam June Paik's 'Serenade for Alison'

Archival Materials

#Alison Knowles #Experimental #Fluxus #Music #Performance



Nam June Paik article by Ingrid Wiegand, "Great Paik and Little Fishes," The Soho Weekly News, 11 March 1976

Archival Materials

#Charlotte Moorman #Collaboration



Documenta 6 Satellite Telecast

Artwork

#Charlotte Moorman #Collaboration #Immersive #Globalisation #Joseph Beuys #Television #Video



Self-Portrait

Artwork

#Asia #Television #Video



July 20

Artwork

#Pop Culture #Space



Foot Switch Experiment

Artwork

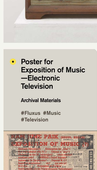
#Experimental #Television



Poster for Exposition of Music —Electronic Television

Archival Materials

#Fluxus #Music #Television



TV Chair

Artwork

#Experimental #Future #Television #Video



TV Crown

Artwork

#Experimental #Future #Television



Untitled (Tie Drawing II)

Artwork

#Asia #Fluxus #Spirituality



Name Card for Nam June Paik

Archival Materials

#Experimental #Fluxus #George Maciunas



Nam June Paik performing Simple, Fluxus Internationale Festspiele Neuester Musik, Wiesbaden



ARTWORK & ARCHIVAL HIGHLIGHTS

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Learn more about the artist's works through our exhibition highlights. To view the full range of works in this show, please visit National Gallery Singapore by 27 March 2022.

Foot Switch Experiment

Artwork

#Experimental #Television



Poster for Exposition of Music —Electronic Television

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TV Chair

Artwork

#Experimental #Future #Television #Video



TV Crown

Artwork

#Experimental #Future #Television



Untitled (Tie Drawing II)

Artwork

#Asia #Fluxus #Spirituality #Performance



Name Card for Nam June Paik

Archival Materials

#Experimental #Fluxus #George Maciunas



Nam June Paik performing Simple, Fluxus Internationale Festspiele Neuester Musik, Wiesbaden

Archival Materials

#Fluxus #Music #Performance



TV Eyeglasses

Artwork

#Collaboration #Charlotte Moorman #Experimental #Music #Performance #Television



Random Access (Record Shishkebab)

Artwork

#Experimental #Interactive #Music



Oil Drums, Hommage à Charlotte Moorman

Artwork

#Collaboration #Charlotte Moorman #Music #Performance #Television



Project 05: Charlotte Moorman and Nam June Paik, 1976

Archival Materials

#Collaboration #Charlotte Moorman #Performance



Flyer for Mixed Media Opera by Charlotte Moorman and Nam June Paik, 10 June 1968

Archival Materials

#Collaboration #Charlotte Moorman #Experimental #Music #Performance



Coyote III

Artwork

#Asia #Collaboration #Joseph Beuys #Music #Performance



John Cage Robot II

Artwork

#John Cage #Music #Robots #Spirituality #Television



Merce by Merce by Paik: Part One: Blue Studio: Five Segments

Artwork

#Collaboration #Culture #Future #Performance #Pop Culture #Television



Zen for Film

Artwork

#Interactive #Spirituality #Video



One Candle (Candle Projection)

Artwork

#Interactive #Spirituality #Video



Egg Grows

Artwork

#Television #Video



Anonymous Crimean Tatar who Saved Life of Joseph Beuys—Not yet Thanked by German Folks

Artwork

#Joseph Beuys #Robots



Yellow Peril! C'est moi

Artwork

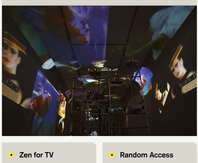
#Asia #Culture #Fluxus #George Maciunas



Sistine Chapel

Artwork

#Culture #Future #Globalisation #Immersive #Video



One Candle (also known as Candle TV)

Artwork

#Spirituality #Television



Hand and Face

Artwork

#Experimental #Music #Video



Zen for TV

Artwork

#Experimental #Television



Random Access

Artwork

#Experimental #Interactive #Music



Leaflet for the Fluxus Internationale Festspiele Neuester Musik

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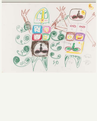
#Collaboration #Fluxus #George Maciunas #Music



Untitled (Robots with Videotape)

Artwork

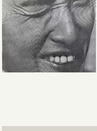
#Asia #Robots



Nam June Paik

Artwork

#Collaboration #Experimental #Fluxus #George Maciunas



Charlotte Moorman with TV Cello and TV Eyeglasses

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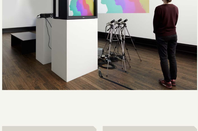
#Charlotte Moorman #Collaboration #Experimental #Music #Television



Three Camera Participation/Participation TV

Artwork

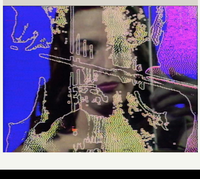
#Interactive #Television



Global Groove

Artwork

#Future #Globalisation #Pop Culture #Video



Electronic Opera #1

Artwork

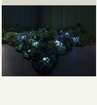
#Globalisation #Interactive #Television #Video



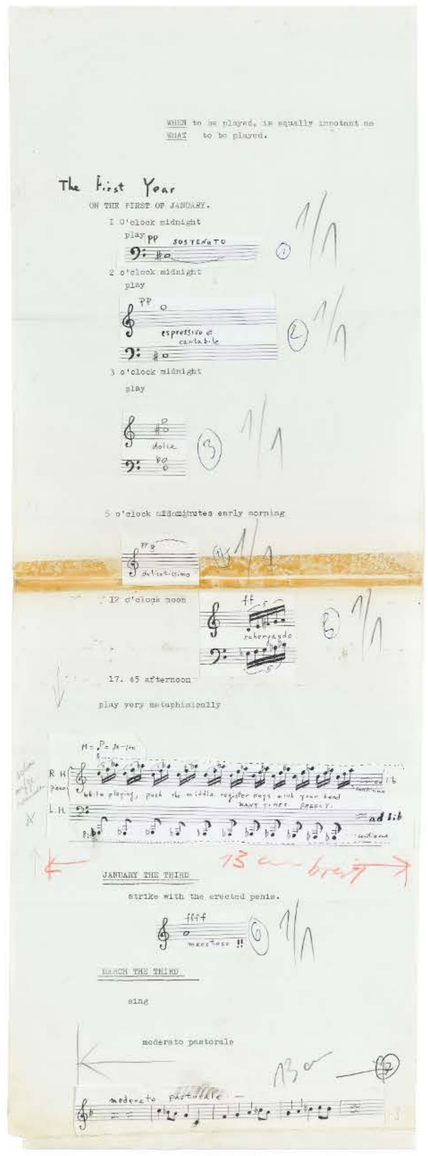
TV Garden

Artwork

#Future #Nature #Spirituality #Television







SYMPHONY NO. 5

Content Type **Artwork**

Artist
Nam June Paik

Dating
1964/1965, Printed 2021

Medium
Typewritten score with collage and handwritten notations on paper
59.5 x 21 cm (each)

Credits
Collection of Archiv Sohm, Staatsgalerie Stuttgart

#Experimental #Music

Symphony No. 5 **extends Paik's reflection on the link between the element of boredom within the core of art, and the concept of temporality. This composition has a duration of a million years and engages performers in a series of actions that continue endlessly. The notion of time passing is a fundamental element of the artwork, reshaping viewers' perception of time having order and set courses to time simply existing as snippets of temporality.**

This work can be traced back to Paik's essay "Input Time and Output Time," where he sought to reinterpret and shed a positive perspective on the commonly held view of boredom as nihilistic. It explored how the medium of video art has evolved alongside the nature of time.

Related

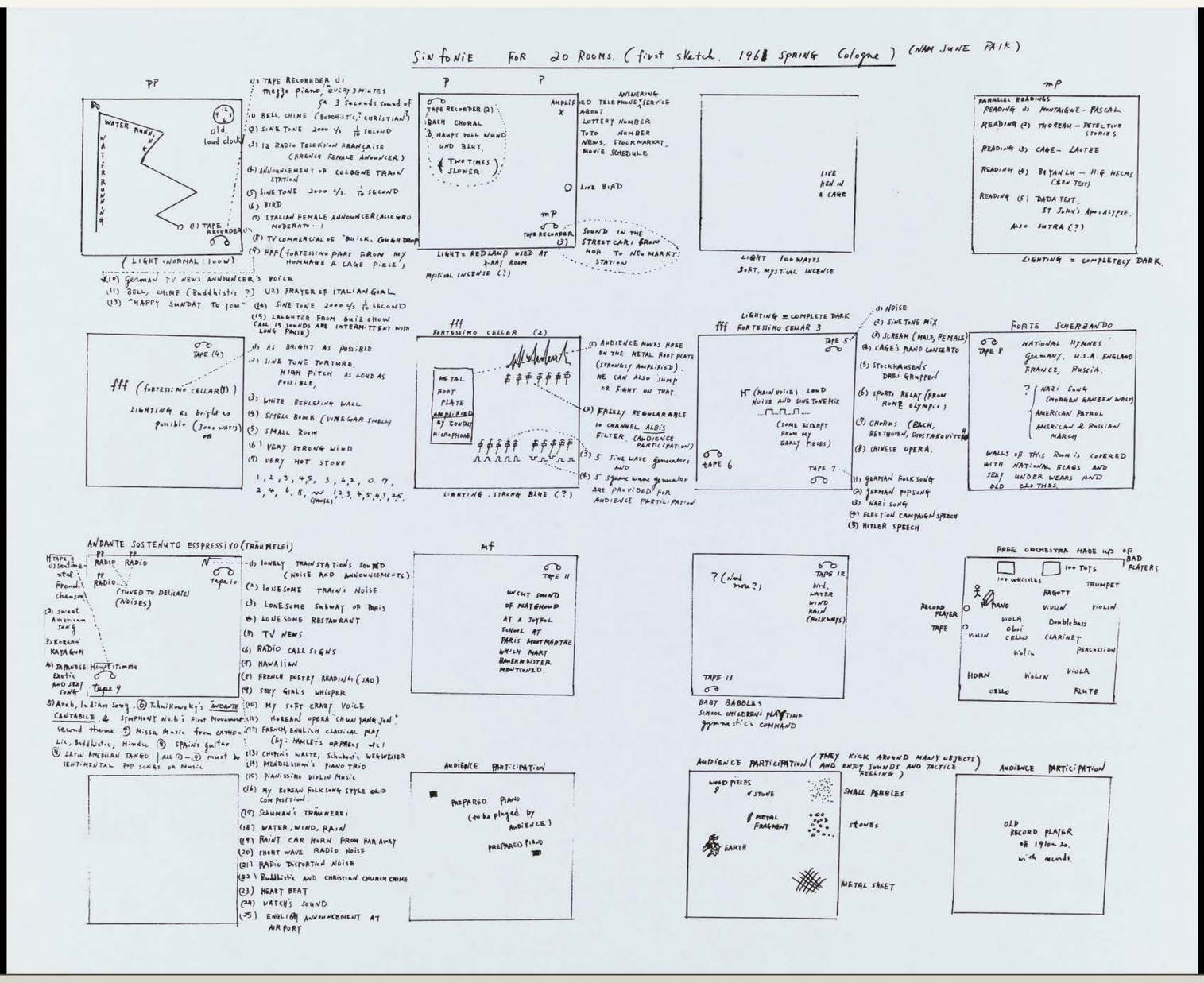
Zen for Film

Postmusic

Sinfonie for 20 Rooms

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SINFONIE FOR 20 ROOMS

Content Type **Artwork**

Artist
Nam June Paik

Dating
1961/1974

Medium
English re-creation of original German score, published in *Source: Music of the Avant Garde, no. 11* (1974)

Credits
Collection of San Francisco Museum of Modern Art Library and Archives

#Experimental #Immersive #Interactive #Music

The score for this "symphony" features smells, visual elements, auditory components, and performance, describing various immersive experiences within different rooms. Trained in classical composition, Paik began his artistic career with a radical expansion of the fundamentals of music. This early work establishes the terms of his mature practice: the boundaries between art, music, and life are made porous, as are the divisions between audience, artist, and performer. As Paik once described: "In my so said action music,/ the sounds, etc., moves, the audience is attacked by me./ In the "Symphony for 20 rooms",/ the sounds, etc., moves, the audience moves also./ In my "Omnibus music No.1" (1961),/ the sounds sit down, the audience visits them./ In the Music Exposition,/ the sounds sit, the audience plays or attacks them."

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Symphony No. 5

Random Access

Traversing Micro And Macro Histories: A Companion To Nam June Paik's Timeline On Explore.namjunepaik.sg

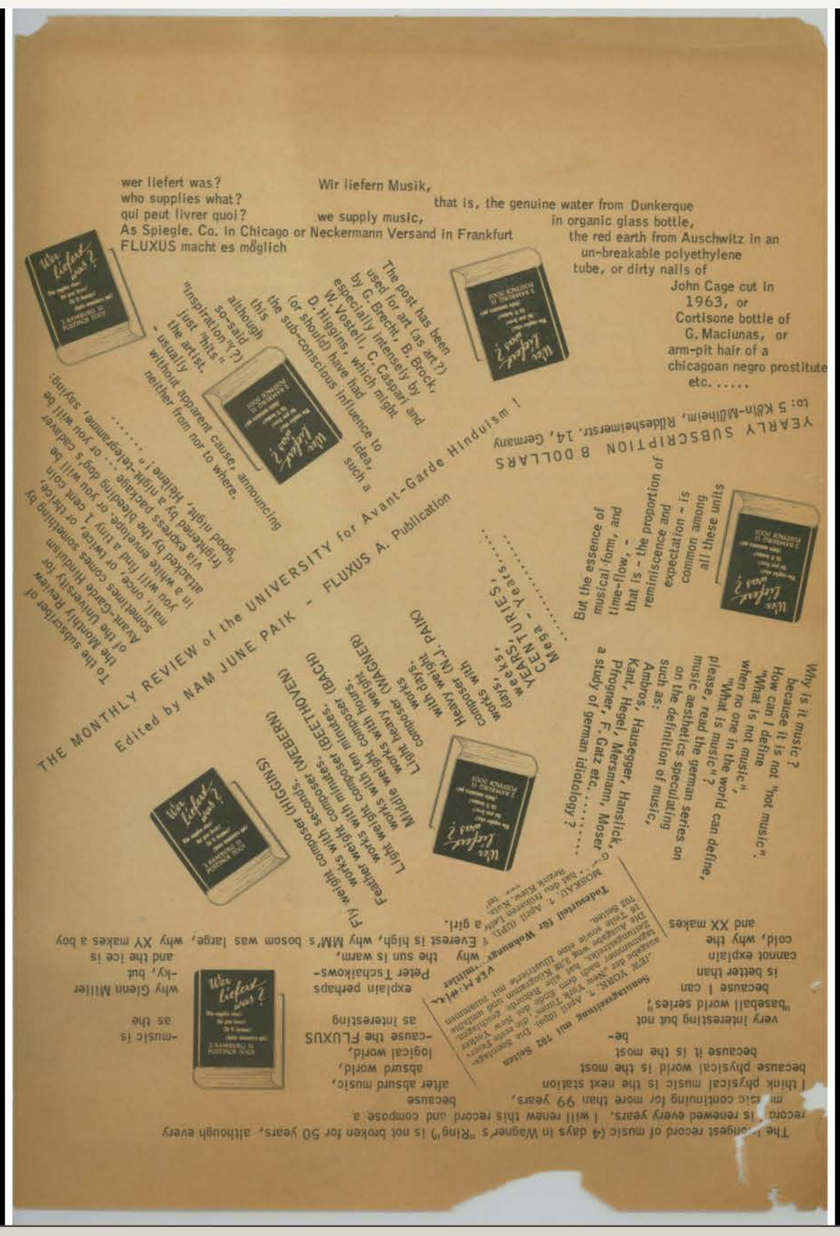
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As Spiegle. Co. in Chicago or
FLUXUS macht es möglich
Wir liefern Musik,
we supply music,
Neckermann Versand in Frankfurt
that is, the genuine water from Dunkerque
in organic glass bottle,
the red earth from Auschwitz in an
un-breakable polyethylene
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. .....
The post has been
used for art (as art?)
by G. Brecht, B. Block,
especially intensely by
W. Vostell, C. Caspari and
D. Higgins - which might
(or should) have had
such a
idea,
influence to
the sub-conscious
this
although
so-said
"inspiration(?)
just "hits"
the artist.
- usually
without apparent cause, announcing
neither from nor to where.
good night, Helene! .....
Fly weight composer (HIGGINS)
works with seconds.
Feather weight composer (WEBERN)
works with minutes.
Light weight composer (BACH)
works with hours.
Middle weight composer (MAGNER)
works with hours.
Heavy weight composer (N.J. PAIK)
works with days.
Light heavy weight composer (BEETHOVEN)
works with weeks, months, years.
Mega - years - CENTURIES .....
Why is it music ?
because it is not "not 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 idiotology ?
But the essence of
musical form, -
that is - the proportion of
reminiscence and
expectation - is
common among
all these units
Postmusic
Tadelnswert für Wahnsinn
Postmusic
Postmusic
Postmusic



UNTITLED

Content Type **Artwork**

Artist
Nam June Paik, Peter Moore (photo)

Dating
1969—1974

Medium
Japanese scroll, ink and photograph, gelatin silver print on paper
183 x 37 cm

Credits
Collection of Peter Wenzel, Germany
Image © Thomas Paulus

#Asia #Charlotte Moorman #Collaboration #Music #Performance

Paik collected antique Japanese scrolls and occasionally incorporated these into his works. Here he simply added a photograph of Moorman wearing *TV Bra for Living Sculpture* taken by Peter Moore, Moorman's close friend and photographer of many of New York's avant-garde events. On the scroll itself is a painting of a woman playing the *koto*, a traditional Japanese stringed instrument. The juxtaposition connects two musicians across time, space, cultures and media. Paik also inscribed the scroll with a number of handwritten dedications and poetic instruction pieces.

Related

Untitled (Tie Drawing II)

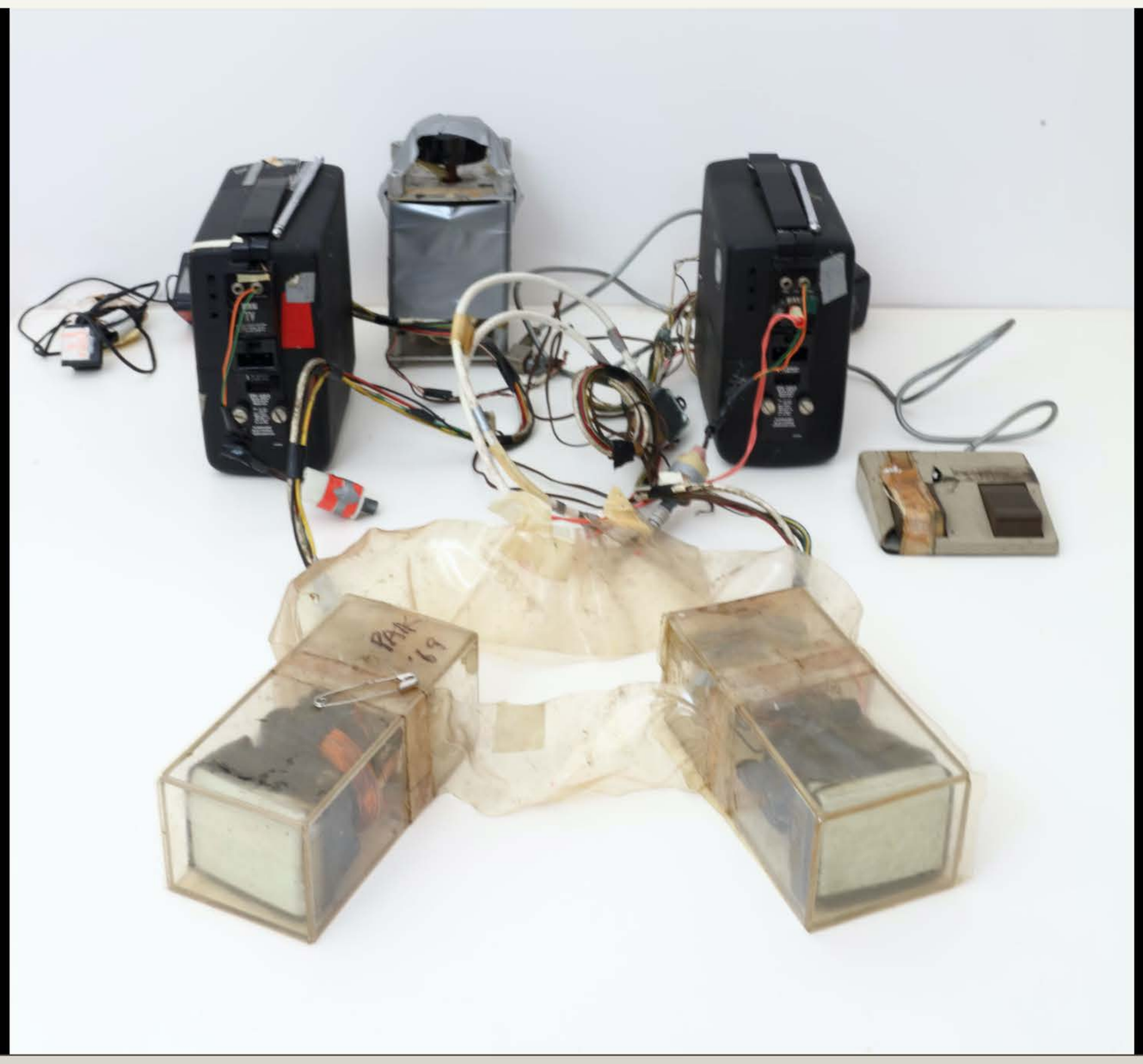
Charlotte Moorman with TV Cello and TV Eyeglasses

Nam June Paik in Asia

TV Bra for Living Sculpture

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TV BRA FOR LIVING SCULPTURE

Content Type **Artwork**

Artist
Nam June Paik

Dating
1969

Medium
Two three-inch cathode ray tubes, acrylic, miniature cathode ray tube television casings and electronics, vinyl straps, safety pins, rheostat, foot switches, adhesive tape and cables
Dimensions variable

Credits
Collection of the Estate of Nam June Paik

#Charlotte Moorman #Collaboration #Experimental #Music #Performance

Paik said in 1969, "the real issue implied in Art and Technology is not to make another scientific toy, but how to humanize the technology […]. By using TV as bra […] the most intimate belonging of [a] human being, we will […] stimulate [the viewers'] phantasy to look for the new, imaginative and humanistic ways of using our technology." Moorman usually wore *TV Bra* while playing a traditional cello, as the monitors displayed live TV, recorded tapes or the video feed from a closed-circuit camera. In some versions, images were distorted by converting the sounds picked up by a microphone.

Related

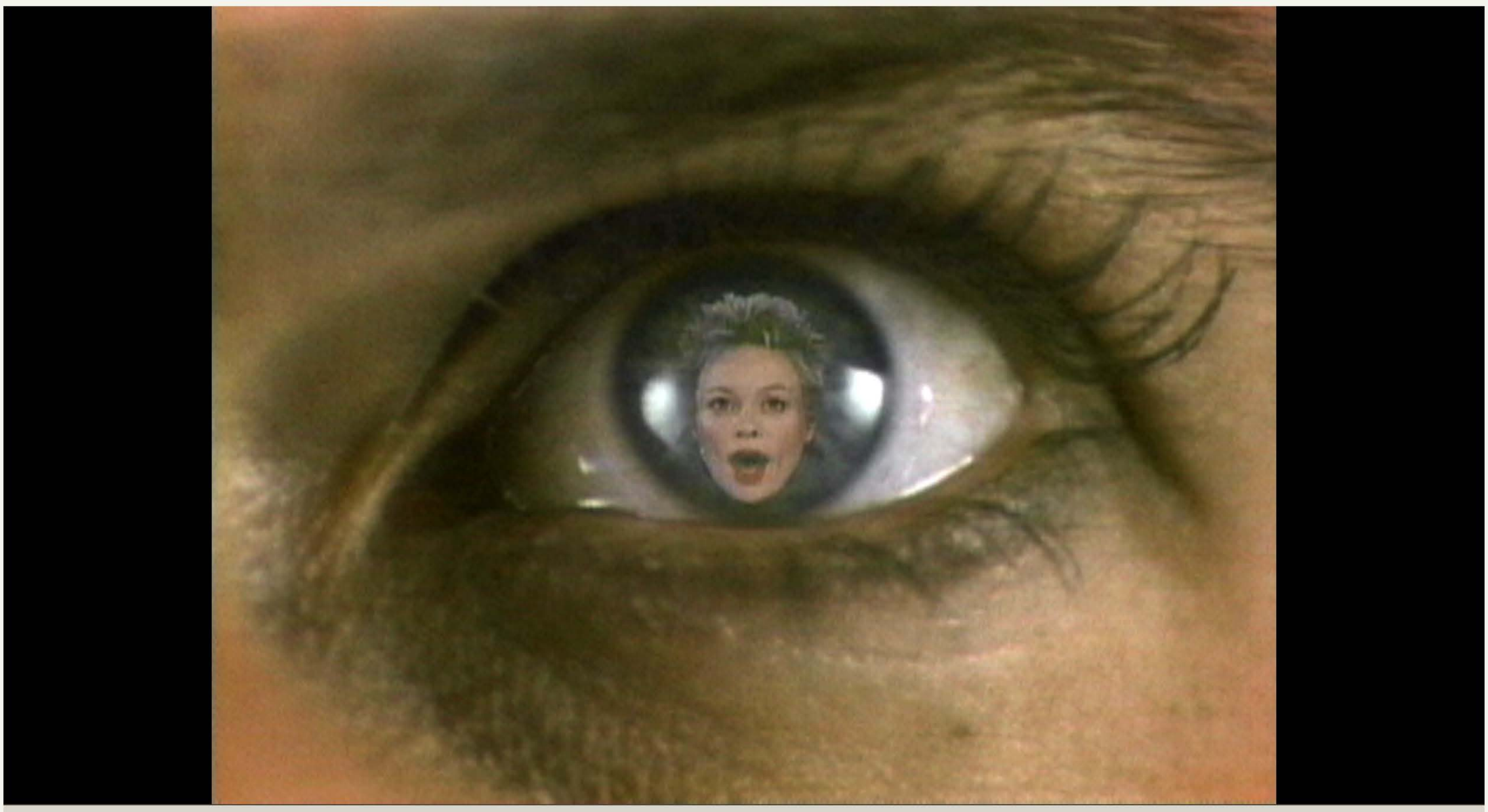
Charlotte Moorman with TV Cello and TV Eyeglasses

Untitled

10 Questions with Ken Hakuta

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GOOD MORNING MR. ORWELL

Content Type Artwork

Artist
Nam June Paik

Dating
1984

On Screens
Produced by WNET, New York; FR3, Centre Georges Pompidou, Paris; WDR Westdeutsche Fernsehen
Producer: Carol Brandenburg
Partial Post-Production: Nam June Paik, Paul Garrin
Post-Production: Broadway Video, Post Perfect
Editor of single-channel version: Skip Blumberg

Medium
Video, colour, sound, 37 min 54 sec

Credits
Courtesy of Electronic Arts Intermix (EAI), New York

#Collaboration #Culture #Future #Globalisation #Music #Performance #Pop Culture #Television

Good Morning Mr.Orwell is an edited version of Paik's first international satellite transmission, which was held on New Year's Day 1984. It was Paik's rebuttal to Orwell's novel *1984*, a vision of a dystopian future in which telecommunications are deployed as instruments of mass surveillance and oppression. Paik visually brought together events happening simultaneously in the USA and Europe, overlapping in the same frame. The event featured an intentionally jarring mix of "high art" and popular entertainment, live and recorded, as well as a computer animation accompanying a composition by Philip Glass.

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Electronic Opera #1

10 Questions with Sook-Kyung Lee and Rudolf Frieling

Bye Bye Kipling

Wrap Around The World

Video Commune (Beatles beginning to end)

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BYE BYE KIPLING

Content Type Artwork

Artist
Nam June Paik

Dating
1986

On Screens
Produced by WNET, New York, the Korean Broadcasting System, and Asahi National Broadcasting Ltd., Japan
Producer: Carol Brandenburg
Editor of single-channel version: Skip Blumberg

Medium
Video, colour, sound, 30 min 32 sec

Credits
Courtesy of Electronic Arts Intermix (EAI), New York

#Collaboration #Culture #Future #Globalisation #Music #Performance #Pop Culture #Television

Similar to *Good Morning, Mr. Orwell* both visually and in spirit, *Bye Bye Kipling* was even broader. It linked New York, Seoul and Tokyo during the Asian Games. The title referenced a famous passage from a Rudyard Kipling poem: "East is East, and West is West, and never the twain shall meet." Paik proved it wrong by bringing together rock musician Lou Reed and kabuki theatre, artist Keith Haring and fashion designer Issey Miyake, composer Philip Glass and a marathon in Seoul. As with *Good Morning Mr. Orwell*, Paik designed the linking graphic sequences, including one of his video sculptures.

Related

Good Morning Mr. Orwell

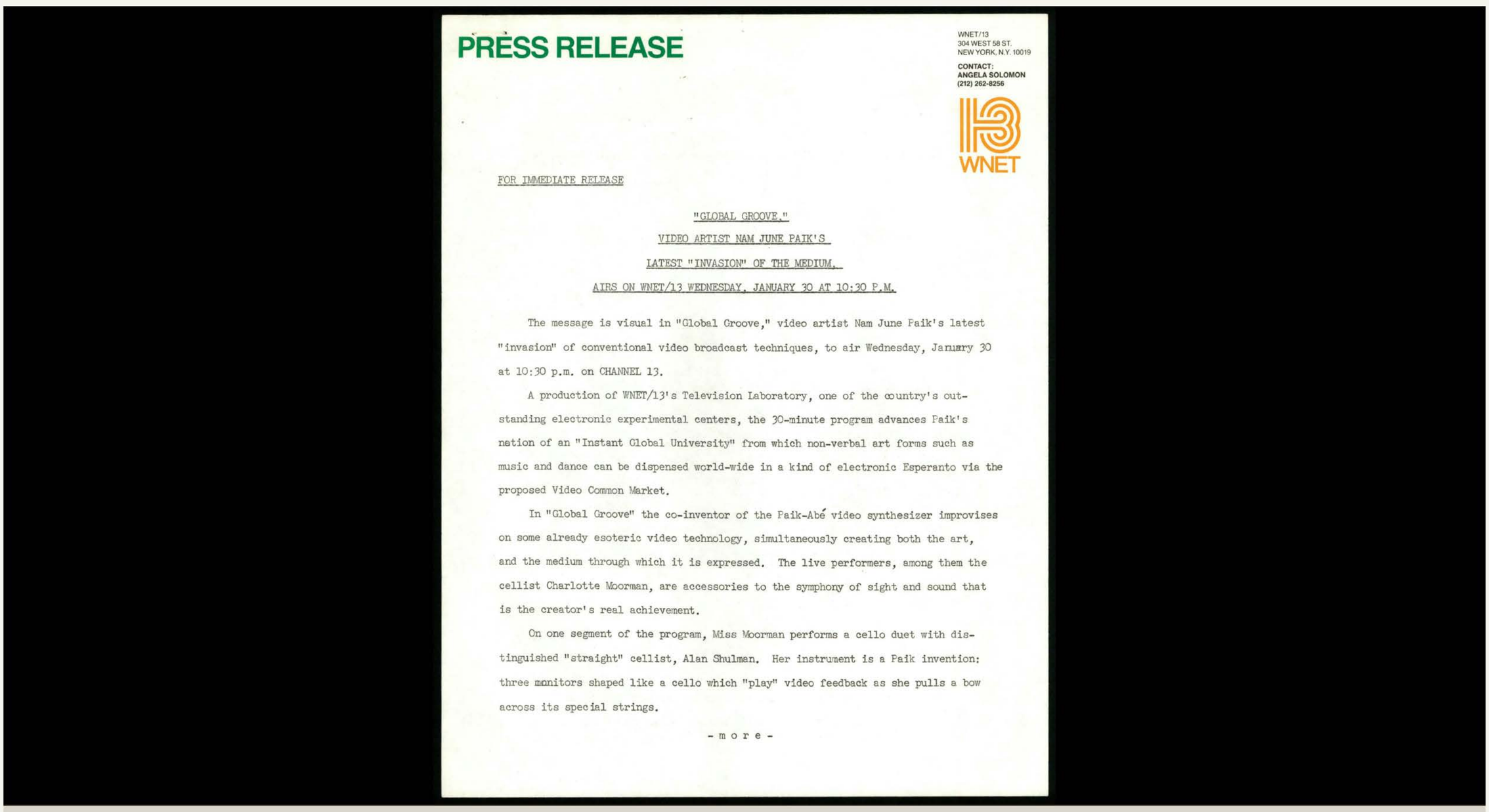
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9/23/69 Experiment with David Atwood

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PRESS RELEASE

WNET/13
304 WEST 58 ST.
NEW YORK, N.Y. 10019

CONTACT:
ANGELA SOLOMON
(212) 262-8256

WNET

FOR IMMEDIATE RELEASE

"GLOBAL GROOVE,"
VIDEO ARTIST NAM JUNE PAIK'S
LATEST "INVASION" OF THE MEDIUM,
AIRS ON WNET/13 WEDNESDAY, JANUARY 30 AT 10:30 P.M.

The message is visual in "Global Groove," video artist Nam June Paik's latest "invasion" of conventional video broadcast techniques, to air Wednesday, January 30 at 10:30 p.m. on CHANNEL 13.

A production of WNET/13's Television Laboratory, one of the country's outstanding electronic experimental centers, the 30-minute program advances Paik's notion of an "Instant Global University" from which non-verbal art forms such as music and dance can be dispensed world-wide in a kind of electronic Esperanto via the proposed Video Common Market.

In "Global Groove" the co-inventor of the Paik-Abé video synthesizer improvises on some already esoteric video technology, simultaneously creating both the art, and the medium through which it is expressed. The live performers, among them the cellist Charlotte Moorman, are accessories to the symphony of sight and sound that is the creator's real achievement.

On one segment of the program, Miss Moorman performs a cello duet with distinguished "straight" cellist, Alan Shulman. Her instrument is a Paik invention: three monitors shaped like a cello which "play" video feedback as she pulls a bow across its special strings.

- m o r e -

PRESS RELEASE, NAM JUNE PAIK BROADCAST, "GLOBAL GROOVE". WNET, 22 JAN 1974

Content Type **Archival Materials**

Artist
Nam June Paik

Dating
1974

Medium
29.7 x 21 cm

Credits
Collection of Kaldor Public Art Projects Archive
Image courtesy of Kaldor Public Art Projects Archive, ID: P05-F01-S01-0016

#Collaboration #Culture #Future #Globalisation #Music #Performance #Pop Culture

WNET-Channel 13 in New York City aired Paik's revolutionary video art piece *Global Groove*. Seen as an "invasion" of conventional TV broadcasting, the multimedia programme streamed in January 1974 turned the WNET broadcast studio into a creative platform for artists, musicians and performers.

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Global Groove

Nam June Paik in Asia

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WRAP AROUND THE WORLD

Content Type Artwork

Artist
Nam June Paik

Dating
1988

On Screens
Produced by WNET, USA and KBS, Korea, in association with NDR/WDR, Germany; ORF, Austria; GloboTV, Brazil; Gosteleradio, USSR; CCTV, China; RAI, Italy; TV Asahi, Japan; April Media, Israel; RTE, Ireland, and Nam June Paik Video Design. Editor of single-channel version: Skip Blumberg

Medium
Video, colour, sound, 43 min 33 sec

Credits
Courtesy of Electronic Arts Intermix (EAI), New York

#Asia #Collaboration #Culture #Future #Globalisation #Music #Performance #Pop Culture #Television

Paik's final satellite broadcast *Wrap around the World* connected Korea (shortly before the opening of the Olympic Games in Seoul), the United States, Brazil, Austria, Germany, Ireland, Israel, Japan, Italy, China, the UK and even the USSR. As the Eastern Bloc was on the brink of radical political change, Paik breached the Iron Curtain with images of David Bowie chatting in Japanese with musician Ryuichi Sakamoto, Brazilian carnival dancers and Paik himself performing in traditional Korean clothes. There are also appearances by dancer Merce Cunningham, a game of elephant soccer in Thailand, and a car race in Ireland.

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Good Morning Mr. Orwell

Bye Bye Kipling

Global Groove

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NEXT

Moorman performing Nam June Paik's *TV Bra for Living Sculpture* at the Art Gallery of New South Wales

ARCHIVAL DOCUMENTATION OF CHARLOTTE MOORMAN PERFORMANCES AS PART OF KALDOR PUBLIC ART PROJECT MOORMAN + PAIK, 1976

Content Type **Archival Materials**

Artist
Charlotte Moorman

Dating
1976

Medium
Dimensions variable

Credits
Unless otherwise stated, all photos are Collection of National Art Archive, Art Gallery of New South Wales
Photo: © AGNSW, Kerry Dundas

#Charlotte Moorman #Collaboration #Experimental #Music #Performance

In 1976, Paik and Moorman jointly presented an exhibition and over forty performances in Adelaide and Sydney. This project was the fifth in a series of revolutionary contemporary public art projects commissioned by Australian art patron John Kaldor, the first being Christo and Jeanne-Claude's *Wrapped Coast* in Sydney in 1969.

The exhibition showcased a selection of Paik's most influential video sculptures as well as madcap performances of compositions by Paik and his contemporaries, including Jim McWilliams, Joseph Beuys, Yoko Ono and John Cage. The performances caught the media's attention: they included a nude Moorman playing an ice-sculpted cello, swinging on a trapeze; covering herself and her cello in chocolate fudge; and floating above the crowds at the Sydney Opera House as she played her cello in a sky full of balloons.

Related

TV Eyeglasses

Charlotte Moorman with TV Cello and TV Eyeglasses

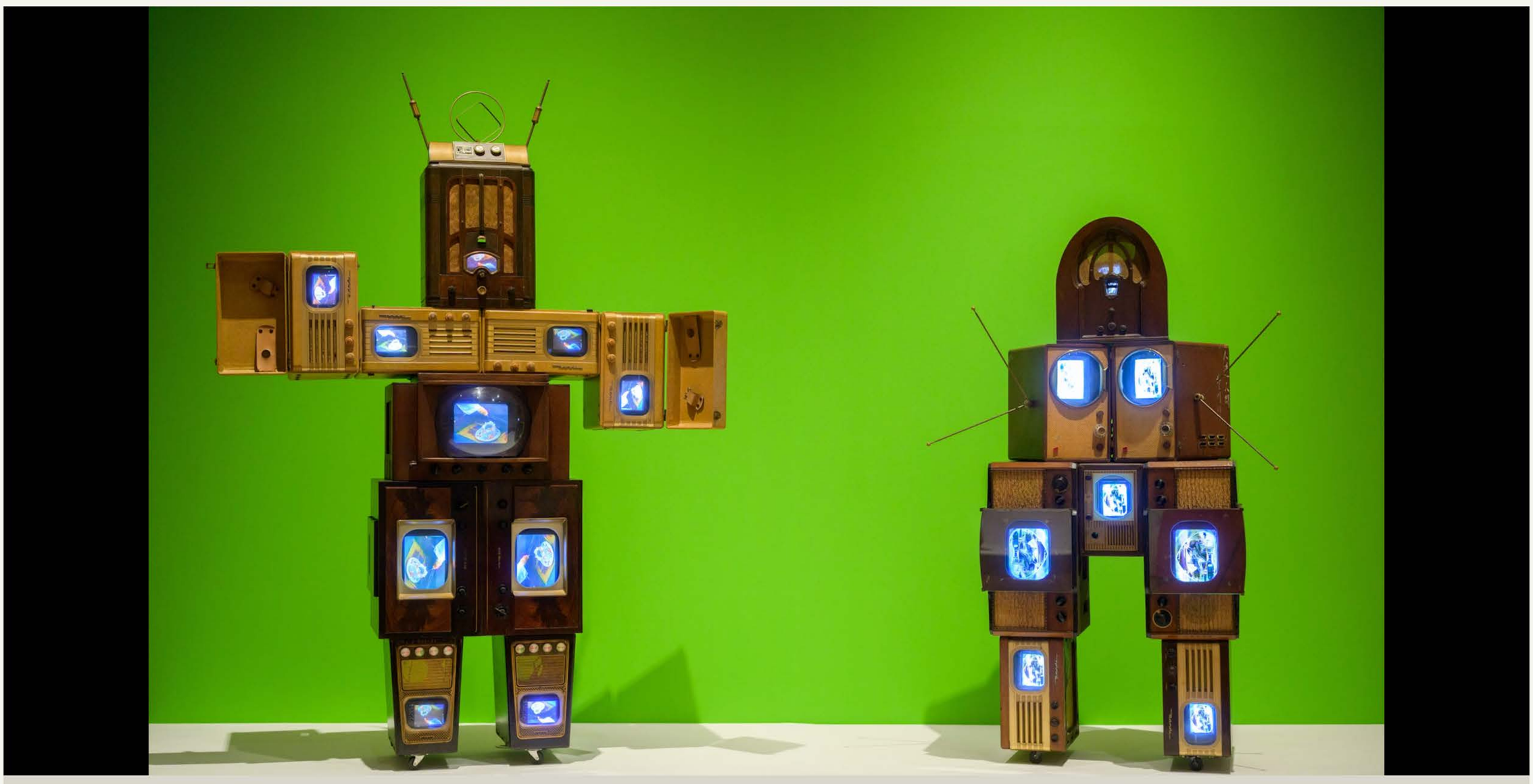
Project 05: Charlotte Moorman and Nam June Paik, 1976

10 Questions with Michael Waite, Graham Hallett, Peter Hardy and Richard Maude

10 Questions with Ken Hakuta

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Family of Robot: Grandfather (left), *Family of Robot: Grandmother* (right)

FAMILY OF ROBOT: GRANDFATHER AND FAMILY OF ROBOT: GRANDMOTHER

Content Type **Artwork**

Artist
Nam June Paik

Dating
1986

Medium
Sculpture with historical and new televisions, radios and cathode ray tubes
Dimensions variable

Credits
Collection of Korean Folk Village

#Asia #Future #Robots #Television

Paik debuted the series *Family of Robot* in 1986 at a solo exhibition in Cincinnati, Ohio. *Grandmother* and *Grandfather* were part of this premiere, together with *Father*, *Mother*, *Aunt*, and *Uncle*. Other sculptures in the 1986 *Family of Robot* mimicked architectural forms, suggesting that telecommunications were gradually becoming a key social structure on par with the built environments where people live and meet.

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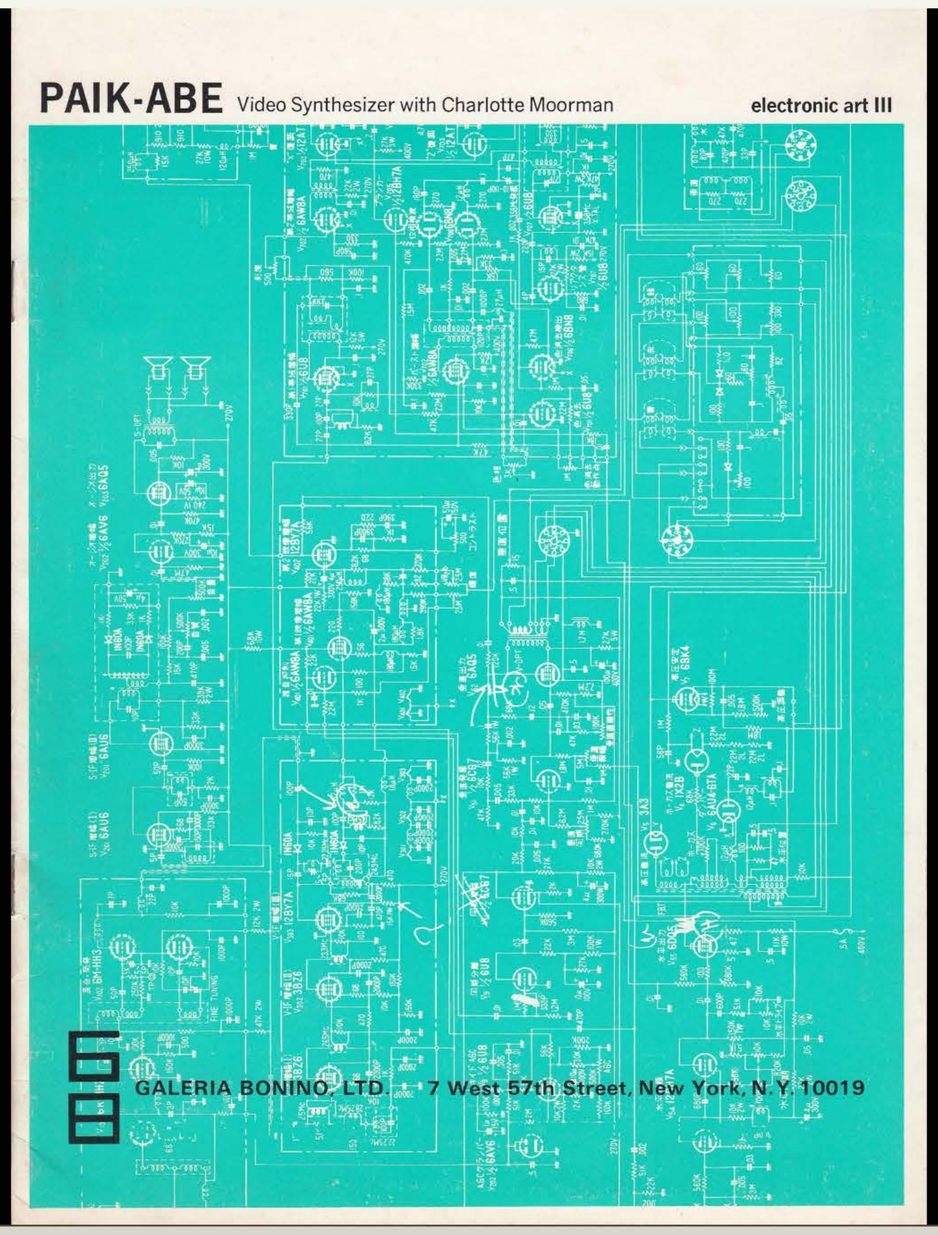
Untitled (Robots with Videotape)

Traversing Micro And Macro Histories: A Companion To Nam June Paik's Timeline On Explore.namjunepaik.sg

Sister

Robot K-456 in "24 Hours"

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PAIK-ABE: ELECTRONIC ART III CATALOGUE

Content Type Archival Materials

Artist
Nam June Paik

Dating
1971

Medium
25.5 x 19 cm

Credits
Collection of Peter Wenzel, Germany

#Charlotte Moorman #Collaboration #John Cage #Music #Shuya Abe

Paik held his solo exhibition *Electronic Art III* at Galeria Bonino in New York. It premiered his and Moorman's performance of *Concerto for TV Cello and Videotape*, and also showcased the *Paik-Abe Video Synthesizer*, allowing viewers to interact with the machine. The exhibition catalogue features an essay by John Cage.

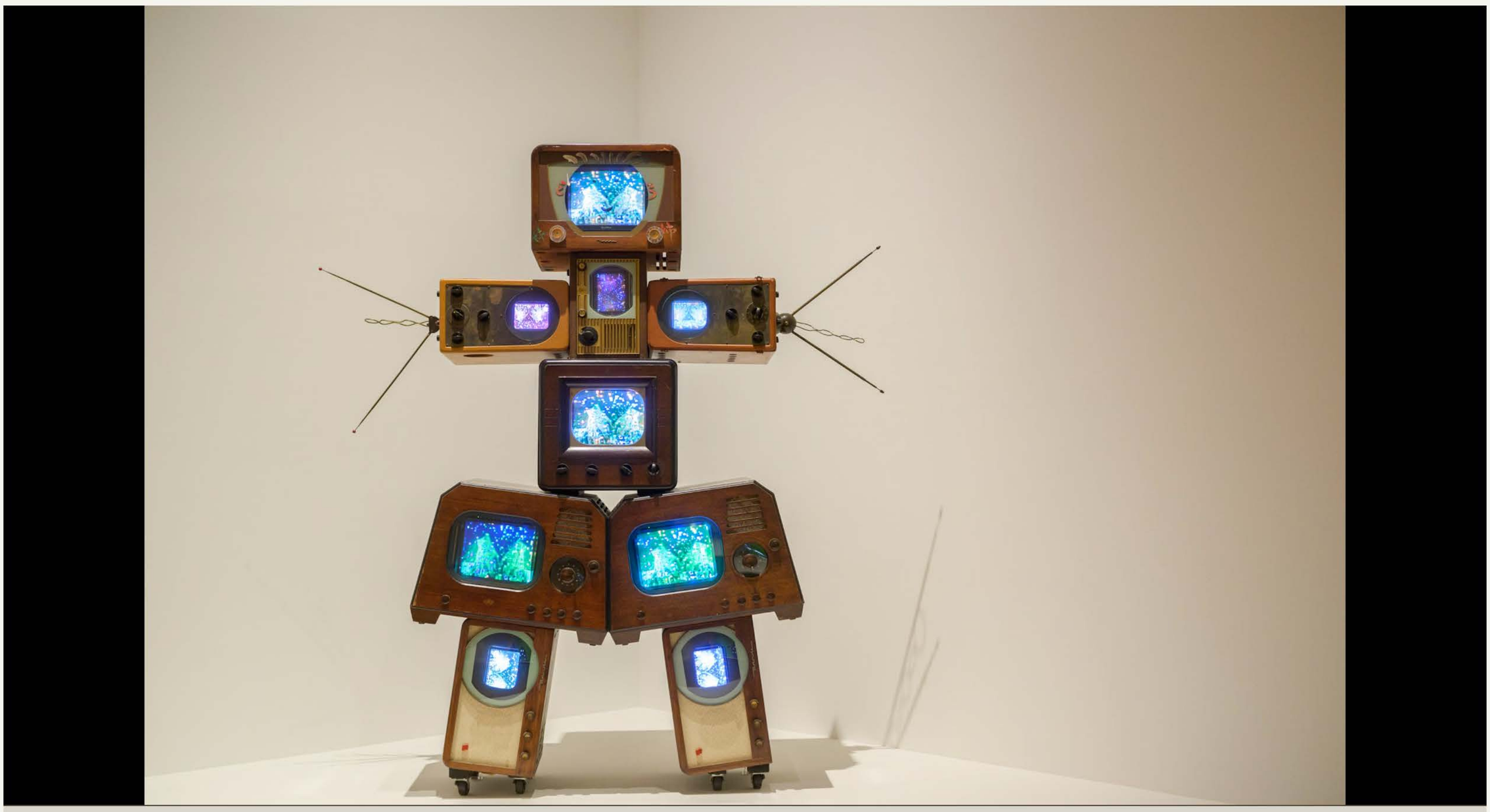
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The Many-Worlds of Nam June Paik: A Collated Chronology

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SISTER

Content Type **Artwork**

Artist
Nam June Paik

Dating
1988

Medium
Nine televisions, video recorder panasonic, and VHS cassette
214 x 122 x 61 cm

Credits
Collection of Pierre Lorinet

#Asia #Future #Robots #Television

Sister **was made two years after *Grandmother* and *Grandfather*, as Paik continued to explore the making of humanlike figures using radio cabinets and TV sets. Each succeeding generation was made with newer models.**

Presented together, *Family of Robot* offers a little history of media hardware from various stages of its evolution in the 20th century. The series also juxtaposes mass media technologies with the traditional family structure, particularly the extended, multi-generational family common in Korean culture.

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Family of Robot: Grandfather and Family of Robot: Grandmother

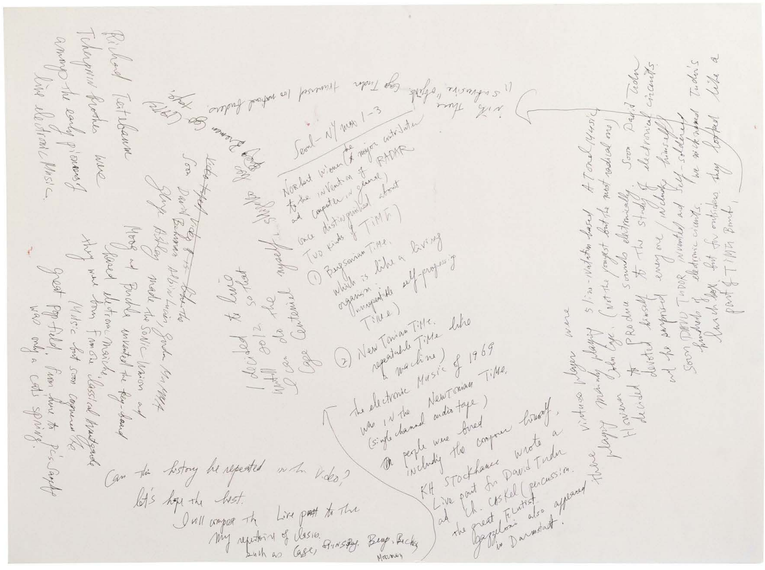
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Robot K-456 in "24 Hours"

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UNTITLED ('SEOUL-NY MAR 1-3')

Content Type Artwork

Artist
Nam June Paik

Dating
1998

Medium
Ink on paper
83 x 63 cm

Credits
Collection of Peter Wenzel, Germany
Image © Thomas Paulus

#Experimental #Fluxus #John Cage #Music

Transcription:

"Norbert Wiener, the major contributor to the invention of RADAR and computer in general, once distinguished about Two kinds of TIME:

1) Bergsonian Time, which is like a living organism: unrepeatable, self-progressing Time

2) Newtonian Time, repeatable Time like a machine

The electronic music of 1969 was in the Newtonian Time (single channel audio tape) people were bored, including the composer himself.
KH Stockhausen wrote a live part for David Tudor and Ch. Caskel (percussion).
The great flutist Gazzeloni also appeared in Darmstadt.

There, virtuoso players were playing mainly playing 5 line-notation based Atonal MUSIC. However John Cage (not the youngest but the most radical one) decided to produce sounds electronically.
Soon David Tudor devoted himself to the study of electronical circuits and he surprised everyone, including himself. Soon DAVID TUDOR invented and self-soldered hundreds of electronic circuits.
We nicknamed Tudor's lunchbox, but for outsiders they looked like a part of TIME Bomb
with these 'subversive' objects Cage Tudor traversed 100 national borders.

Richard Teitelbaum / Tcherepnin brothers were among the early pioneers of live electronic music.

Soon David Behrman, Alvin Lucier, Gordon Mumma, [Robert] Ashley made the SONIC Union and Moog and Buchla invented the key-board based electronic machine. They were born from the classical avantgarde Music but soon conquered the great pop field.
From here to PC's sampling was only a cat's spring.
Can this history be repeated in the video?
let's hope the best.
I will compose the live part to the
my repertoire of classic,
such as Cage, Ginsberg, Beuys, Beck, Moorman.

I decided to live until 2012 so that I can do the Cage Centennial myself.
Shigeko has Bremen Cage (1972) tape."

Nam June Paik, April 1998

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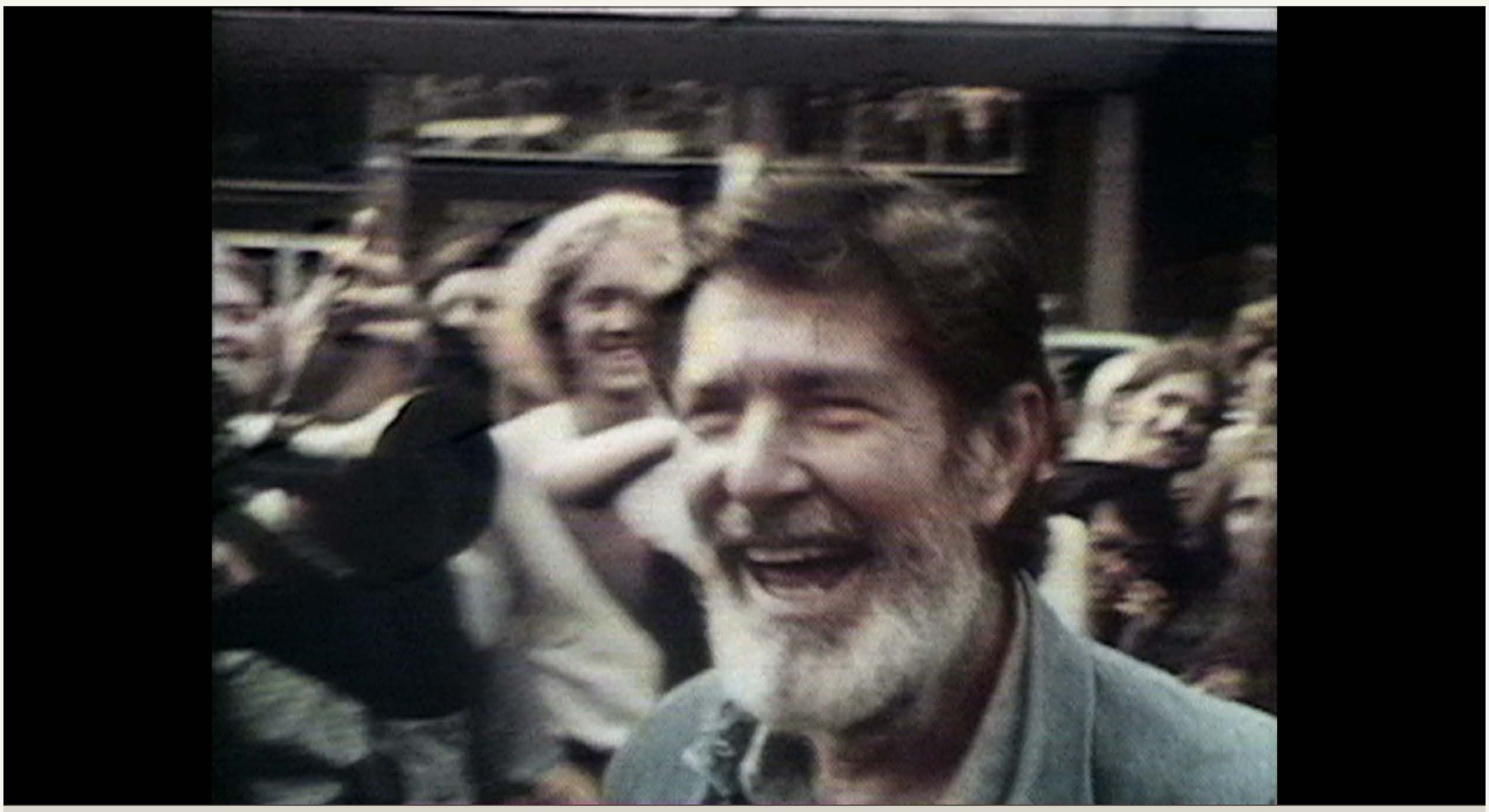
Symphony No. 5

John Cage Robot II

The Many-Worlds of Nam June Paik: A Collated Chronology

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A TRIBUTE TO JOHN CAGE

Content Type **Artwork**

Artist
Nam June Paik

Dating
1973, re-edited 1976

Medium
Video, colour, sound, 29 min 17 sec

Credits
Courtesy of Electronic Arts Intermix (EAI), New York

Produced by the New Television Workshop and the TV Lab at WNET/Thirteen
Host: Russell Connor. Guest: Alvin Lucier
Performers: John Cage, Marianne Amacher, Richard Teitelbaum, Pulsa, Charlotte Moorman, David Behrman, David Tudor
Excerpts of work by Cathy Berberian, Jud Yalkut, Francis Lee, David Rosenboom, Jackie Cassen, Stan VanDerBeek, Alfons Schilling

#Experimental #Interactive #John Cage #Music #Performance

In this multifaceted portrait, Paik creates a collage of Cage's performances and anecdotes, interviews with friends and colleagues, and examples of Paik's participatory music and television works that parallel Cage's strategies and concerns. The methodology and philosophies that inform Cage's radical musical aesthetic—chance, randomness, the democratisation of sounds—are demonstrated as he performs Cage's most famous work *4'33"* in Harvard Square and throws the I Ching to determine performance sites. The video includes footage of *Robot K-456* walking around New York, early performances by Paik with Moorman, and anecdotes from composer Alvin Lucier.

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Coyote III

John Cage Robot II

Merce by Merce by Paik: Part One: Blue Studio: Five Segments

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ROBOT K-456 IN "24 HOURS"

Content Type **Artwork**

Artist
Heinrich Riebesehl

Dating
1965

Medium
Gelatin silver print on paper
23.8 x 30.4 cm

Credits
Collection of Peter Wenzel, Germany
Image © VG Bild-Kunst / Bonn (Germany)
Heinrich Riebesehl

#Collaboration #Experimental #Robots

Rolf Jährling turned his Galerie Parnass at Wuppertal into a stage for happenings and invited six artists—Joseph Beuys, Bazon Brock, Paik, Eckart Rahn, Tomas Schmit and Wolf Vostell—to perform in separate rooms for 24 hours. For his contribution to the event, Paik brought his remote–controlled *Robot K–456*, piloting it around the villa's ground floor as an additional performer: a "non-human action artist."

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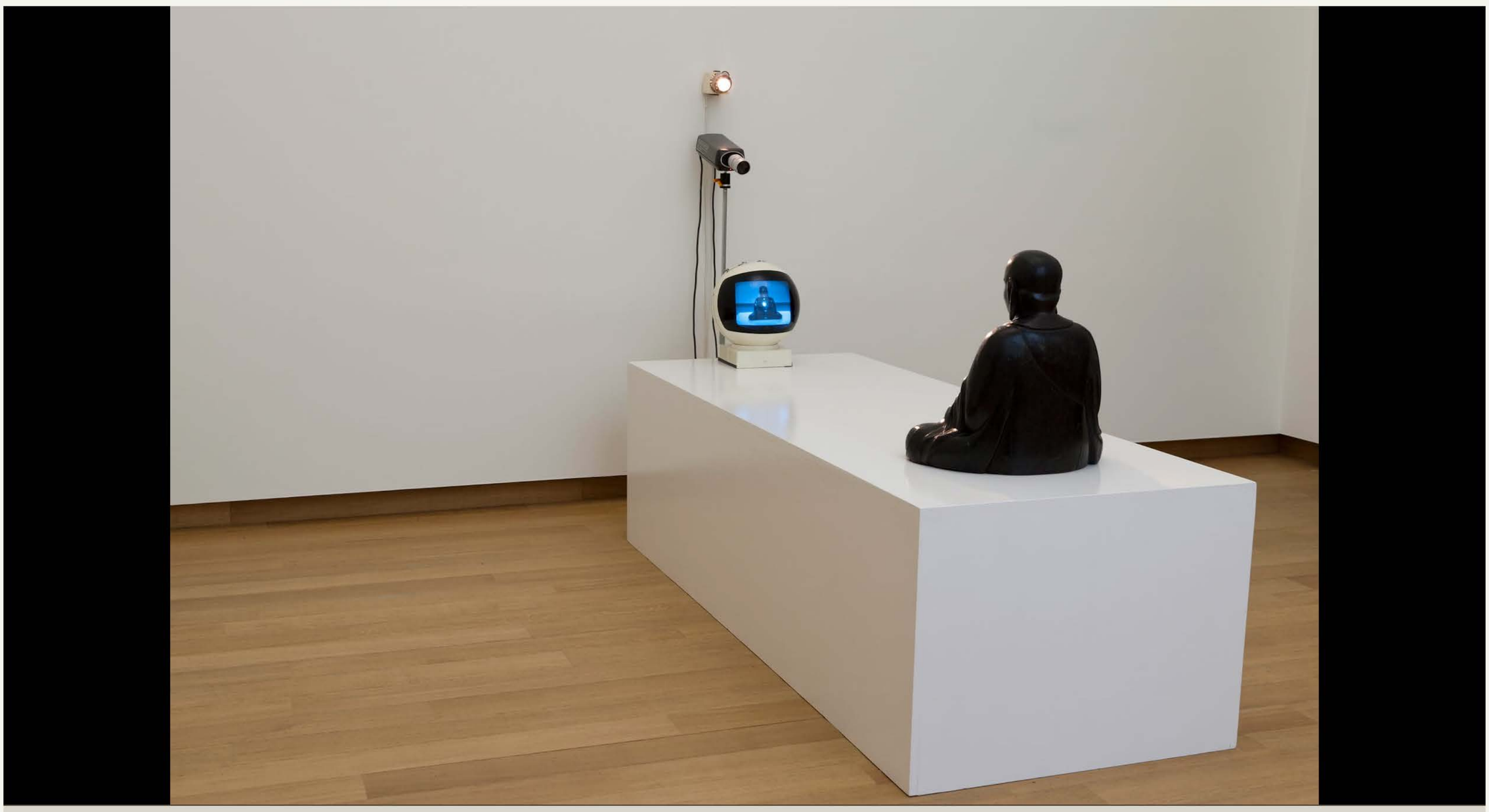
Sister

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Untitled (Robots with Videotape)

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TV BUDDHA

Content Type **Artwork**

Artist
Nam June Paik

Dating
1974

Medium
Closed-circuit video installation with wooden sculpture, monitor and video camera
Video, single channel, 4:3 format, live feed
Dimensions variable

Credits
Collection of Stedelijk Museum Amsterdam
Image © Stedelijk Museum Amsterdam

#Asia #Spirituality #Television

One of Nam June Paik's most iconic works, *TV Buddha* expresses the contrasts and parallels between East and West and between technology and spirituality in a very simple and direct way. A CCTV camera films a Buddha statue, which Paik bought from an antique store. Its static, silent image appears live on a round TV set, inspired by popular sci-fi imagery. Here the Buddha is both the viewer and the viewed image, mirroring our own experience as mass media consumers.

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One Candle (also known as Candle TV)

TV Garden

Nam June Paik in Asia

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VIDEO COMMUNE (BEATLES BEGINNING TO END)

Content Type Artwork

Artist
Nam June Paik, Juf Yalkut

Dating
1970, re-edited 1992

Medium
Film, 16mm, transferred to video, single channel, 4:3 format, colour, sound (stereo, separate audio channel with recordings by the Beatles), 8 min 36 sec

Credits
Courtesy of Electronic Arts Intermix (EAI), New York
Produced by WGBH TV, Boston

#Collaboration #Music #Pop Culture #Television #Video

The live television broadcast of *Video Commune* on 1 August 1970 acted as the public debut of the *Paik-Abe Video Synthesizer*. Originally a four-hour live programme, *Video Commune* was an improvised montage of distorted TV imagery accompanied by The Beatles' back catalogue. Random passers-by were invited into the studio to contribute to the live programme by interacting with the *Video Synthesizer*. This shortened version was a form of documentation of the programme, made by filming a TV screen on 16mm. This version is silent, and viewers are invited to listen to their selected song by The Beatles while watching it.

If you view this work in person at the Gallery, you can select The Beatles song you would like to listen to on the touchscreen nearby.

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ALISON KNOWLES IN NAM JUNE PAIK'S 'SERENADE FOR ALISON'

Content Type **Archival Materials**

Artist
Hans de Boer

Dating
1962, printed later

Medium
Digital print on paper
19.2 x 28.5 cm

Credits
Collection of Peter Wenzel, Germany
Image © Hans de Boer/Nederlands Fotomuseum

#Alison Knowles #Experimental #Fluxus #Music #Performance

The score for *Serenade for Alison* was published in the third issue of *Décollage*, a series of publications created by the German artist Wolf Vostell.Knowles performed Paik's piece at an event titled *Parallel Performances of New Music*, a follow-up to the *Fluxus Internationale Festspiele Neuester Musik* organised by Vostell at the Galerie Monet in Amsterdam on 5 October 1962. Knowles interpreted the score freely and added some personal elements.

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Nam June Paik performing Simple, Fluxus Internationale Festspiele Neuester Musik, Wiesbaden

Leaflet for the Fluxus Internationale Festspiele Neuester Musik

The Many-Worlds of Nam June Paik: A Collated Chronology

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THE SOHO WEEKLY NEWS Thursday, March 11, 1976 15

SOHO ARTS WEEKLY

Great Paik and Little Fishes

INGRID WIEGAND

Nam June Paik began his public career as a musician, continued as a performing artist famous for trashed grand pianos (both burned and hacked to pieces) and currently proceeds in Soho with a triple whammy: video shows at two galleries—Bonino Downtown and Rene Block (both still up)—and a half-hour broadcast *Portrait* of the artist as himself (more or less), repeated on videotape at the Video Documentary Festival at Global Village. As the centerpiece of this tunable feast, Paik and his Venus with Cello—Charlotte Moorman—put on a first-rate performance of Paik's earlier *TV Bra for Living Sculpture*, played in counterpoint to the broadcast of Paik's *Portrait* in not-so-living color on an Advent video projector.

Paik is regularly introduced in such terms as the "Father of Video Art." Whether he is or not (and Paik is probably one of the last to care), no contenders have come up for the title. Beginning by deforming broadcast TV images with magnets in the fifties, Paik continued to "play" with the technology of television, becoming one of the originators of analog video synthesis, together with his friend and colleague, Shuya Abe. As a result, the wide range of synthesizer and colorization effects that make his work are in great part his own, from discovery through design and construction.

But the development of the Paik/Abe synthesizer and its use in his tapes is only one facet of Paik's continuing search for unoccupied, unexplored spaces in the culture, where he can work in terms that are not being used, and are therefore not worn out. And this is very much one of Paik's central aspects—his ability to create works—both on tape and in performance—that flash with the unexpected. At the same time, Paik never hesitates to introduce bits, pieces and whole works into present contexts. The viewer familiar with Paik's work never knows when a burning piano, a Japanese Coca Cola commercial or a Moorman segment will reappear in a new piece.

Yet to suggest that these facets describe Paik's work is, of course, nonsense. Aside from the fact that no artist's work can be meaningfully described, but only experienced, Paik's gifts for using the unfamiliar, his (very serious) playfulness, his willingness to take the risk of bombing out, and his ability to put himself and the viewer on *at the same time*, make his work fortunately inaccessible to conventional aesthetic criticism. What Paik is doing, above all, is breaking new ground for a culture up to its eyebrows in garbage—the accumulation of five hundred years of so many ideas about art that we can no longer see either old or new works with clear eyes. Like other artists working with truly fresh ideas, there is no question that Paik's work is flawed, in the sense that his ideas do not always work throughout an entire piece. However, *unlike* most of his contemporaries, Paik's pieces work *as whole things*: the viewer comes away with a solid sense of having witnessed something worth his while (even if he is not sure of what).

The Paik/Moorman performance, *TV Bra for Living Sculpture*, which was done at the Bonino Gallery last Wednesday evening, was pure Paik. The stage was set with the 4-by-5 foot Advent video projector; a low, black-draped platform on which an obviously much-used cardboard-and-presstype sign identifying the piece shared space with assorted equipment; and a chrome and wood side chair. The Advent projector was showing the end of a Channel 13 concert, sans audio. As the screen switched to the opening shots of a Ruritanian TV drama set in the thirties (sort of an upper-class *The Waltons*, as it turned out), Moorman came out, decorously draped with an over-the-shoulder swatch of black material, and sat down. Paik and an associate lifted the TV bra—two four-inch TV image tubes encased in two eight-inch-long plexiglass boxes, cables dangling—onto the cellist's "celebrated bosoms" (to quote the news release), which were gradually encased in the plastic-fantastic assemblage, decorously, but without coyness.

In fact, Moorman's personal style is as much a part of Paik's work with her as Paik's own ideas, so that if she did not exist, Paik would have had to invent her to do these works. Moorman is the contemporary performance artist *par excellence*, bringing to what we see in our culture as work of questionable value, an authority that asserts the seriousness of the undertaking. Just as Paik's work is eternally justified by such titles as (believe it or not) "the slant-eyed George Washington of the Video Movement," Moorman is always introduced as having been a cellist in very good standing with the American Symphony Orchestra. This is no doubt to assure us that she is a "real musician" who can play "real music," and is not stripping, being immersed in water and committing other such acts because she is not fit for more conventional employment.

The performance proceeded with Moorman's playing of a cello piece while *Growing Up Rich (and Socially Conscious) in the '30s* continued to play, with full audio, on the screens of both the Advent and the TV Bra, with Moorman's left-breast screen periodically breaking the image into a minute synthesized pattern. As the broadcast of the *Portrait* started, Paik swung (more or less) into action, occasionally doing live some of the broadcast material, but on a slightly different schedule, putting the audience and his TV host, Russell Connor, on similar footing. At one point he began to strip (never a minimal act for Paik, as he always dresses in layers) to the waist, as Moorman bowed away with the program continuing on each breast. Suddenly Paik seated himself on Moorman's lap, face to face with her, just as the same image appeared on the three screens. Then, on-screen and off, Moorman and Paik proceeded to do a body/cello passage from a work by John Cage, augmented in the live performance by the *TV Bra* over each of Paik's bare shoulders.

The broadcast works were also shown on the ceiling, on twenty suspended monitors that during the day show Paik's *Anti-Gravity Video*, a two-channel piece. The twenty monitors hang face down in the dark, so that the serious viewer is required to lie down and watch an hour of small fishes (mostly goldfish) swim by. The fish appear to move leisurely from set to set, intermittently transformed by colorization and video synthesis, and intercut with visions of a skywriter looping through the blue. (Rather than an underwater piece, Paik sees this as a sky work in which the fishes are in flight.) The arrangement of monitors and the particular editing which is peculiarly Paik's make it appear as if there were more than two channels (or tape sources). What is also interesting about the piece is that viewing it for five to ten minutes induces a peculiar state of relaxed attention.

The piece at Rene Block is a totally different bag of tricks, and possibly the most beautiful (and therefore accessible) work Paik has ever produced. In the darkened gallery, in an open J-curve of twelve monitors moupted on pedestals, we see twelve stages of a darkening sphere—a sequence familiar to us from the phases of the moon. Technically, what we see are 11 doctored rastefs and a blank, darkened screen. Normally the raster occupies the entire screen, inscribing it with the lines which, when modulated, "draw" our TV image. Paik, however, has created circular rasters where the lines traced vary in length on each monitor, until, in the eleventh, they just brush the screen briefly to draw a sliver of a scythe. Understanding the technology, of course, does not diminsh by a line this silent, perfect, minimal, contemplative work.

In order to achieve this kind of three-whammy show, Paik had a lot of help, but he has also laid himself on the line financially, a situation which is so characteristic of video and performance artists, like Paik, that it is worth attending to. "To do this show," Paik said, "has taken everything I've been able to save for five years, even though Mrs. Bonino and others have helped, and even though most of the equipment is my own. Now, I have to go out and do more concerts. Fortunately, Charlotte and I have a show to do in Australia, where they're going to do a lot of our pieces—the *Bra*, the *Video Bed*, the *Video Cello* and some other works. On our way there, we are going to get off the plane and stay for a while on Guadalcanal, you know, to see what is left thirty years later. And Charlotte will play her cello in the caves, and in the jungle, you know—in what we find there, whatever is left after thirty years—and we will tape her. And then, I will bring the tape back and colorize it and synthesize it and do something with it."

There is no hotel on Guadalcanal. It has been virtually unchanged since the Second World War, except that trans-Pacific flights refuel there. Paik and Moorman have no idea what they will find there, but who knows. Paik will make an interesting tape.

NAM JUNE PAIK ARTICLE BY INGRID WIEGAND, "GREAT PAIK AND LITTLE FISHES," THE SOHO WEEKLY NEWS, 11 MARCH 1976

Content Type **Archival Materials**

Artist
Nam June Paik article by Ingrid Wiegand

Dating
11 Mar 1976

Medium
29.7 x 21 cm

Credits
Collection of Kaldor Public Art Projects Archive
Image courtesy Kaldor Public Art Projects Archive, ID: P05-F01-S01-0024

#Charlotte Moorman #Collaboration

Ingrid Wiegand's press article on Paik discusses his works being exhibited in Soho (New York) galleries Bonino Downtown, Rene Block Gallery and Global Village as well as his upcoming projects, including his trip to Australia and Guadalcanal with Moorman.

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Archival documentation of Charlotte Moorman performances as part of Kaldor Public Art Project Moorman + Paik, 1976

Charlotte Moorman with TV Cello and TV Eyeglasses

Oil Drums, Hommage à Charlotte Moorman

10 Questions with Michael Waite, Graham Hallett, Peter Hardy and Richard Maude

10 Questions with Ken Hakuta

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DOCUMENTA 6 SATELLITE TELECAST

Content Type **Artwork**

Artist
Nam June Paik in collaboration with Charlotte Moorman, Joseph Beuys, Douglas Davis

Dating
1977

Medium
Video, colour, sound, 28 min 58 sec

Credits
Courtesy of Electronic Arts Intermix (EAI), New York
Introductions: Russell Connor and Peter Eden

#Charlotte Moorman #Collaboration #Immersive #Globalisation #Joseph Beuys #Television #Video

Documenta is a large survey exhibition of contemporary art held every five years in Kassel, Germany. In 1977, Documenta 6 featured the first TV programme made by artists to be broadcast via satellite, reaching over twenty-five countries. Paik and Moorman demonstrated their collaborative works for the camera, including *TV Bra*, *TV Cello* and *TV Bed*. Joseph Beuys spoke directly to viewers, elaborating on his utopian theories of art as "social sculpture." From Caracas, Venezuela, Douglas Davis performed a participatory piece in which he addresses the distance between himself and the television audience.

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Bye Bye Kipling

9/23/69 Experiment with David Atwood

Global Groove

Charlotte Moorman with TV Cello and TV Eyeglasses

10 Questions with Sook-Kyung Lee and Rudolf Frieling

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SELF-PORTRAIT

Content Type **Artwork**

Artist
Nam June Paik

Dating
2005

Medium
Cathode-ray tube television casing with 10-inch liquid crystal display monitor, permanent oil marker; video, single channel, 4:3 format, colour, sound
34.93 x 46.36 x 49.53 cm

Credits
Collection of the San Francisco Museum of Modern Art
Purchased with Phyllis C. Wattis Fund for Major Accessions
Image © Estate of Nam June Paik; photo: Katherine Du Tiel

#Asia #Television #Video

Paik continued to paint and draw throughout his career, often over existing materials like newspapers and found objects. Many of his late works are characterised by colourful painted additions. Faces and TV screens were his most common motifs. The two come together here in this sketchy self-portrait, painted on top of a functioning TV screen showing footage of and by the artist. This is one of Paik's very last works. On one side of the cabinet, Paik signed the work with his name in English, Korean and Chinese.

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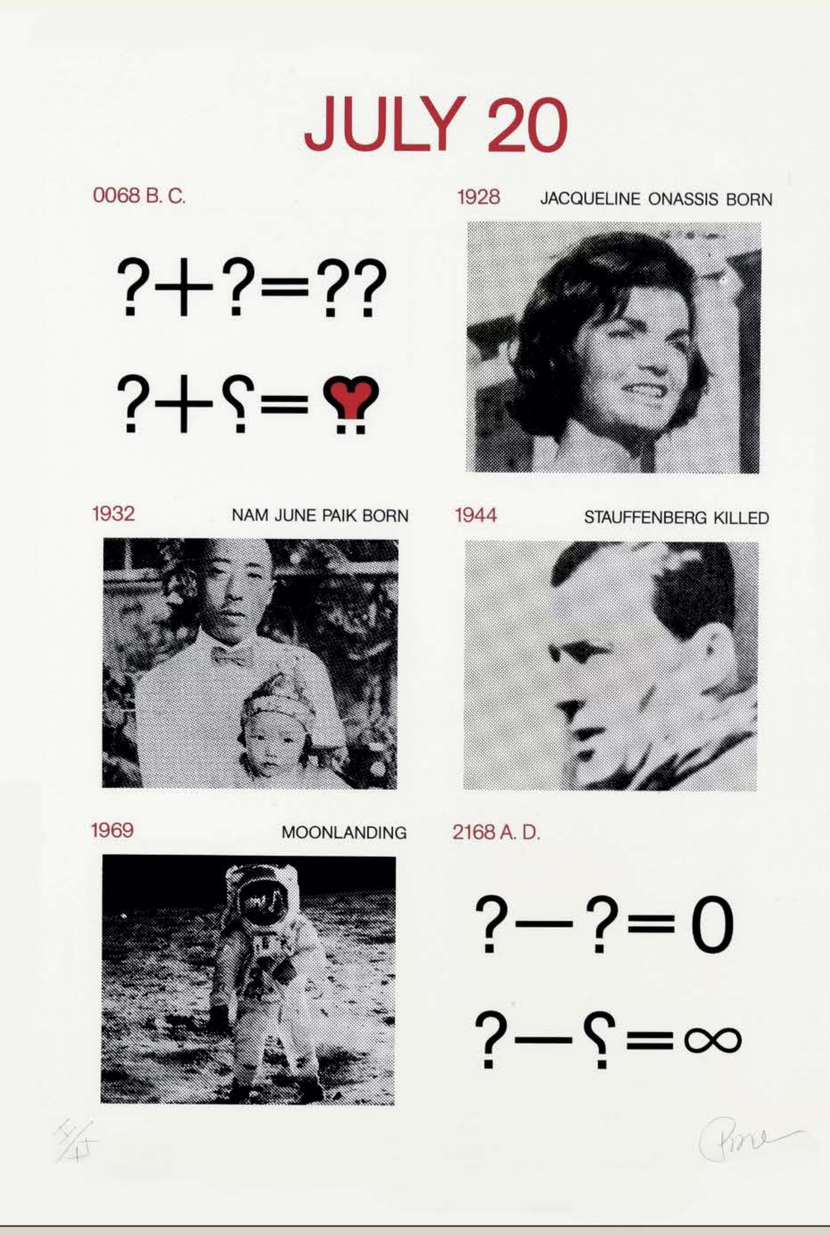
TV Crown

Yellow Peril! C'est moi

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The Many-Worlds of Nam June Paik: A Collated Chronology

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JULY 20

Content Type Artwork

Artist
Nam June Paik

Dating
1985

Medium
Offset lithograph on cardboard
69.8 x 50.2 cm

Credits
Collection of Peter Wenzel, Germany
Image © Thomas Paulus

#Pop Culture #Space

This print celebrates the historical significance of the 20th of July, Paik's birthday. It shows four photographs and four cryptic equations. Moving clockwise, a childhood photo of Paik, dressed in a traditional Korean costume with his father is juxtaposed with former US first lady Jacqueline Kennedy Onassis, who shared the same birthday. Below Jacqueline is Claus von Stauffenberg, the German army officer who attempted to assassinate Hitler on 20 July 1944. In the bottom row is a photo that commemorates Apollo 11's moon landing on 20 July 1969. Four pseudo-mathematical equations, a recurring motif of Paik's works, appear under dates in the far past and far future, suggesting a logical connection between these events across time.

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Untitled (Robots with Videotape)

10 Questions with Edith Decker-Phillips

The Many-Worlds of Nam June Paik: A Collated Chronology

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FOOT SWITCH EXPERIMENT

Content Type **Artwork**

Artist
Nam June Paik

Dating
1963, reconstructed 1995

Medium
Modified cathode-ray tube television and foot switch
36.8 x 42.2 x 42.2 cm

Credits
Collection of the Estate of Nam June Paik

#Experimental #Television

Paik has acknowledged the influence of German painter Karl Otto Götz, a trailblazer of electronic art, who inspired him to experiment with TVs as a visual medium. In this interactive piece, the foot switch turns the cathode-ray tube of the television off and on again, while generating a fading square of light.

Foot Switch Experiment **was first exhibited in a room with 12 or 13 TVs turned into artworks, many of which were interactive, scattered all over the floor. At that time in Germany there were only two TV channels, one of which only aired in the evening. To have a room full of TVs all showing different images and demonstrating different functions provided far more variety and freedom than the average TV experience.**

If you view this work at the Gallery, you can press the foot switch once to activate the work or ask our Gallery hosts nearby for assistance.

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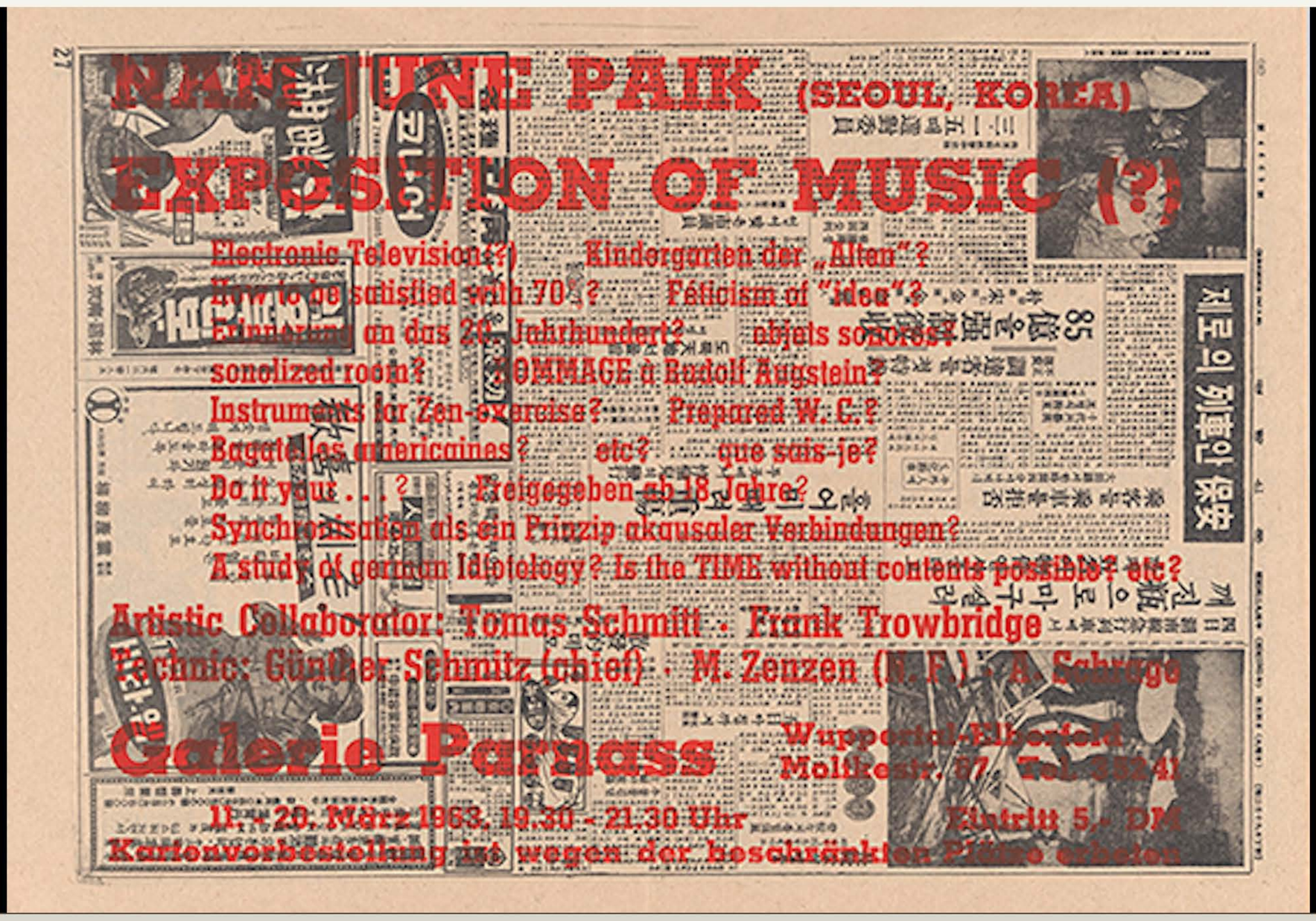
Random Access (Record Shishkebab)

Random Access

Different Frequencies: Between Abstraction and Technology in Southeast Asia

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POSTER FOR EXPOSITION OF MUSIC—ELECTRONIC TELEVISION

Content Type Archival Materials

Artist
Nam June Paik

Dating
1963

Medium
Screenprint on newspaper
25.1 x 35.6 cm

Credits
Gift of the Hakuta family
Collection of the San Francisco Museum of Modern Art
Image © Estate of Nam June Paik; photo: Don Ross

#Fluxus #Music #Television

This unique poster, printed on Korean newspaper sheets, were for Paik's first solo exhibition *Exposition of Music—Electronic Television* at Galerie Parnass in 1963. They show that Paik decided at fairly short notice to add *"Electronic Television"* to the exhibition's full title. While working on the show, he had been keeping his television experiments almost completely secret.

Galerie Parnass in Wuppertal was run by architect Rolf Jährling and his wife Anneliese. It had been an important exhibition space since the 1950s and was the scene of the first public Fluxus event in June 1962, the *Kleines Sommerfest: Après John Cage*, in which Paik also took part.

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Random Access

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TV CHAIR

Content Type **Artwork**

Artist
Nam June Paik

Dating
1968

Medium
Closed circuit television camera, chair, acrylic and black and white cathode-ray tube television
83.8 x 43.2 x 38.1 cm

Credits
Collection of San Francisco Museum of Modern Art
Image © Estate of Nam June Paik; photo: Jon Huffman

#Experimental #Future #Television #Video

Paik predicted that video technologies would become so ingrained in our daily lives that they would blend in with our living environments, taking the form of video furniture and video walls.

TV Chair **plays with this notion by proposing an absurd piece of video furniture which seems to mock people's obsession with their own image. A CCTV camera points down at a chair with a TV under its transparent seat. The screen displays the live video feedback from the camera, but its position makes it very hard to see yourself in the screen without blocking it.**

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TV Crown

Egg Grows

TV Buddha

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TV CROWN

Content Type **Artwork**

Artist
Nam June Paik

Dating
1965/1999 (exhibition copy 2021)

Medium
27-inch manipulated colour television, audio generators, audio amplifier and capacitor/battery
137.2 × 66 × 55.9 cm

Credits
Gift of the Hakuta family
Collection of San Francisco Museum of Modern Art
Image © Estate of Nam June Paik; photo: Katherine Du Tiel

#Experimental #Future #Television

TV Crown was first conceived and created in 1965 using parts from numerous deconstructed television sets. From this, Paik used audio generators to form a unique audio signal. The signal is then transmitted through the amplifier to the cathode ray tube, creating a crown-like pattern on the television screen. Tampering with the audio generators can also alter the appearance of the crown.

TV Crown illustrates how televisions translate the signals they receive into the images the viewer sees on screen. By studying the internal structures of television sets, Paik manipulated them to form mesmerising screen displays that unveil technology's character through interference.

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TV Chair

Zen for TV

Egg Grows

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UNTITLED (TIE DRAWING II)

Content Type **Artwork**

Artist
Nam June Paik

Dating
1961

Medium
Ink on paper
151 x 62 cm

Credits
Collection of Peter Wenzel, Germany
Image © Thomas Paulus

#Asia #Fluxus #Spirituality #Performance

Two founding principles of Zen art are a minimal use of colour and a prudent use of the brush. In most instances, Zen painting is limited to black ink pigments on a white surface, but rather than a lack of colour, its black-on-white format may be understood as a culmination of all colours. Here, absence emphasises presence all the more.

Paik first used his tie as a painting tool during an "action music" scene in Stockhausen and Bauermeister's *Originale* in 1961. He went on to create more such works the following year, during *Fluxus International Festspiele Neuester Musik*. Using his head and tie with ink on a long paper scroll, he produced several works including *Zen for Head*. These gestural "brushstrokes" connect Paik's radical actions to traditional Asian calligraphy and Zen philosophy.

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NAME CARD FOR NAM JUNE PAIK

Content Type **Archival Materials**

Artist
Geroge Maciunas

Dating
1964–1965

Medium
Lithograph on paper
6 x 6 cm

Credits
Collection of Peter Wenzel, Germany

#Experimental #Fluxus #George Maciunas

Maciunas aimed to spread the influence of Fluxus throughout his artistic circle, as evidenced by his bold declaration to "purge the world of bourgeois sickness, 'intellectual,' professional & commercialized culture" in his 1963 Fluxus Manifesto. Using his background in graphic design, Maciunas created a wealth of newsletters and mailings, distributing them to Fluxus artists and potential clients. He also designed a series of name cards for the Fluxus artists, each card bearing a unique graphic of the artist's name using various fonts.

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Nam June Paik

Nam June Paik performing Simple, Fluxus Internationale Festspiele Neuester Musik, Wiesbaden

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NAM JUNE PAIK PERFORMING SIMPLE, FLUXUS INTERNATIONALE FESTSPIELE NEUESTER MUSIK, WIESBADEN

Content Type **Archival Materials**

Artist
Hartmut Rekort

Dating
1962

Medium
Gelatin silver print on paper
23.2 x 17.8 cm

Credits
Collection of Peter Wenzel, Germany
Image © Hartmut Rekort

#Fluxus #Music #Performance

Simple **was a section of Karlheinz Stockhausen's theatrical composition *Originale*, which Paik first performed in 1961 at the Theater am Dom in Cologne. *Simple* featured Paik pouring flour and water over his own head as Stockhausen's *Kontakte* was played. Later, Paik also performed *Simple* as a self-contained solo performance, isolated from *Originale. Simple* was considered Paik's own work rather than Stockhausen's, which meant he was allowed to perform it at Fluxus events.**

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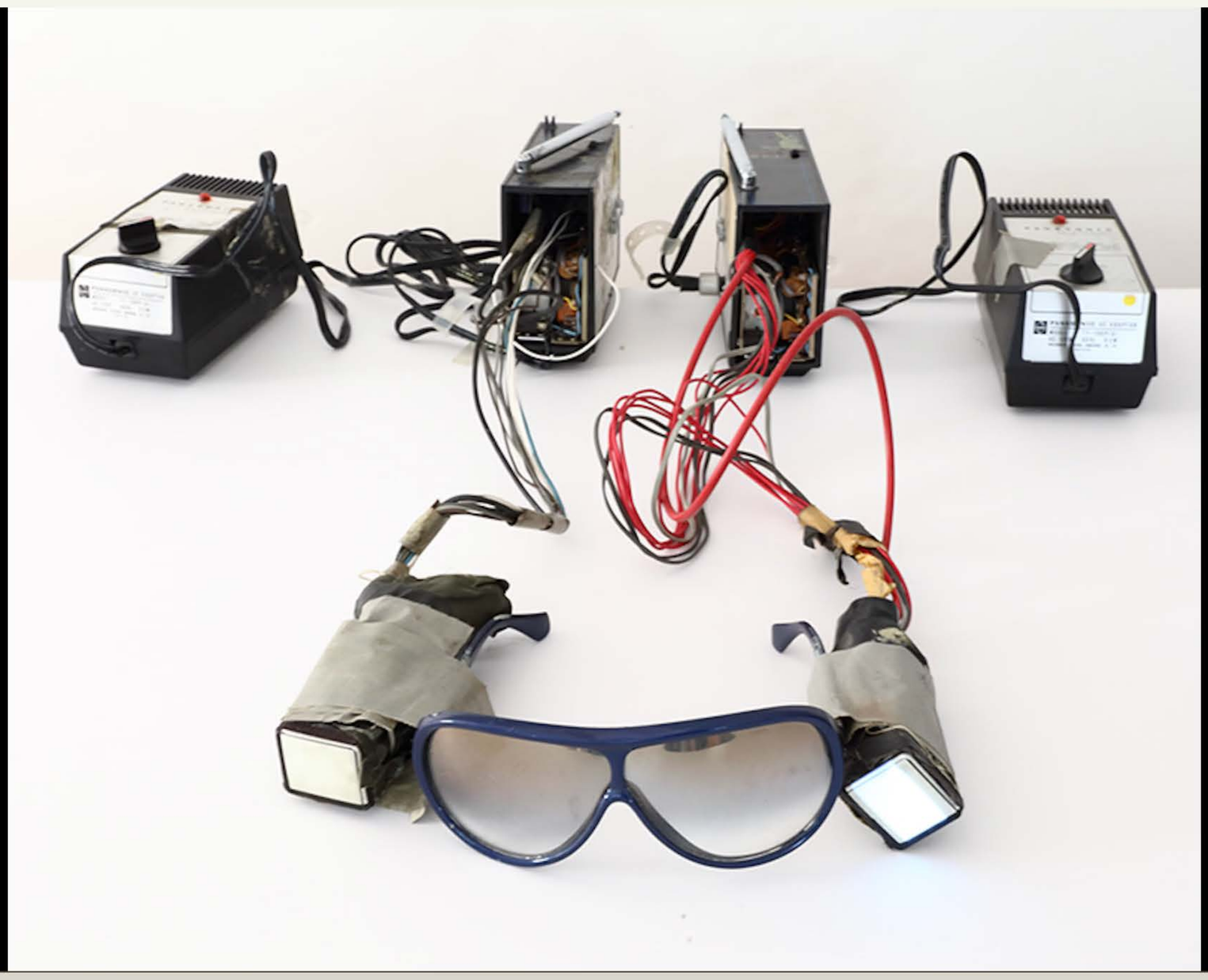
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TV EYEGLASSES

Content Type **Artwork**

Artist
Nam June Paik

Dating
1971

Medium
Two miniature cathode-ray tubes, sunglasses, adhesive tape, two miniature cathode-ray tube television casings and electronics, two power adapters and cables
61 x 61 x 10.1 cm

Credits
Collection of the Estate of Nam June Paik

#Collaboration #Charlotte Moorman #Experimental #Music #Performance #Television

These modified goggles were designed for Moorman to wear, usually while playing *TV Cello*. They debuted during a performance of *Concerto for TV Cello and Videotape* at the Galeria Bonino in New York, during the 1971 exhibition *Paik-Abe Video Synthesizer with Charlotte Moorman: Electronic Art III*. They usually displayed the same images as the *TV Cello*.

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RANDOM ACCESS (RECORD SHISHKEBAB)

Content Type **Artwork**

Artist
Nam June Paik

Dating
1963, reconstructed 1979

Medium
Record player with extended axis, various records and movable pickup arm
110 x 40 x 30 cm

Credits
Collection of Arter, Istanbul
Image © Arter, Istanbul

#Experimental #Interactive #Music

In the basement of Paik's 1963 exhibition, *Exposition of Music—Electronic Television* were a number of interactive works based on audio playing devices, including two *Record Shishkebabs*. These were record players mounted on old radios, their axis extended upwards to hold a number of randomly selected records. Another pole with more records spun around thanks to a rubber band attached to the first. In the original works, visitors could create an ever-changing mix of sounds using a moveable arm connected to the device via an extension cord. The two original *Record Shishkebabs* have been lost; this is a replica created for a 1980 exhibition.

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OIL DRUMS, HOMMAGE À CHARLOTTE MOORMAN

Content Type **Artwork**

Artist
Nam June Paik

Dating
1964–1991

Medium
Three cathode-ray tube televisions, two blue metal barrels, wood and modulator; video, 4:3 format, colour, sound
260 x 80 x 80 cm

Credits
Collection of Lehmbruck Museum, Duisburg
Image © Estate of Nam June Paik; photo: Jürgen Diemer

#Collaboration #Charlotte Moorman #Music #Performance #Television

These two metal barrels were used during performances of *Variations on a Theme by Saint-Saens*. This was a score by Paik that Moorman performed by playing the opening measures of Camille Saint-Saëns's famous 1886 composition *The Swan* on a cello. She then suddenly stopped, climbed a ladder and submerged herself in the top drum, which was filled with water. After the dip, Moorman climbed back down and finished playing the sentimental tune while dripping wet. Paik made this work as a memorial to Moorman following her untimely death in 1991.

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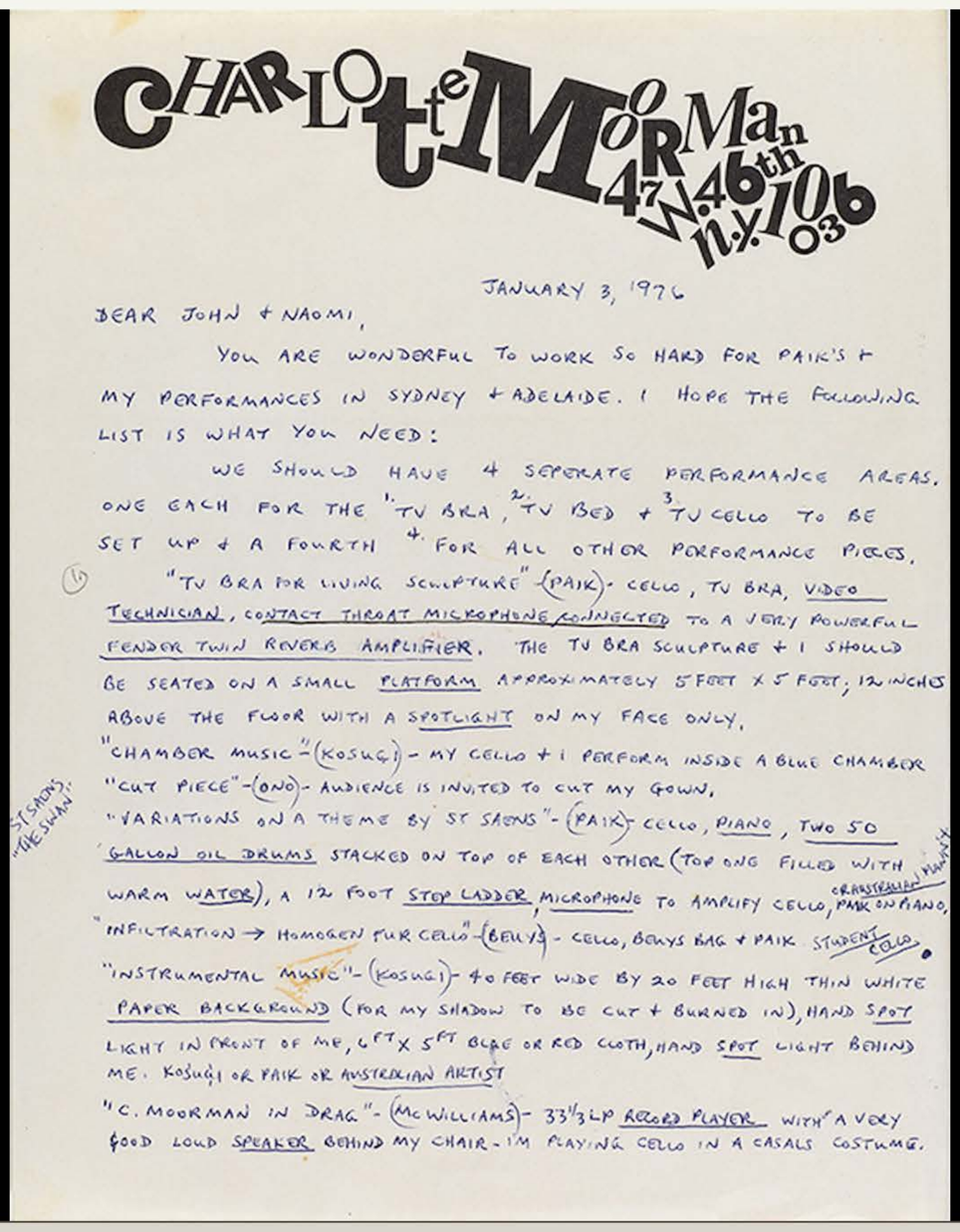
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TV Eyeglasses

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CHARLOTTE MOORMAN
47 W. 46th
N.Y. 10036

JANUARY 3, 1976

DEAR JOHN + NAOMI,

YOU ARE WONDERFUL TO WORK SO HARD FOR PAIK'S + MY PERFORMANCES IN SYDNEY + ADELAIDE. I HOPE THE FOLLOWING LIST IS WHAT YOU NEED:

WE SHOULD HAVE 4 SEPERATE PERFORMANCE AREAS, ONE EACH FOR THE 1. TV BRA, 2. TV BED + 3. TV CELLO TO BE SET UP + A FOURTH 4. FOR ALL OTHER PERFORMANCE PIECES,

"TV BRA FOR LIVING SCULPTURE" (PAIK) - CELLO, TV BRA, VIDEO TECHNICIAN, CONTACT THROAT MICROPHONE CONNECTED TO A VERY POWERFUL FENDER TWIN REVERB AMPLIFIER. THE TV BRA SCULPTURE + I SHOULD BE SEATED ON A SMALL PLATFORM APPROXIMATELY 5 FEET X 5 FEET, 12 INCHES ABOVE THE FLOOR WITH A SPOTLIGHT ON MY FACE ONLY,

"CHAMBER MUSIC" (KOSUGI) - MY CELLO + I PERFORM INSIDE A BLUE CHAMBER

"CUT PIECE" (ONO) - AUDIENCE IS INVITED TO CUT MY GOWN,

"VARIATIONS ON A THEME BY ST SAENS" (PAIK) - CELLO, PIANO, TWO 50 GALLON OIL DRUMS STACKED ON TOP OF EACH OTHER (TOP ONE FILLED WITH WARM WATER), A 12 FOOT STEP LADDER, MICROPHONE TO AMPLIFY CELLO, (AUSTRALIAN PIANIST) PAIK ON PIANO,

"INFILTRATION → HOMOGEN FUR CELLO" (BEUYS) - CELLO, BEUYS BAG + PAIK STUDENT CELLO.

"INSTRUMENTAL MUSIC" (KOSUGI) - 40 FEET WIDE BY 20 FEET HIGH THIN WHITE PAPER BACKGROUND (FOR MY SHADOW TO BE CUT + BURNED IN), HAND SPOT LIGHT IN FRONT OF ME, 6FT X 5FT BLUE OR RED CLOTH, HAND SPOT LIGHT BEHIND ME. KOSUGI OR PAIK OR AUSTRALIAN ARTIST

"C. MOORMAN IN DRAG" (MCWILLIAMS) - 33 1/3 LP RECORD PLAYER WITH A VERY GOOD LOUD SPEAKER BEHIND MY CHAIR - I'M PLAYING CELLO IN A CASALS COSTUME.

ST SAENS "THE SWAN"

PROJECT 05: CHARLOTTE MOORMAN AND NAM JUNE PAIK, 1976

Content Type **Archival Materials**

Artist
Charlotte Moorman

Dating
1976

Medium
29.7 x 21 cm

Credits
Image courtesy of Kaldor Public Art Projects Archive, ID: P05-F01-S01-0017 Charles Deering McCormick Library of Special Collections, Northwestern University Libraries

#Collaboration #Charlotte Moorman #Performance

On 3 January 1976, Moorman wrote a letter to John and Naomi Kaldor on her personal letterhead, expanding on the details and logistics for her and Paik's Australian performances.

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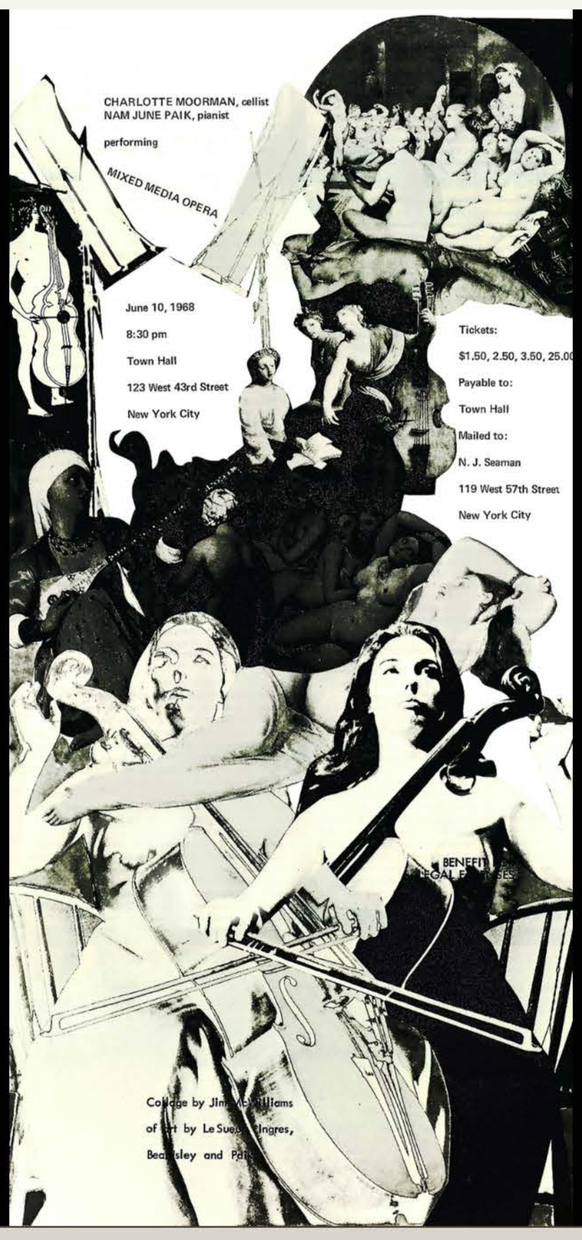
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TV Eyeglasses

Charlotte Moorman with TV Cello and TV Eyeglasses

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FLYER FOR MIXED MEDIA OPERA BY CHARLOTTE MOORMAN AND NAM JUNE PAIK, 10 JUNE 1968

Content Type: Archival Materials

Artist
Jim McWilliams

Dating
1968

Medium
Offset print on paper
43 x 21.4 cm

Credits
Collection of Peter Wenzel, Germany
Image © Thomas Paulus

#Collaboration #Charlotte Moorman #Experimental #Music #Performance

Following Paik and Moorman's Moorman's performance of *Opera Sextronique* in 1967, Moorman was arrested and charged for "indecent exposure." Journalists voiced support for Moorman and disapproved of the New York Police's response to the situation.

The following year, Paik and Moorman held their *Mixed Media Opera* at New York's Town Hall to cover their legal expenses. The front of the flyer features a collage by Jim McWilliams which brings together photographs and works by Eustache Le Sueur, Jean-Auguste-Dominique Ingres, Aubrey Beardsley and Paik. The back of the flyer displays a collage of press clippings written in response to Moorman's arrest and trial.

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TV Eyeglasses

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COYOTE III

Content Type Artwork

Artist
Joseph Beuys and Nam June Paik

Dating
1984

Medium
Video, single channel, 4:3 format, colour, sound, 1 hr 2 min 10 sec

Credits
Courtesy of Medienarchiv Joseph Beuys, ZKM | Center for Art and Media Karlsruhe
Image © Joseph Beuys/BILD-KUNST, Bonn—SACK, Seoul, 2021
Documentation of performance at the Seibu Museum of Art, Sogetsu Hall, Tokyo, 2 June 1984

#Asia #Collaboration #Joseph Beuys #Music #Performance

Coyote III **was Paik's and Beuys' last collaborative performance. It was held in Tokyo, where their solo exhibitions were happening at the same time. While traveling to Tokyo together they came up with the idea for a joint performance. It featured two grand pianos on stage: while Beuys scribbled on a blackboard and howled like a coyote, an important animal in his personal mythology, Paik played the "Moonlight Sonata" and other songs related to the moon from Korea and Japan. He believed the moon was another shared motif in their work.**

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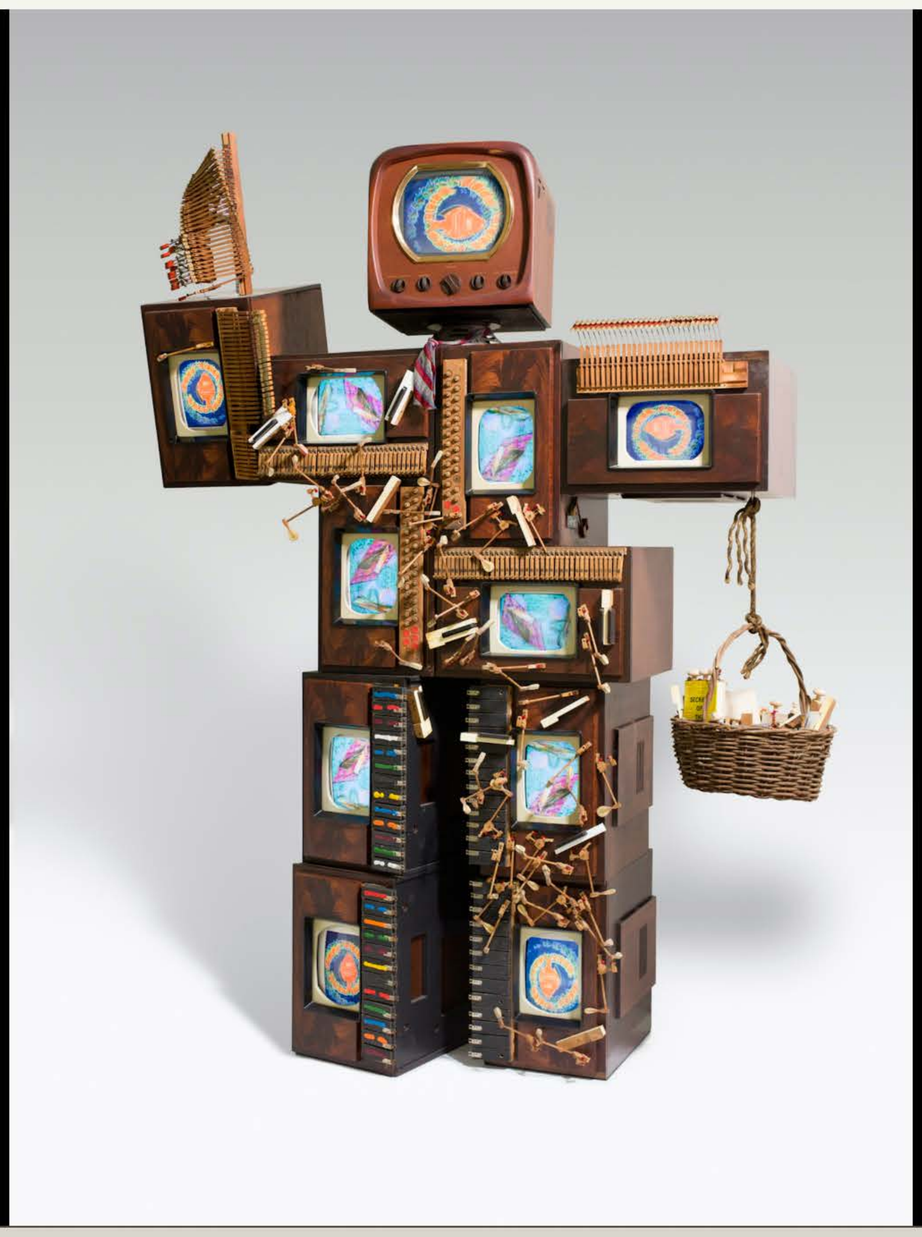
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JOHN CAGE ROBOT II

Content Type Artwork

Artist
Nam June Paik

Dating
1995

Medium
Vintage wood television cabinets, color television receivers, DVD players, multi-channel video, piano keys, piano hammers, piano wire, acrylic paint, basket, books, wood mushrooms and chessmen
274.3 x 203.2 x 78.7 cm

Credits
Collection of Crystal Bridges Museum of American Art, Bentonville, Arkansas
Image courtesy of Crystal Bridges Museum of American Art, Bentonville, Arkansas

#John Cage #Music #Robots #Spirituality #Television

John Cage Robot II **drew inspiration from Cage's *4'33"*, a revolutionary composition comprising three movements of silence. Adorned with piano hammers and piano keys, the robot figure by Paik recalls this exceptional performance that did not involve the playing of any keys, leaving the audience to experience instead a deafening silence. Paik's sculpture reflects Cage's belief that silence or ambient sounds play as important a role as melody in a piece of music.**

Other references to Cage can be observed through the objects placed within the basket the robot holds. The chess figures likely represent Cage's 1944 composition *Chess Pieces*, while the mushrooms allude to Cage's background in naturalism. The books represent the artists' shared interest in Zen, and the CDs are Cage's *16 Dances* and *In a Landscape*. A cut tie around the robot's neck refers back to Paik's 1960 performance of *Etude for Piano Forte,* in which Cage became an unwitting participant.

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Untitled (Robots with Videotape)

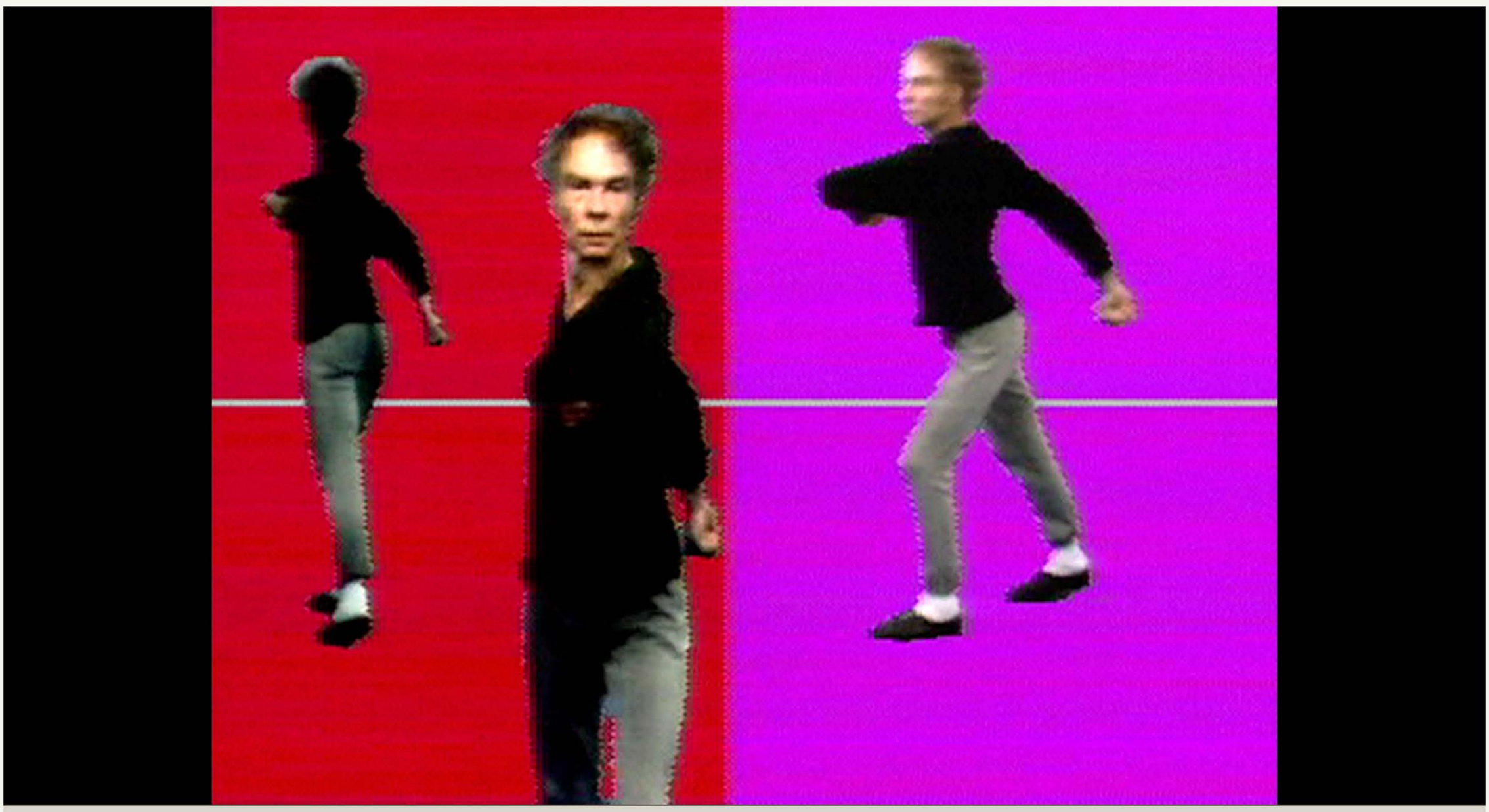
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MERCE BY MERCE BY PAIK: PART ONE: BLUE STUDIO: FIVE SEGMENTS

Content Type **Artwork**

Artist
Charles Atlas, Merce Cunningham and Nam June Paik

Dating
1975–1976

Medium
Video, single channel, 4:3 format, colour, sound, 15 min 38 sec

Credits
Courtesy of Electronic Arts Intermix (EAI), New York

#Collaboration #Culture #Future #Performance #Pop Culture #Television

Merce by Merce by Paik is a two-part tribute to groundbreaking choreographer Merce Cunningham. *Blue Studio: Five Segments* is based on a choreography devised by Cunningham specifically for the video camera and manipulated by artist Charles Atlas, who was then filmmaker-in-residence with the Cunningham Dance Company. Cunningham is multiplied here, overlaid and transported from the studio to a series of unexpected landscapes. His gestural dance is accompanied by a fragmented audio collage that includes the voices of John Cage and artist Jasper Johns.

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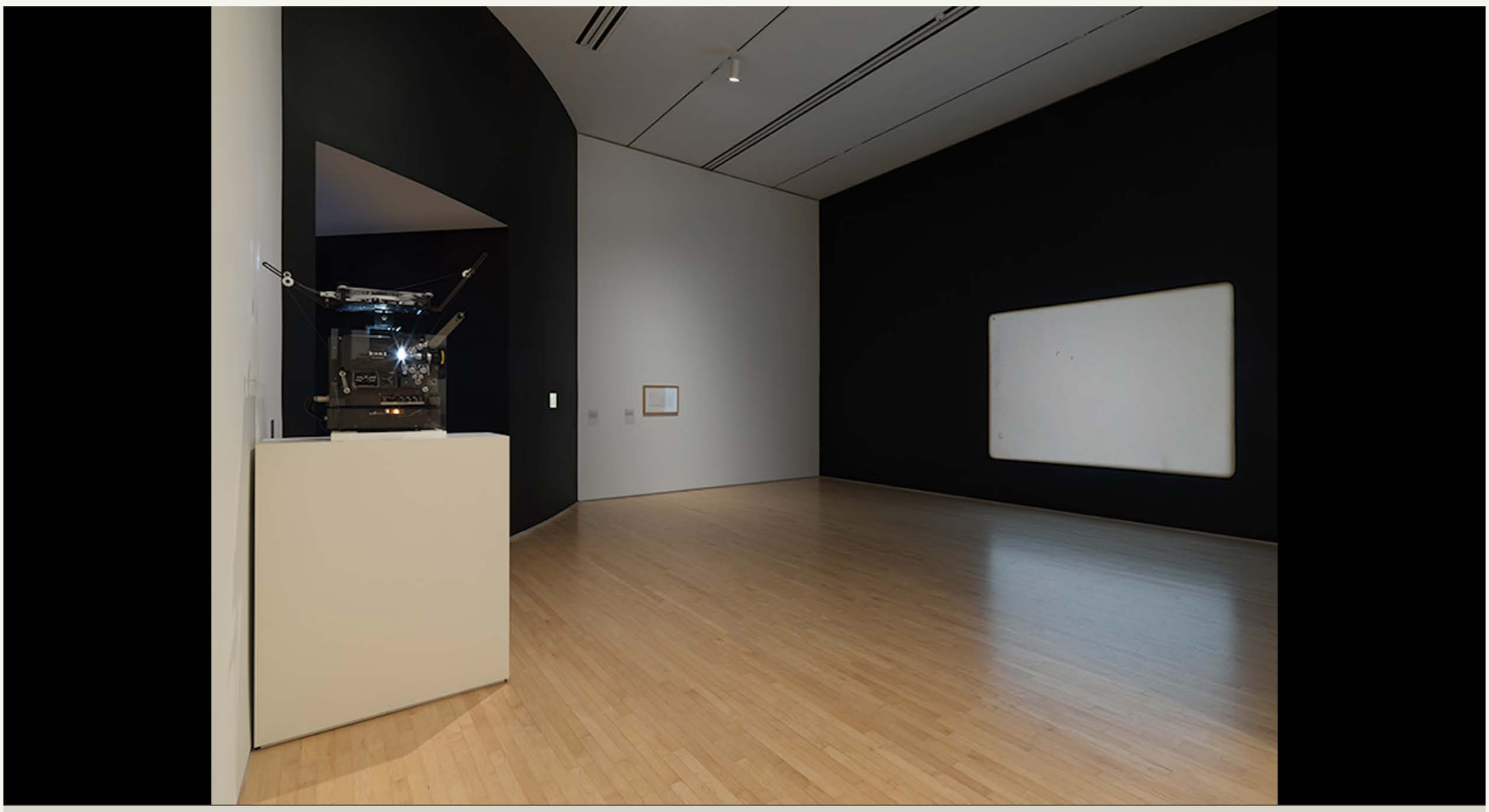
Global Groove

Hand and Face

Sistine Chapel

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ZEN FOR FILM

Content Type **Artwork**

Artist
Nam June Paik

Dating
1964

Medium
Film, 16mm, 4:3 format, black and white (blank), 8 min

Credits
Collection of the Estate of Nam June Paik
Image © Estate of Nam June Paik; courtesy of the San Francisco Museum of Modern Art, gift of the Hakuta family; photo: Katherine Du Tiel

#Interactive #Spirituality #Video

Zen for Film is not an endless loop: in its original form, it lasts 20 minutes. This shorter version was created for inclusion in an anthology titled *Fluxfilm*. By suggesting his audience watch the blank film the same way they would a traditional film, Paik wanted viewers to become aware of the physical aspects of the projection: dust and scratches on the film itself, the projector, the screen, even one's self and other viewers. When shown in 1965 as part of the *New Cinema Festival I* in New York, Paik stood in front of the projection, casting and watching his own shadow.

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Untitled (Tie Drawing II)

One Candle (Candle Projection)

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ONE CANDLE (CANDLE PROJECTION)

Content Type **Artwork**

Artist
Nam June Paik

Dating
1989

Medium
Close circuit television camera, tripod, candle on custom stand and four to six colour video projectors including modified CRT projectors
Dimensions variable

Credits
Collection of the Museum für Moderne Kunst, Frankfurt am Main

#Interactive #Spirituality #Video

In *One Candle (Candle Projection)*, a CCTV camera is pointed at a single flickering flame. The image is repeated multiple times on the walls by video projectors. Like *One Candle (Candle TV)* in the first gallery of this exhibition, this work presents the electronic image as a light source, but also reflects on the precarious nature of existence.

Some of the projections are separated into red, green and blue light. These are the basic components of the video image, emphasising that video is an illusory form of representation.

At the same time the air flow generated by visitors' movements alters the shape of the flame. The live candle demonstrates, in real time, the Buddhist belief that all things are interconnected and in a continual process of change. Bringing together technology and the principles of Zen Buddhism, this meditative work embodies some of Paik's deepest concerns.

Related

TV Buddha

Zen for Film

Sistine Chapel

One Candle (also known as Candle TV)

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EGG GROWS

Content Type Artwork

Artist
Nam June Paik

Dating
1984–1989

Medium
Eight video monitors, video camera and egg
91.44 x 274.32 x 548.64 cm

Credits
Gift of Elaine McKeon, Byron R. Meyer, Madeleine Haas Russell, and Mr. and Mrs. Robert A. Swanson Collection of San Francisco Museum of Modern Art
Image © Estate of Nam June Paik; photo: Katherine Du Tiel

#Television #Video

Egg Grows **studies the concept of the real and the represented as expressed through the live feed created in this video work. A surveillance camera videos the real egg before it and transmits the image to a succession of eight monitors increasing in size. The resulting playful illusion of an egg enlarging and expanding demonstrates the video's ability to amplify its subject and invites viewers to reflect on technology's influence on human experience.**

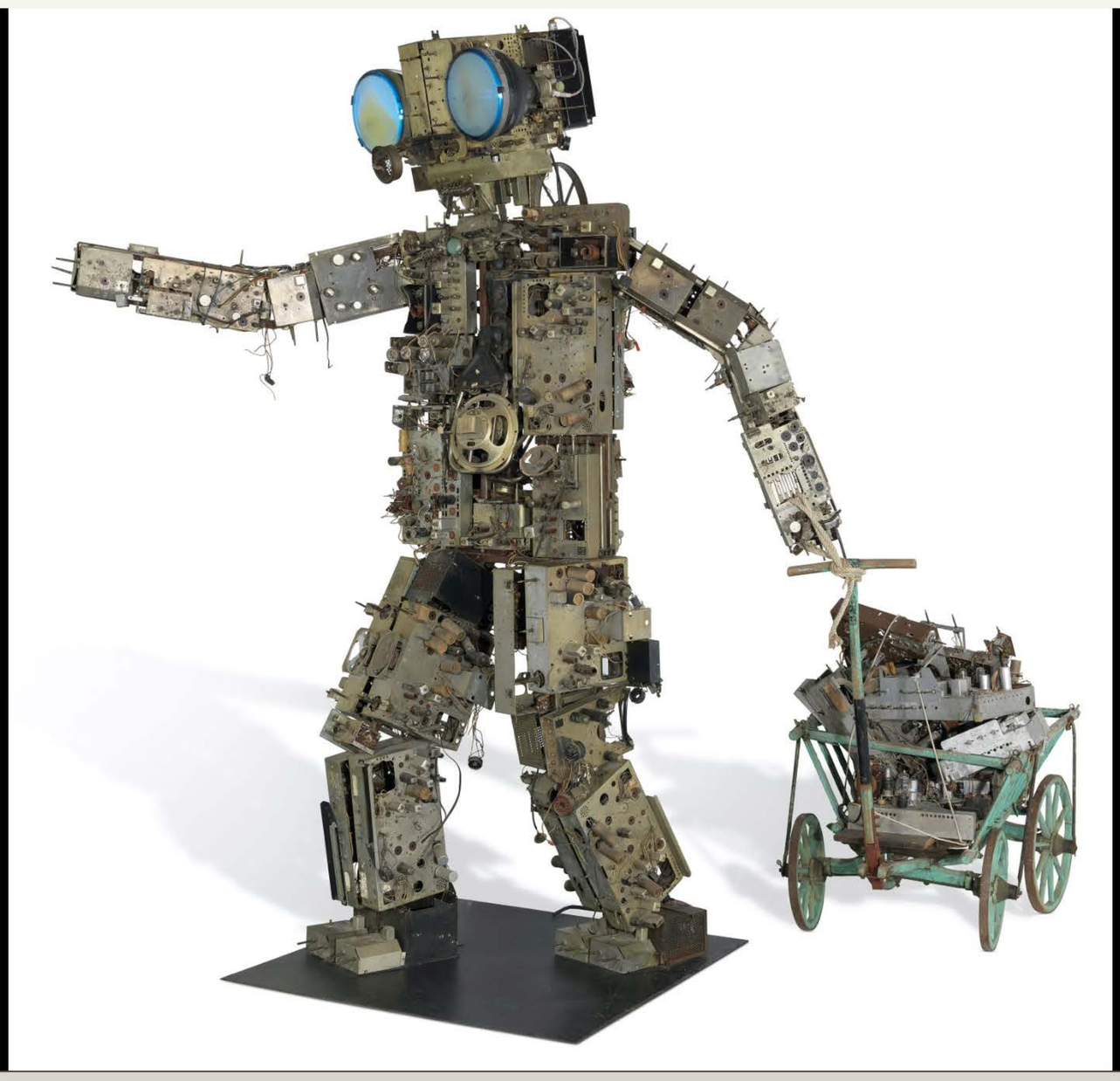
Related

TV Chair

The Many-Worlds of Nam June Paik: A Collated Chronology

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ANONYMOUS CRIMEAN TATAR WHO SAVED LIFE OF JOSEPH BEUYS—NOT YET THANKED BY GERMAN FOLKS

Content Type Artwork

Artist
Nam June Paik

Dating
1993

Medium
Found electrical parts, metal, headlights, rope and wooden cart
85 x 80 x 70 cm (head), 250 x 95 x 130 cm (torso), 127 x 123 x 181 cm (legs), 150 x 100 x 130 cm (cart)

Credits
Collection of John Chia and Cheryl Loh
Image © 2019 Christie's Images Limited

#Joseph Beuys #Robots

Anonymous Crimean Tatar who saved Life of Joseph Beuys—Not yet thanked by German Folks was first presented at Paik's exhibition *Electronic Super Highway 'Venice → Ulan Bator,'* held in the German Pavilion at the 1993 Venice Biennale. The robot-like sculpture has a body composed of first-generation electrical equipment and a defunct Sankyo motorbike, with its face illuminated by the glow of two circular lights. This work was originally displayed outdoors, set amongst the trees surrounding the German Pavilion.

The title refers to Paik's friend and regular collaborator, German artist Joseph Beuys. During World War II, Beuys was stationed in the Crimea as part of a combat bomber unit. While on service, his plane crashed on the Crimean Front. Beuys claimed that he was saved by nomadic Tatar tribesmen, who swaddled him in layers of fat and felt to keep him warm. Although the story was not proven to be true it remained central to Beuys' personal mythology and was a source of inspiration throughout his artistic career.

Paik and Beuys maintained a strong working and personal friendship throughout their careers. They shared numerous interests and experiences, including their fascination with similar motifs such as the moon, rabbits and shamanistic symbols, the division of their respective home countries due to the Cold War and their aspiration to bring together the East and the West, man and nature, and the scientific and the spiritual in their work.

Related

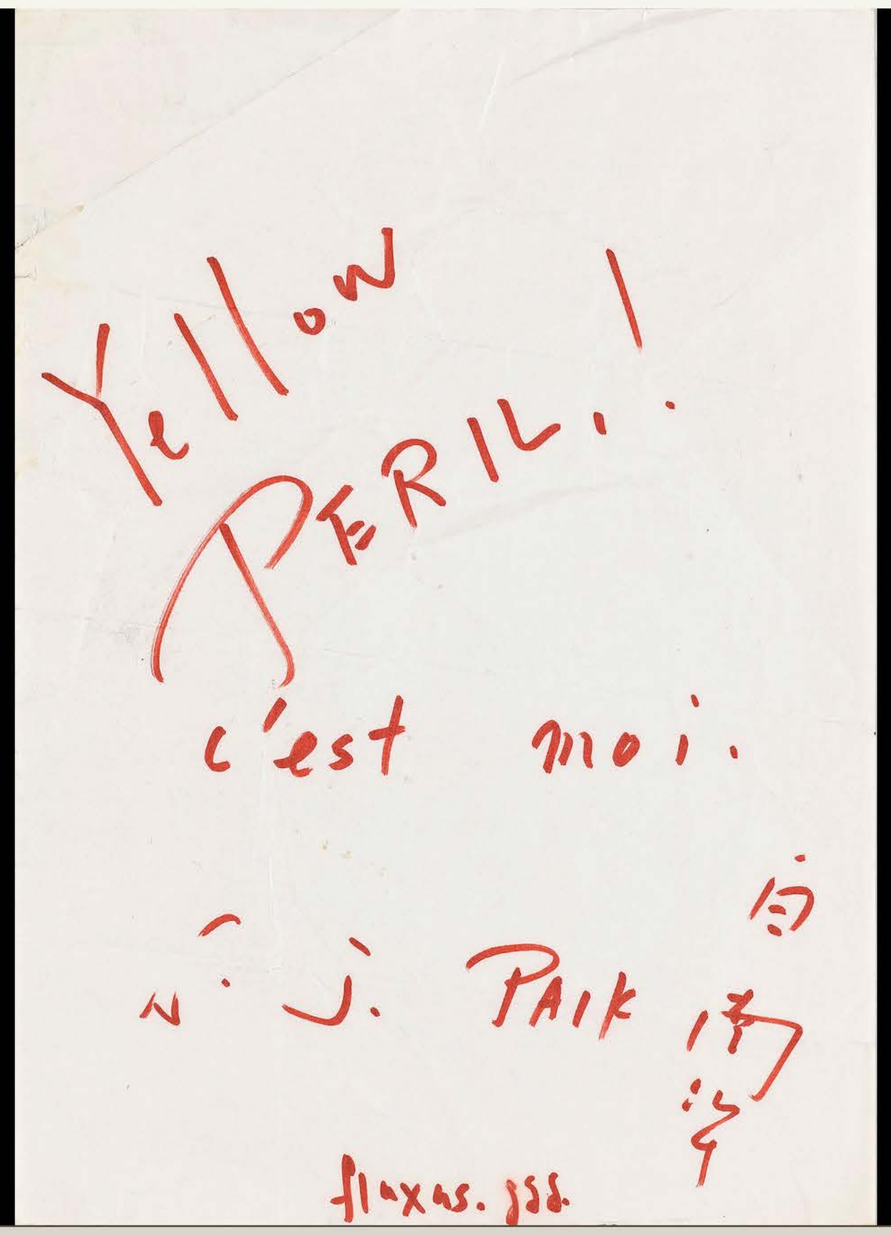
Coyote III

10 Questions with Sook-Kyung Lee and Rudolf Frieling

John Cage Robot II

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YELLOW PERIL! C'EST MOI

Content Type **Artwork**

Artist
Nam June Paik

Dating
1964, digitally reproduced and printed 2021

Medium
Ink on paper
29.5 x 21 cm

Credits
Collection of Staatsgalerie Stuttgart, Archiv Sohm, Germany

#Asia #Culture #Fluxus #George Maciunas

Paik included this note in a letter to Fluxus founder George Maciunas. Ever the nomad, Paik spent 1964 between Germany, Japan, and the U.S., embracing his outsider status and rejecting any kind of authoritarian nationalism. In this message, he combines the racist anti-Asian phrase "yellow peril" with a reference to French emperor Louis XIV's despotic declaration "*L'etat c'est moi*" ("I am the State"), thereby subverting the message and calling out hypocritical fear mongering and stereotyping.

Paik's declaration of "C'est moi! Yellow Peril" was first made through flyers he handed out around the start of his career. Despite being disseminated in Germany, the flyer was written in English and French. The use of multiple languages and signatures —one in Chinese characters and the other in Roman letters— coupled with the historical significance of the quotes, evokes Paik's conception of identity as a complex interaction of different cultures.

Related

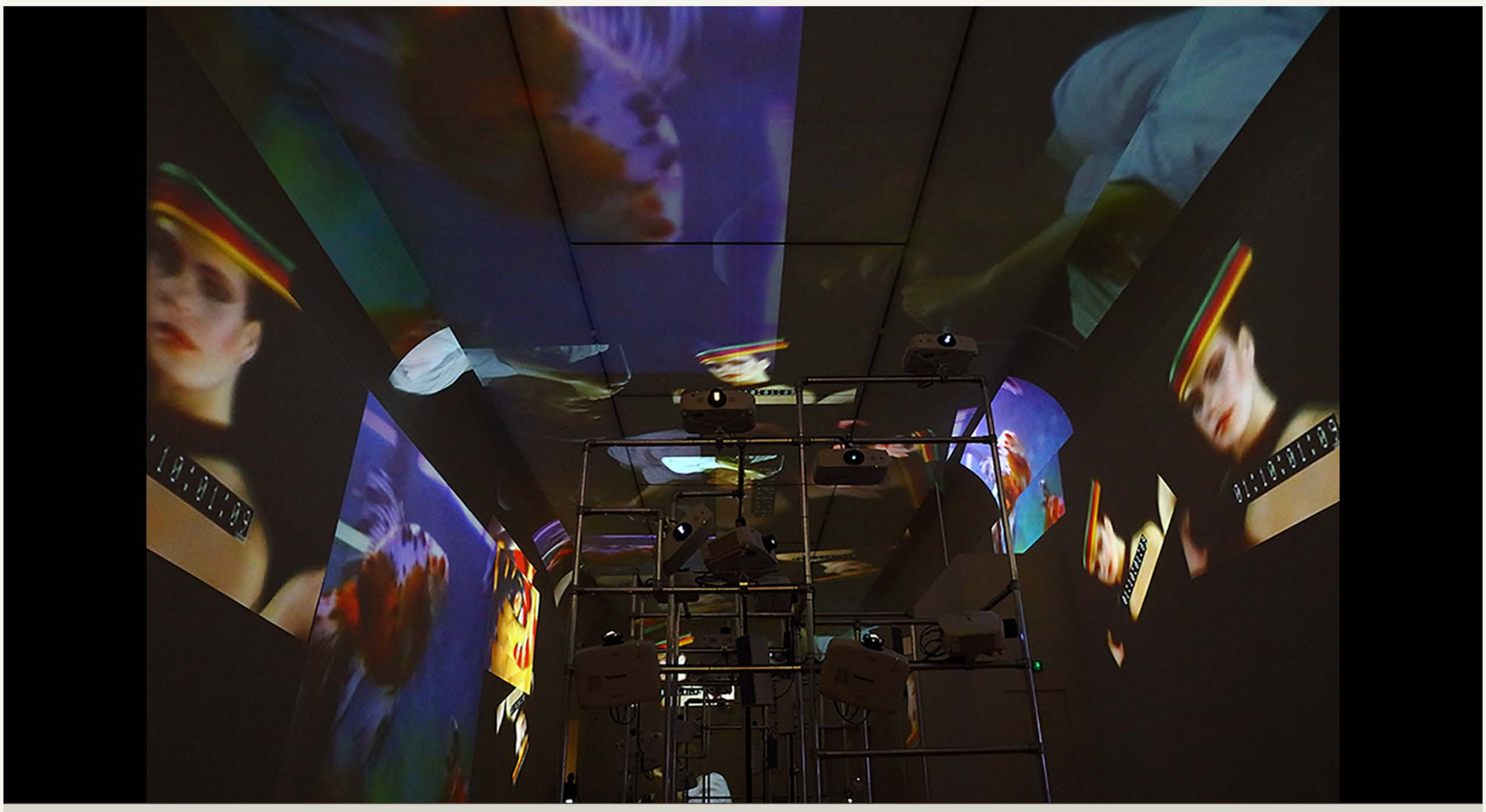
Self-Portrait

Nam June Paik in Asia

Traversing Micro And Macro Histories: A Companion To Nam June Paik's Timeline On Explore.namjunepaik.sg

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SISTINE CHAPEL

Content Type **Artwork**

Artist
Nam June Paik

Dating
1993, reconstructed 2021

Medium
Video projectors, metal, wood, custom video switchers and four video channels; video, colour, sound
Dimensions variable

Credits
Collection of Ulsan Art Museum.

#Culture #Future #Globalisation #Immersive #Video

Nam June Paik and Hans Haacke were invited to jointly represent Germany at the 1993 Venice Biennale and won the Golden Lion award for the German Pavilion that year. Considering both artists had moved away from Germany and lived in the United States since the mid-1960s, the selection emphasised an international perspective in post-reunification Germany.

Paik exhibited a series of works inspired by Marco Polo's 13th-century journey from Venice to Mongolia and beyond, reflecting his interest in the historical and philosophical links between Europe and Asia. He named his section *Electronic Super Highway 'Venice → Ulan Bator.'* The large-scale immersive video installation *Sistine Chapel* was the centrepiece and filled the walls and ceiling of one entire gallery space at the German Pavilion.

Presented for the first time since its original installment at Venice Biennale 1993, this installation uses 42 projectors that switch at random between four separate videos, all playing at the same time. These four videos are an audiovisual collage of new footage and samples from Paik's past videos, which feature many of his friends and collaborators. This was Paik's way of summarising his artistic career with video.

If you visit the Gallery to view this work, note that it contains flashing and bright lights, graphic content and images of animal butchery. Viewer discretion is advised.

Related

One Candle (Candle Projection)

Foot Switch Experiment

Merce by Merce by Paik: Part One: Blue Studio: Five Segments

10 Questions with Sook-Kyung Lee and Rudolf Frieling

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ONE CANDLE (ALSO KNOWN AS CANDLE TV)

Content Type **Artwork**

Artist
Nam June Paik

Dating
2004

Medium
Cathode-ray tube television casing with additions in permanent oil marker, acrylic paint and live candle
35.56 × 40.64 × 40.64 cm

Credits
Collection of the Estate of Nam June Paik

#Spirituality #Television

Buddhism teaches the value of meditating on "no-thing-ness" as a way of reaching a state of enlightenment and awareness of one's body in the present. Staring at a flickering candle flame—a light source like the moon and the TV screen—is a traditional meditation technique. The flame is also a symbol of the mutable and temporary nature of life and material values. This is true across many cultures, including Buddhism and Christianity: a shared cultural trope that speaks to many people beyond geographic boundaries. Paik made his first version of *One Candle,* also known as *Candle TV*, in 1975 and returned to this concept several times over his long career.

Related

TV Buddha

TV Garden

10 Questions with Sook-Kyung Lee and Rudolf Frieling

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HAND AND FACE

Content Type **Artwork**

Artist
Nam June Paik

Dating
1961

Medium
Film, 16mm, transferred to video, single channel, 4:3 format, black and white, 1 min 42 sec

Credits
Courtesy of Electronic Arts Intermix (EAI), New York
Camera: Wolfgang Ramsbott

#Experimental #Music #Video

This brief silent film captures one of the gestures Paik performed as part of the cast of *Originale*, a 1961 composition by German experimental musician Karlheinz Stockhausen. This orchestrated "happening" paired the composer's dissonant music with loosely scripted actions. Paik, billed as an "action musician," poured flour and water over his own head, threw beans at the audience and executed slow-motion gestures like buttoning his shirt or veiling his face with his hands. The slowness and simplicity of this act of self-sensing turns it into a poetic moment of meditation.

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Charlotte Moorman with TV Cello and TV Eyeglasses

Nam June Paik in Asia

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ZEN FOR TV

Content Type Artwork

Artist
Nam June Paik

Dating
1963, reconstructed 1990

Medium
Manipulated cathode-ray tube television
54.61 × 41.91 × 44.45 cm

Credits
Gift of the Hakuta family
Collection of the San Francisco Museum of Modern Art
Image © Estate of Nam June Paik; photo: Katherine Du Tiel

#Experimental #Television

Early electronics were fragile and often malfunctioned. This worked well with Paik's interest in chance and random operations: he understood that one could not "fix" electronic images into static artworks but had to work with their unstable nature and their glitches. When a TV set, damaged during transport, ended up displaying only a horizontal line, Paik simply turned it on its side and retitled it *Zen for TV*. He returned to this work throughout his career via a series of reconstructions in which he deliberately engineered the line glitch.

Related

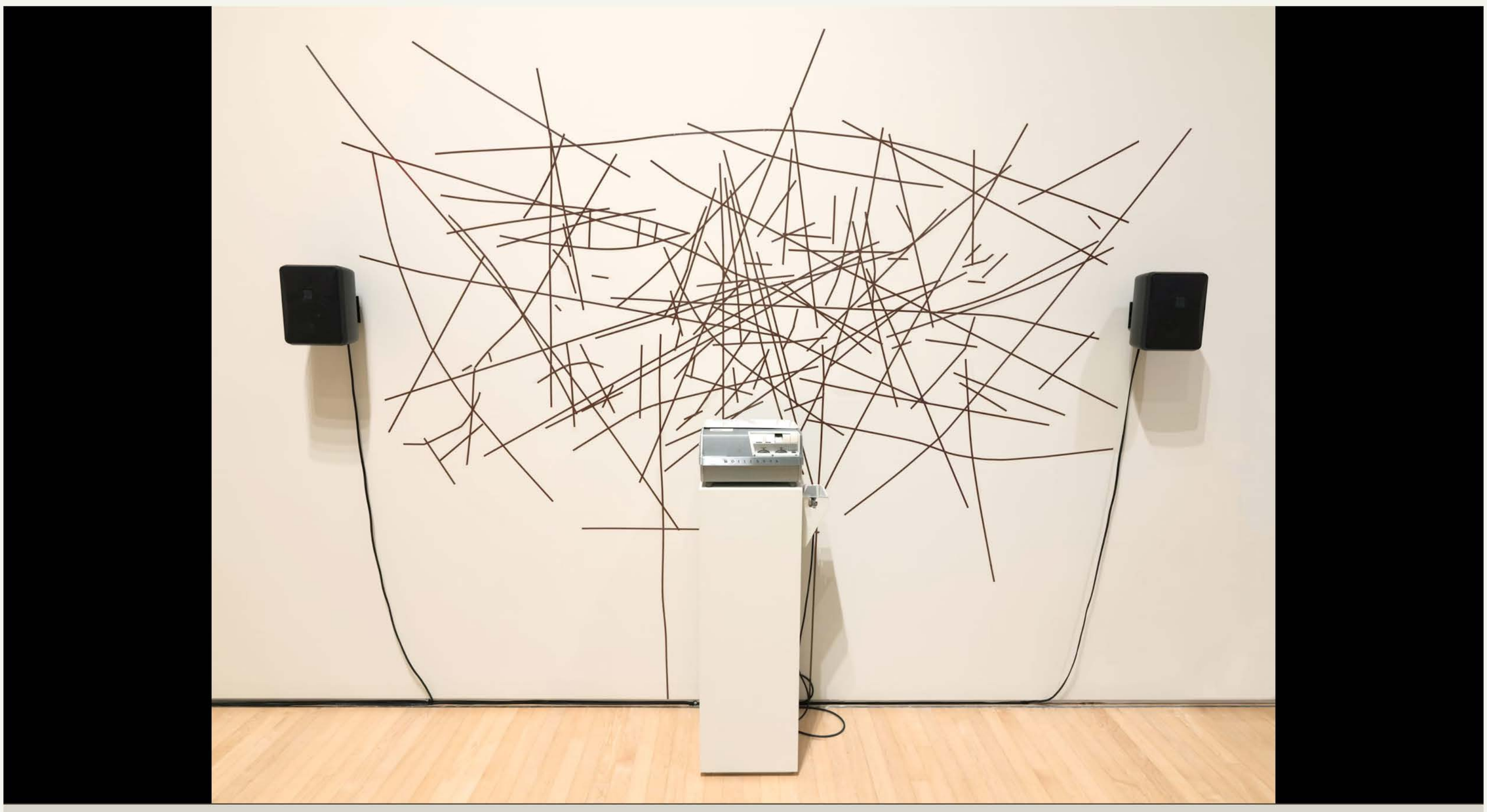
Random Access

Nam June Paik in Asia

10 Questions with Michael Waite, Graham Hallett, Peter Hardy and Richard Maude

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RANDOM ACCESS

Content Type Artwork

Artist
Nam June Paik

Dating
1963, reconstructed 2000

Medium
Strips of audiotape, open reel audio deck, extended playback head and speakers
Dimensions variable

Credits
Collection of the Solomon R. Guggenheim Museum, New York
Purchased with funds contributed by the International Director's Council and Executive Committee Members: Ann Ames, Edythe Broad, Henry Buhl, Elaine Terner Cooper, Dimitris Daskalopoulos, Harry David, Gail May Engelberg, Ronnie Heyman, Dakis Joannou, Cindy Johnson, Barbara Lane, Linda Macklowe, Peter Norton, Willem Peppler, Denise Rich, Simonetta Seragnoli, David Teiger, Ginny Williams, and Elliot K. Wolk, 2001

#Experimental #Interactive #Music

This interactive installation recreates the audiotape collage on the wall of the basement in Paik's 1963 exhibition *Exposition of Music —Electronic Television*. Paik described it as a "city map and abstract painting, sight and sound and action." Participants can "play" the work by running the top side of the extended player head over the magnetic tape on the wall, and are free to either follow one strip of tape or cut across several. Depending on the speed of the gesture, the sounds picked up by the head may be distorted or difficult to hear. There is no "right" way of playing *Random Access*: each mix of sounds produced is a new and unique composition.

Related

Three Camera Participation/Participation TV

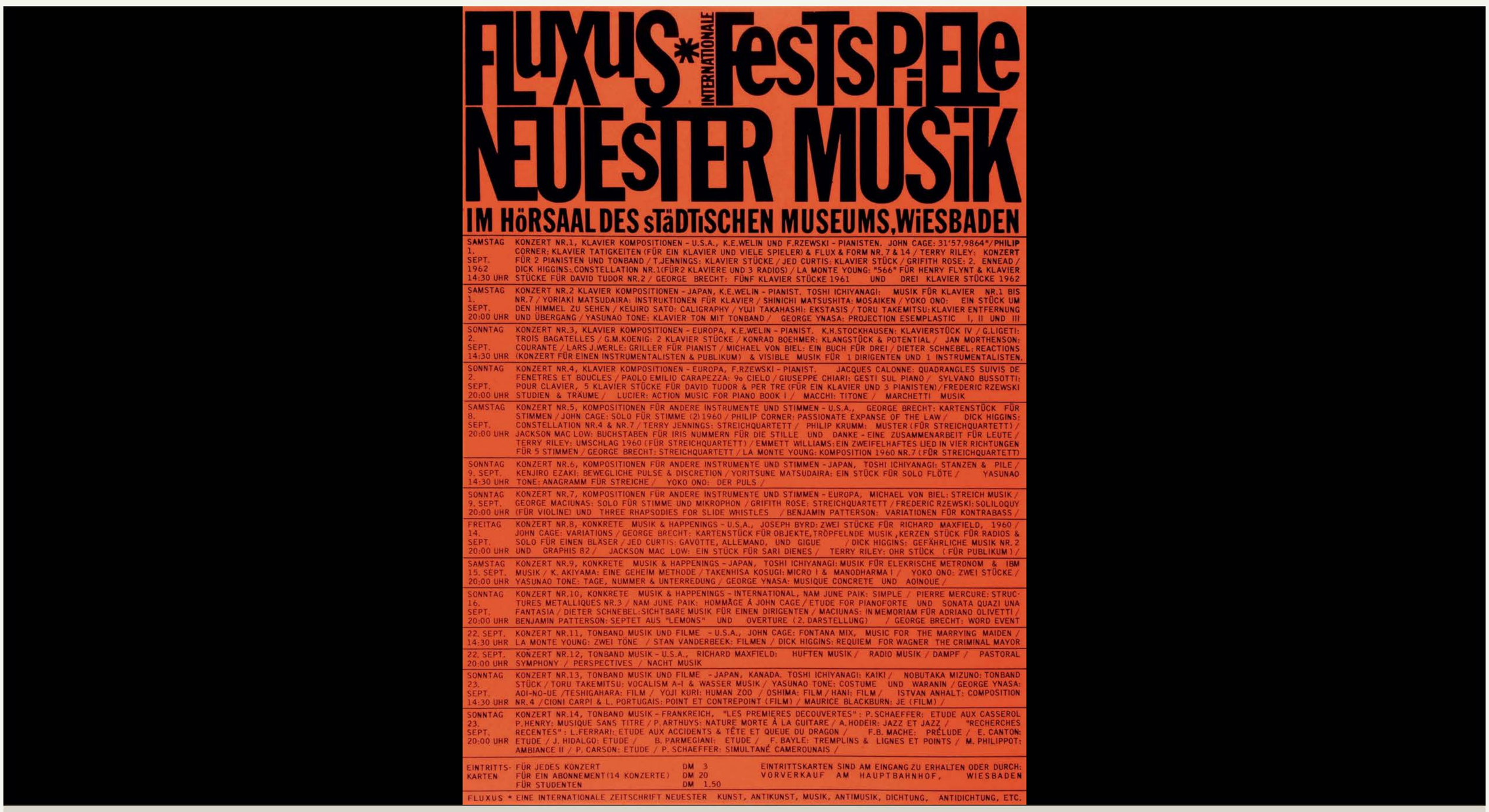
Electronic Opera #1

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Nam June Paik in Asia

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LEAFLET FOR THE FLUXUS INTERNATIONALE FESTSPIELE NEUESTER MUSIK

Content Type **Archival Materials**

Artist
George Maciunas

Dating
1962, reprinted 1992

Medium
Lithograph on paper
28 × 20 cm

Credits
Collection of Peter Wenzel, Germany
Image © Thomas Paulus

#Collaboration #Fluxus #George Maciunas #Music

On September 1962, the Fluxus Internationale Festspiele Neuester Musik (Fluxus International Festival of Newest Music) was held at the Museum Wiesbaden. The organisers and participating artists held creative jobs in the American army as their main source of income. As such, Museum Wiesbaden was selected as the location for the festival since American military bases were located at Darmstadt and Wiesbaden-Erbenheim.

The Fluxus Internationale Festspiele Neuester Musik had an extraordinary programme of 14 unique events held over the course of four weekends. This festival is widely recognised as the inception of the Fluxus movement.

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Nam June Paik in Asia

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UNTITLED (ROBOTS WITH VIDEOTAPE)

Content Type **Artwork**

Artist
Nam June Paik

Dating
1997

Medium
Pastel on paper
56.5 × 76.2 cm

Credits
Collection of San Francisco Museum of Modern Art
Image © Estate of Nam June Paik; photo: Don Ross

#Asia #Robots

Drawing and sketching were essential elements in Paik's artistic practice as they allowed him to easily visualise and reflect upon new concepts. *Untitled (Robots with Videotape)* is part of a set of robotic drawings were made after he suffered from a stroke in 1996 and provide insights into the complexity of Paik's thinking during the last decade of his life.

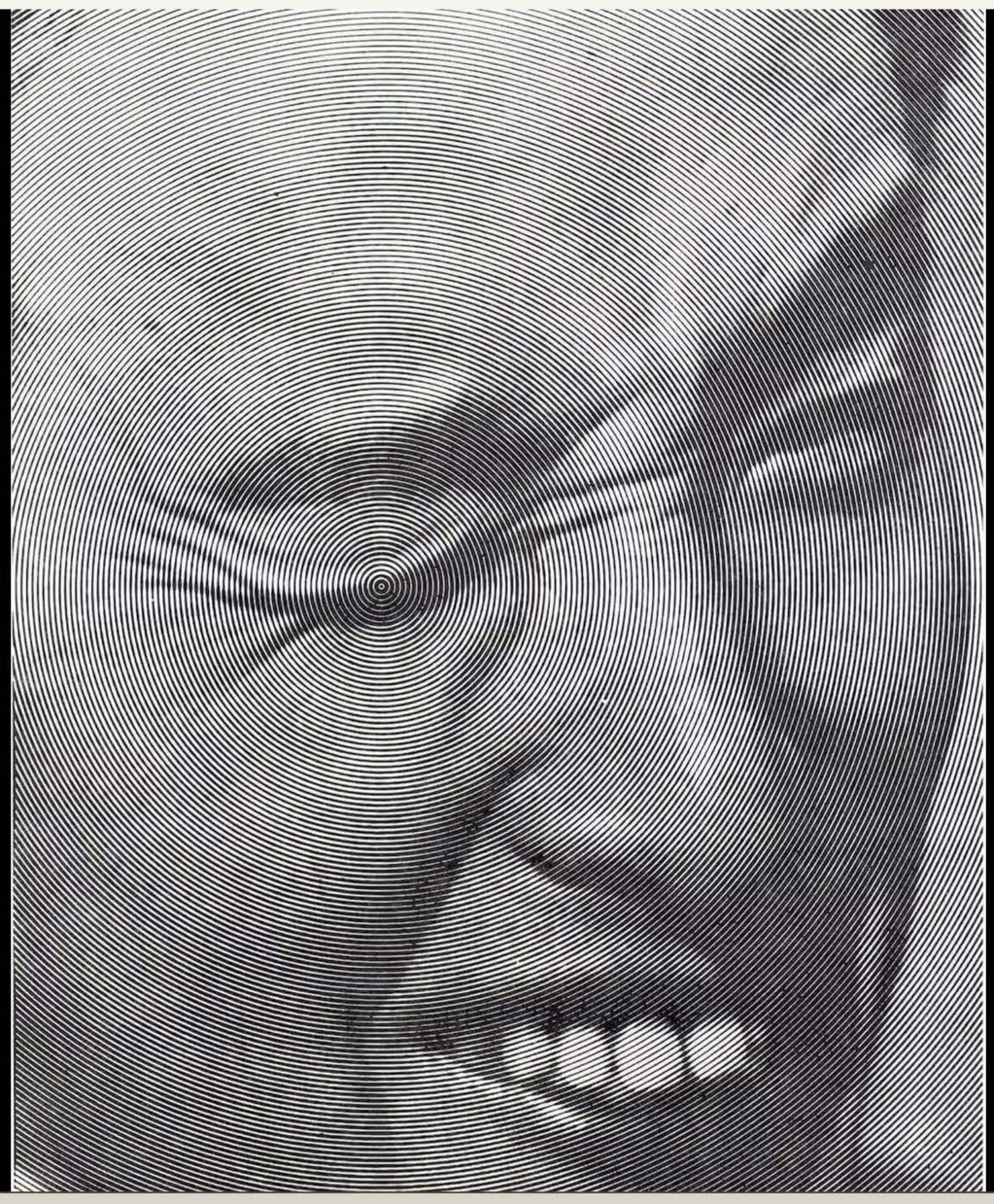
The drawings are filled with a myriad of colours, various emoticons, and scattered with either Chinese, Korean, Japanese, or mixed scripts, image and text converge like in logograms, written or pictorial symbols which represent entire words. The handwritings reveal the characters "老" (old or elderly), "少" (small or youth), "中" (centre or middle-aged) and "幼" (young or infant), representing the four stages of a human lifespan.

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NAM JUNE PAIK

Content Type Artwork

Artist
George Maciunas and Dick Higgins

Dating
1964

Medium
Offset print on paper
28 × 21.5 cm

Credits
Collection of Peter Wenzel, Germany
Image © George Maciunas

#Collaboration #Experimental #Fluxus #George Maciunas

American artist George Maciunas first met Nam June Paik in Europe while he was organising and performing Fluxus actions in 1961/62. Along with Dick Higgins, Alison Knowles, Emmett Williams, Ben Patterson, and other artists, they performed various action-music pieces and happenings at the Fluxus Internationale Festspiele Neuester Music (Fluxus International Festival of Newest Music) in September 1962 in Wiesbaden, West Germany. This festival unfolded over four weekends and is often credited as a foundational moment for Fluxus, an international collective of radically experimental artists.

After Maciunas published the Fluxus Manifesto in 1963, the group went on to create a wealth of newsletters and mailings, distributing them to Fluxus artists and potential clients. These included close-up photographs of members, including this 1964 offset print of Paik with a cheeky expression, capturing his playful and subversive nature. 1964 also marks the year that Paik first arrived in New York, where he encountered the American cellist Charlotte Moorman. Their longstanding collaboration resulted in numerous internationally renowned performances, including *Robot Opera* and *TV Cello.*

Related

Leaflet for the Fluxus Internationale Festspiele Neuester Musik

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CHARLOTTE MOORMAN WITH TV CELLO AND TV EYEGLASSES

Content Type **Archival Materials**

Artist
Peter Moore

Dating
1971

Medium
Gelatin silver print on paper
25.4 × 20.5 cm

Credits
Collection of Peter Wenzel, Germany
Image © Peter Moore/Barbara Moore

#Charlotte Moorman #Collaboration #Experimental #Music #Television

Paik and Moorman introduced technology into the world of music through *TV Cello*. In Paik's video *Global Groove*, Moorman stated that *TV Cello* was "the first advance in the cello since 1600." When Moorman played the work in its original form, the television screens would show three different displays—a live broadcast of the performance, a video montage of other cellists, and a live feed of a television channel on air.

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Related

Global Groove

Electronic Opera #1

10 Questions with Michael Waite, Graham Hallett, Peter Hardy and Richard Maude

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THREE CAMERA PARTICIPATION/PARTICIPATION TV

Content Type Artwork

Artist
Nam June Paik

Dating
1969–2001

Medium
Three closed circuit television cameras, tripods, custom made video booster amplifier, video projector and cathode-ray tube monitor
Dimensions variable

Credits
Collection of Kunsthalle Bremen, Germany
Image © Kunsthalle Bremen–Der Kunstverein in Bremen

#Interactive #Television

In this work the lens points directly at viewers, encouraging them to become both the creators and subjects of the electronic images in real time. Each of the three CCTV cameras is connected to one of the three primary colours of a video signal: red, blue and green. These video signals are transmitted separately, splitting the live camera feed into overlapping coloured silhouettes. The resulting images are seen simultaneously on the monitor and projected on the wall with a tiny time delay that creates a dynamic and slightly disorientating effect.

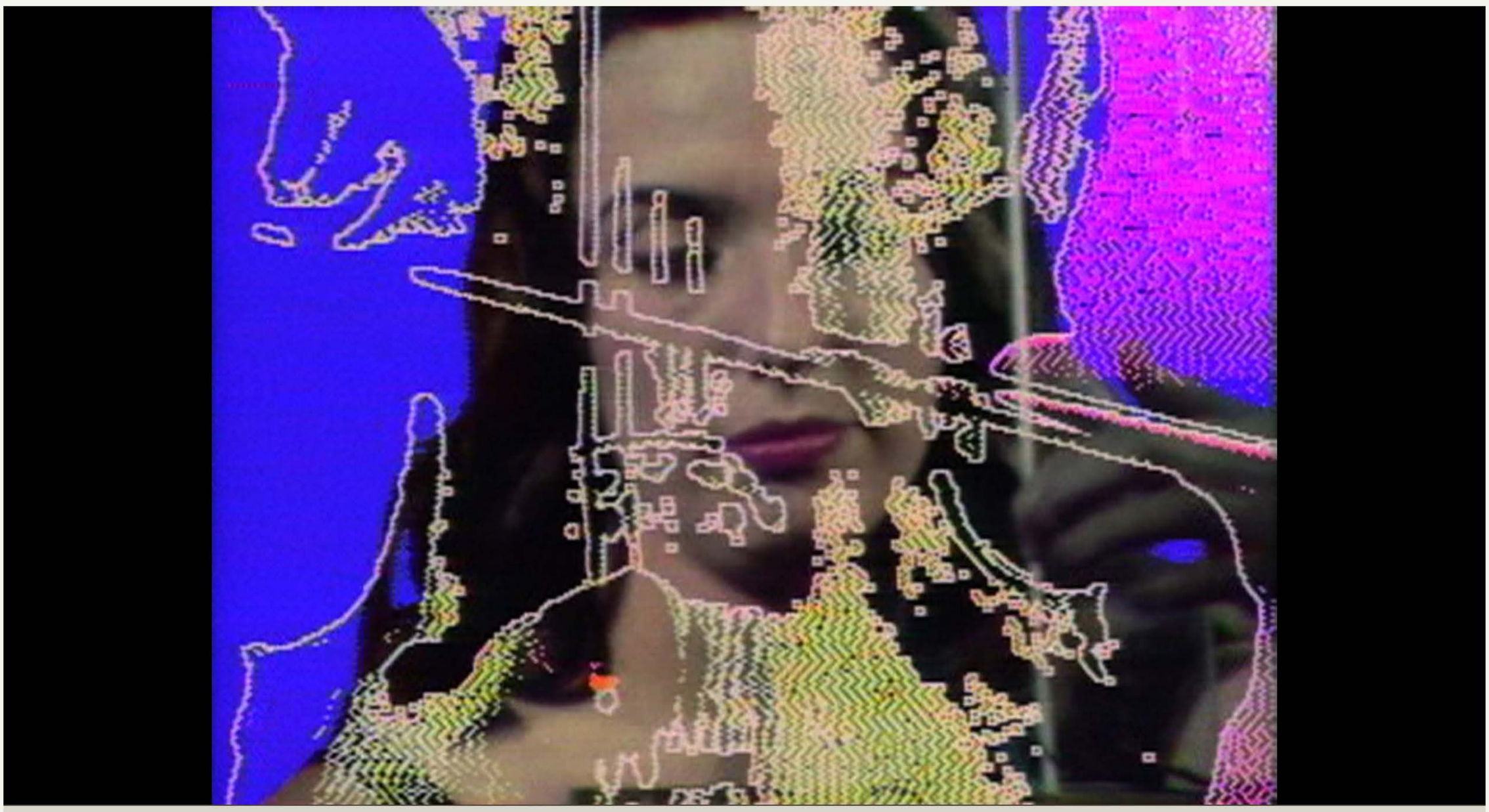
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Random Access

Electronic Opera #1

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GLOBAL GROOVE

Content Type Artwork

Artist
Nam June Paik and John Godfrey

Dating
1973

Medium
Video, single channel, 4:3 format, colour, sound, 28 min 30 sec

Credits
Courtesy of Electronic Arts Intermix (EAI), New York
Produced by the TV Lab at WNET/Thirteen, New York
Director: Merrily Mossman
Narrator: Russell Connor
Film footage: Jud Yalkut and Robert Breer

#Future #Globalisation #Pop Culture #Video

Global Groove is Paik's vision of global communications in a world shaped by mass media. He said, "This is a glimpse of the video landscape of tomorrow, when you will be able to switch to any TV station on the Earth." It combines avant-garde art, pop-culture references and imagery from around the world. In this hectic collage of sound and image, video sources are overlapped, multiplied, colourised and distorted by a tool called a "video synthesizer."

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Afterlude–Prelude: Responses to Nam June Paik

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THE MANY-WORLDS OF NAM JUNE PAIK: A COLLATED CHRONOLOGY

Content Type World Biography Art

Author
Jennifer K.Y. Lam, with support from Arethea Lim

Explore this detailed artist's timeline which covers events relating to his life, art, and the world around him. Click on the bars "World," "Biography" and "Art" and to toggle between these categories, or select multiple bars to read the content you're interested in.

1930s →

1930s

1932 World

The Siamese revolution occurs in Siam (now Thailand) on 24 June. It marks a turning point in the country's history as it ends seven centuries of absolute monarchy and establishes a constitutional monarchy, which paves the way for later social and political reforms.

Iraq is granted official independence on 3 October, in accordance with an agreement signed by the United Kingdom two years prior in 1930.

Gandhi goes on a hunger strike in September to protest the segregation of the so-called "untouchables" in the electoral arrangement planned for the new Indian constitution.

Following the invasion of Manchuria in 1931, the Japanese Empire accelerates the assimilation of Korea as a way to counter the Russian and Chinese powers on the peninsula. This leads to mandatory worship at Japanese-style Shinto shrines in 1935, the phasing out of the Korean language in 1937 and adoption of Japanese-style names in 1939. This increased integration into the Japanese Empire also brings about rapid industrialisation, economic modernisation and eventual Westernisation in Korea.

#Politics

1932 World

Ludwig Mies van der Rohe rents a factory building in Berlin for the Bauhaus school, which operates for ten months without interference from the Nazi Party.

#Culture

1932 Biography

Nam June Paik (白南準 or 백남준) is born on 20 July in Gyeongseong, Japanese Korea (now Seoul, Republic of Korea). He is the youngest of five children and the family manufactures textiles.

1934 World

The first black-and-white commercial electronic televisions with cathode-ray tubes go on sale in Germany.

#Technology #Television

1935 World

Kenjiro Takayanagi (1899–1990), a Japanese engineer, develops the world's first all-electronic television receiver. Almost a decade ago in 1926, he successfully received a video image on the cathode-ray tube, several months ahead of American inventor Philo Taylor Farnsworth (1906–1971).

#Technology #Television

1936 World

The first electronic televisions go on sale in the UK and the British Broadcasting Corporation's first live programme, *Here's Looking at You*, is broadcast.

#Technology #Television

1937 World

The Marco Polo Bridge Incident occurs in July and leads to the Second Sino-Japanese War, often considered a prelude to World War II.

#Politics

1939 World

World War II begins in September, involving the majority of nations around the world.

#Politics

1939 World

Television production stops during World War II.

#Technology #Television

1940s

1940 Biography

Attends Kyunggi High School while taking music lessons from a private tutor in piano and composition.

Comes across the works of Austrian composer Arnold Schönberg (1874–1951) and views him as a radical figure akin to Karl Marx. Paik deeply admires both men as they were daring figures of their times, unafraid to challenge the norm.

#Music #Education

1941 World

The Allies develop a voice encryption system called SIGSALY which uses a vocoder to digitise speech, then encrypts the speech with one-time pad and encodes the digital data as tones using frequency shift keying. This digital modulation technique makes it one of the earliest network modems.

#Technology

1945 World

World War II ends with the signing of formal surrender documents by Japanese representatives onboard the battleship USS Missouri in Tokyo on 2 September.

The Republic of China establishes the Taiwan Provincial Government and proclaims that 25 October 1945 is "Taiwan Retrocession Day." This marks the surrender of Japanese troops and the end of Taiwan's rule under the Japanese Empire since 1895.

Concurrently, the alliance between the Soviet Union (USSR) and Euro-America begins to break down, and turns into a confrontation between the communist and non-communist world. This becomes known as the Cold War, and its tensions and conflicts spread across the globe in the following decades.

#Politics

1946 World

The First Indochina War begins in French Indochina (now Vietnam) between the Viet Minh (Democratic Republic of Vietnam) and France in December.

#Politics

1947 World

1960s

1960 World

The Sharpeville shootings occurs on 21 March, where South African police open fire on a crowd of demonstrators protesting against the pass laws under apartheid, killing or wounding around 250 people. The exact figures remain ambiguous today.

The USSR launches Sputnik 5 on 19 August, the first spacecraft in the world with living animals as passengers (2 dogs, 40 mice, 2 rats) alongside a variety of live plants.

France tests its first atomic bomb (codename: Gerboise Bleue) in Algeria, becoming the world's fourth nuclear power.

#Politics #Nuclear Power #Space

1960 Biography

Enrols in the Department of Philosophy at Cologne University.

#Education

1960 Art

Performs *Hommage à John Cage: Music for Tape Recorder and Piano* and *Étude fur Pianoforte* in Mary Bauermeister's studio in Cologne. This marks Paik's premiere of *Étude fur Pianoforte*, where he extends his on-stage activities into the audience by jumping down and cutting John Cage's shirt and tie.

#Performance #Interactive #John Cage

1961 World

The USSR's Vostok 3KA spacecraft launches on 12 April and carries cosmonaut Yuri Gagarin. Gagarin becomes the first human in space.

Construction of the Berlin Wall begins on 13 August. It is a physical barrier that encircles the entirety of West Berlin, separating it from East Berlin and the German Democratic Republic (commonly known as East Germany).

#Politics #Space

1961 Biography

Becomes acquainted with Joseph Beuys at Zero Group's exhibition held at Schmela Galerie in Düsseldorf. Beuys had apparently seen Paik's performance at Galerie 22 Düsseldorf in 1959 but Paik did not then realise who Beuys was.

#Joseph Beuys

1961 Art

Premieres *Simple* and *Do It Yourself—Answers to La Monte Young* at Liljevalchs Konsthall in Stockholm. He later performs these works at the Louisiana Museum in Copenhagen, and Ny Musik and Kunstindustrimuseet in Oslo.

Participates in the premiere of *Originale* at Cologne, a music theatre work by the composer Karlheinz Stockhausen, written in collaboration with the artist Mary Bauermeister. In Cologne, he also contributes several Action Music pieces, including the debut of *Zen for Head* and *Étude Platonique No. 3*. These performances also result in works such as *Untitled (Tie Drawing II)*.

#Performance #Music



Nam June Paik, *Untitled (Tie Drawing II)*. 1961. Ink on paper, 151 × 62 cm. Collection of Peter Wenzel, Germany. Image © Thomas Paulus.

1961 Art

Creates his very first video work *Hand and Face*. This brief silent film captures one of the gestures Paik performed as part of the cast of *Originale*—its slowness and simplicity turning it into a poetic moment of meditation. The work is filmed by cameraman Wolfgang Ramsbott.

Conceptualises and begins work on *Media Sandwich*.

Creates *Symphony for 20 Rooms* which inspires the plans for his 1963 exhibition *Exposition of Music—Electronic Television*.

#Artwork #Drawing #Video



Nam June Paik, *Symphony for 20 Rooms*. 1961, printed 2021. Pencil on paper, 60 × 85 cm. Collection of Dieter and Si Rosenkranz. Image © Kunsthalle Bremen–Der Kunstverein in Bremen.

1961 Art

Studies in Musical Art publishes Paik's article "Après Serie."

dé-coll/age 3, the third volume of the Fluxus journal, publishes Paik's "Exposition of Music," "About Music," and "Chronicle of a Beautiful Paintress" (dedicated to Alison Knowles).

#Writing #Alison Knowles #Fluxus #Music

1962 World

Engineer, futurist and novelist Sir Arthur C. Clarke (1917–2008) publishes *Profiles of the Future: An Inquiry into the Limits of the Possible*, a collection of his essays on the ultimate possibilities of the future of mankind which predict computers and the Internet. Clarke later went on to make several revised editions of this title.

The Gutenberg Galaxy: The Making of Typographic Man by Canadian philosopher Marshall McLuhan is published. It is a pioneering study in the fields of cultural studies and media ecology, in which McLuhan shares how communication technology, such as the printing press and electronic media, can affect human cognitive organisation and thus social organisation. The term "global village" is first used in this book.

Harakiri, Masaki Kobayashi's intricate exploration of the lives led by samurais of Japan's medieval past, is released.

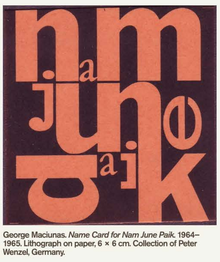
#Culture #Future #Globalisation #Pop Culture

1962 Biography

Meets George Maciunas (1931–1978), founder of the Fluxus movement, when Maciunas is in Europe organising and performing Fluxus actions. He is later invited to become a core Fluxus member; Maciunas made a name card for each member.

Begins collaborating with editor and artist Wolf Vostell (1932–1998) on the magazine *dé-coll/age*, a self-published project that captured text and images created by different Fluxus members. It begins with Europe-based circulation and expands to the US after 1964.

#Fluxus #George Maciunas



George Maciunas, *Name Card for Nam June Paik*. 1964–1965. Lithograph on paper, 6 × 6 cm. Collection of Peter Wenzel, Germany.

1960s

1962 Art

Begins participating in Fluxus concerts and manifestations in Europe, including:

1. Kleines Sommerfest Apres John Cage (A Small Summer Festival: After John Cage) at Galerie Parnass in Wuppertal on 9 June.
2. Neo-Dada in der Musik (Neo-Dada in Music) at Kammerspiele in Düsseldorf on 19 June, where Paik debuts *One for Violin Solo, Sonata quasi una fantasia, Smile Gently (Étude Platonique No. 3)* and *Bagatelles Américaines.*
3. New Music programme at Kunsthadel Monet in Amsterdam where Paik performs *Zen for Walking*, and debuts *Moving Theater No. 1* (a street performance beginning at Galerie Monet with various participants) and *Serenade for Alison* with Alison Knowles.
4. Presentation of *The music for high tower and without audience*, a secret performance by Alison Knowles at the Eiffel Towers in Paris.
5. At Festum Fluxorem/Musik Og Anti-Musik Det Instrumentale Teater in Copenhagen, Cage and Knowles perform two pieces composed by Paik: *Theatre Piece* and *Serenade for Liaison* respectively.

In September, Paik participates in Fluxus Internationale Festspiele neuester Musik (Fluxus International Festival of New Music) at Wiesbaden. He performs various pieces at this festival that unfolds over 4 weekends and consists of 14 unique events. A version of this festival is later presented as a Fluxus exhibition at Galerie Minami in Tokyo that same year.

#Performance #Alison Knowles #Fluxus



Hartmut Rekort. *Nam June Paik Performing "Simple."* 1962. Gelatin silver print on paper, 23.2 × 17.8 cm. Collection of Peter Wenzel, Germany. Image © Hartmut Rekort.

1962 Art

Conceptualises and begins work on *Fluxus Island in Décollage Ocean* for the fourth issue of the magazine *dé-coll/age*. The drawing acts as an imaginary map that represents the Fluxus art movement at this point in time, together with iconic locations in East and West Germany as well as the marked border of North and South Korea.

#Artwork #Fluxus

1962 Art

Participates in the group exhibitions *Music Notation* at Galerie Minami in Tokyo, and *Notations* at Galleria La Salita in Rome.

#Exhibition

1963 World

US President John F. Kennedy is assassinated on 22 November.

#Politics

1963 World

The first anime series adapted from the manga *Astro Boy* debuts on Fuji TV in Japan on 1 January. The anime series ends in December 1966 after six years of broadcast on national television. Three months of its launch in Japan, the series became the first Japanese cartoon to be broadcast in the US on the National Broadcasting Company (NBC) channel.

Dr. No, the first James Bond film, is released in October. It is adapted from the novel by Ian Fleming.

The first episode of *Doctor Who*, a British science fiction television series, airs on the BBC on 23 November.

Beatlemania sweeps through the UK. The term was coined by the British press in relation to The Beatles' rise to fame, following their formation in Liverpool in the late 1950s.

#Pop Culture #Music #Science Fiction #Television

1963 World

Ivan Sutherland develops Sketchpad, the first graphical computer-aided design programme that uses a light pen to create and manipulate objects in engineering drawings in real time with coordinated graphics.

#Technology

1963 Biography

Purchases 13 second-hand televisions for experimentation in Germany. These are included in his solo exhibition at Galerie Parnass that year.

Returns to Tokyo during the second half of the year and begins experiments with electromagnetism and colour television.

Meets Hideo Uchida, electronics expert and owner of Uchida Radio: a shop dedicated to vintage radio equipment. Through Uchida's introduction, Paik meets electronics engineer Shuya Abe in September. Thereafter, Paik and Abe collaborate on ways to constructs a remote-control robot from scratch that led to the creation of Robot K-456. The pair continue their collaboration and later invent ways to transform the video image.

#Collaboration #Movement #Robots #Shuya Abe #Television

1963 Art

Participates in Festum Fluxorem/Musik Og Anti-Musik Det Instrumentale Teater at Kunstakademie in Dusseldorf, a two-day event on 2 and 3 February. There, he performs *Chair Composition* and premieres *Prelude in d-minor* and *Fluxus Champion Contest.*

Debuts *Piano for All Senses* which is performed by T. Schmit, M. Montwé, P. Broetzman and W. de Ridder at Amstel 47 in Amsterdam.

#Performance

1963 Art

Premieres interactive Action Music works and television sculptures at his solo exhibition *Exposition of Music-Electronic Television* such as *Zen for TV*, *Random Access*, *Foot Switch Experiment*, *Random Access (Record Shishkebab)*, among many others.

Creates *Can Car* using two rusty oil cans, wheels of his nephew's toy and a small functioning electric motor.

Create *Postmusic* in relation to the mail-art project *The Monthly Review of the University for Avant-Garde Hinduism.*

#Artwork #Interactive #Television



Nam June Paik. *Foot Switch Experiment.* 1963, reconstructed 1995. Modified cathode ray tube television and foot switch, 36.8 × 42.2 × 42.2 cm. Collection of the Estate of Nam June Paik.

1963 Art

Presents his first solo exhibition *Exposition of Music-Electronic Television* held at Galerie Parnass in Wuppertal, 11–20 March. The exhibition occupies many rooms and includes 13 altered television sets, 3 prepared pianos and noisemakers; it marks the incorporation of televisions into Paik's art making. At the exhibition, Joseph Beuys improvises an action in which he attacks one of the prepared pianos with an axe.

#Exhibition #Joseph Beuys #Television



Nam June Paik. *Poster for Exposition of Music—Electronic Television.* 1963. Screenprint on newspaper, 25.1 × 35.6 cm. Gift of the Hakuta family, Collection of the San Francisco Museum of Modern Art. Image © Estate of Nam June Paik; photo: Don Ross.

1963 Art

An Anthology of Chance Operations, an artist book edited and printed by LaMonte Young, includes Paik's essay "To the 'Symphony for 20 Rooms.'"

Michael Koenig's interview with Paik, "Experimente," is published in *magnum.*

#Writing

1960s

1963 Art

An Anthology of Chance Operations, an artist book edited and printed by LaMonte Young, includes Paik's essay "To the 'Symphony for 20 Rooms.'"

Michael Koenig's interview with Paik, "Experimente," is published in *magnum*.

#Writing

1964 World

Mariner IV, a spacecraft funded by NASA, successfully completes its flyby of Mars in July and captures the first images of another planet in deep space.

China tests its first atomic bomb (codename: 596) in Xinjiang province, becoming the world's fifth nuclear power after the US, USSR, UK and France.

#Politics #Nuclear Power #Space

1964 World

Marshall McLuhan publishes *Understanding Media: The Extension of Man*. It is a seminal study in media theory in which McLuhan proposes that the media itself, not the content it carries, should be the focus of study as it is the medium that will affects the society.

The Beatles begin their international expansion with a debut tour of the US, and earn their first Grammy award for Best Vocal Performance and Best New Artist. They tour the world between 1964 and 1966, with concerts in Asian venues such as Hong Kong, Japan and The Philippines.

#Culture #Media #Music #Pop Culture

1964 Biography

Decides to visit New York for six months after a year in Tokyo, to learn about its culture first-hand and meet with Fluxus artists he had encountered in Europe—George Maciunas and Dick Higgins. This temporary visit soon becomes a permanent relocation.

Before arriving in New York, a photograph of him taken at the International Fluxus Festival of New Music in Wiesbaden is distributed in America. His composition *One for Violin Solo* was also performed by George Maciunas in the Fluxus Concerts in April.

Meet Charlotte Moorman, organiser of the Annual New York Avant-Garde Festival, at the festival's second edition. This encounter soon leads to a steadfast international collaboration where the Julliard-trained cellist plays Paik's compositions and stages either solo or joint performance written by Paik.

#Charlotte Moorman #Collaboration #Fluxus #George Maciunas #Movement

1964 Art

Holds a solo recital at the Sogetsu Art Center in Tokyo as part of the Sogetsu Contemporary Series on 29 May. There, he performs *Hommage à Cage: Music for Tape Recorder and Piano*, *Étude fur Pianoforte*, *Simple* and *La Monte's 566 [Any Integer] for Henry Flynt.*

Premieres *Pop Sonata* with Charlotte Moorman at Philadelphia College of Art in October.

Participates in the *Monday Night Letter* series with the debut of *Assorted Night Riders*, a performance with Alison Knowles, at Café á Go-Go in New York in November.

Carries out a secret performance with Fred Lieberman at Waikiki Beach in Honolulu, Hawaii.

Participates in the Fluxus Concert with the pieces *One for Violin Solo* and *Picket pour la Picket*, held at Carnegie Recital Hall in New York.

Participates in the Second Annual New York Avant-Garde Festival and premieres *Robot Opera*. This is Paik's very first performance with Charlotte Moorman, and an American debut for Robot K-456. He also performs *duet II* with Charlotte Moorman and Toshi Ichiyanagi.

Performs various works at Rose Art Museum in Brandeis University, Massachusetts.

#Performance #Alison Knowles #Charlotte Moorman #Collaboration

1964 Art

Creates *Yellow Peril C'est moi*, a handwritten note that brings together two quotes "Yellow Peril," used by Emperor Wilhelm II to refer to threats posed to the West by the East, and "L'Etat c' est moi" (I am the state), proclaiming King Louise XIV's total rule over France.

Conceptualises and begins work on *Symphony No. 5*.

Creates the silent film *Zen for Film*.

Creates a series of works for the mail-art project *Monthly Review of the University for Avant-Garde Hinduism*, using a collection of leaflets and small items. Paik sends these to his contacts across the globe.

#Artwork #Music



Nam June Paik. *Yellow Peril! C'est moi.* 1964, digitally reproduced and printed 2021. Ink on paper, 29.5 × 21 cm. Collection of Archiv Sohrn, Staatsgalerie Stuttgart.



Nam June Paik. *Symphony No. 5.* 1964/1965, printed 2021. Typewritten score with collage and handwritten notations on paper, 59.5 × 21 cm (each). Collection of Archiv Sohrn, Staatsgalerie Stuttgart.

1965 World

Operation Starlight, the first offensive military action by the United States in the Vietnam War, occurs in August.

#Politics

1965 World

Akira Kurosawa's *Akahige* (Red Beard) is released and becomes the first-ever Asian film to be nominated for the Golden Globe's Best Foreign Language Film that same year.

Filipino-American war drama *Only the Brave Know Hell* (retitled *The Ravagers* in the US), directed by Eddie Romero, is released

#Pop Culture

1965 World

Charles K. Kao and George A. Hockham, electrical engineers and physicists of the British company Standard Telephones and Cables (STC), first promote the idea of using fibre optics in telecommunications.

#Technology

1965 Biography

Purchases his first transportable video recorder in October.

Becomes the legal guardian of his nephew Ken Hakuta when Hakuta arrives in New York from Japan at the age of 14.

#Video

1965 Art

Premieres *Sonata for Adults Only* with Charlotte Moorman at the New School for Social Research, New York. This work requires Moorman to perform a striptease while playing a solo Bach cello piece. Paik also premieres *Zen Box & Zen Can*, performs his American premiere of *Color TV, 10 Black & White TV's and 11 Performers* and has three robots (K-456, T-7 and Miss Sarah) perform *Robot Opera*.

Premieres *Variations on a Theme by Saint-Saëns* with Charlotte Moorman and also performs their interpretation of John Cage's *26'1.1499"* at Philadelphia College of Art.



1960s

1965 Art

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Premieres *Variations on a Theme by Saint-Saëns* with Charlotte Moorman and also performs their interpretation of John Cage's *26'1.1499"* at Philadelphia College of Art.

Performs various works with Charlotte Moorman at Music Nova, a new music event held in Reykjavik.

Performs *Étude Platonique*, *Simple* and *Variations on a Theme by Saint-Saëns* with Charlotte Moorman at Festival de la Libre Expression (Festival for Free Expression), a festival for avant-garde art at the American Artists Center in Paris.

Performs *Sonata for Adults Only* with Charlotte Moorman at Galerie Swirner in Cologne.

Performs various works with Charlotte Moorman at University of Frankfurt.

Performs *Étude Platonique*, *Simple* and *Variations on a Theme by Saint-Saëns* with Charlotte Moorman at Technische Hochschule, Aachen.

Participates in *24 Stunden*, a 24-hour happening-event at Galerie Parnass in Wuppertal, where he performs *Robot Opera* with Charlotte Moorman and Robot K-456.

Performs *Étude Platonique*, *Simple*, *Variations on a Theme by Saint-Saëns, Violin Solo* and *Cello Sonata No.1 (for Adults Only)* with Charlotte Moorman at Kaiser Wilhelm Memorial Church as part of the Siebetre Soiree: Fluxus Concert organised by Galerie René in West Berlin.

Participates in the Third Annual New York Avant-Garde Festival and performs *Variations on a Theme by Saint-Saëns* with Charlotte Moorman. Paik also performs John Cage's *Theatre Piece*.

Performs *Electronic Video Recorder* at Cafe au Go Go, World Theatre in New York.

Performs *Zen for Film No. 1 (Realised by Fluxus)*, *Zen for Film No. 2 (Dedicated to Fluxus)* combined with *Étude Platonique* at New Cinema Festival I, organised by Filmmakers' Cinemathque in New York. *Video Tape Essay No. 1* is also on display.

#Performance #Charlotte Moorman #Collaboration #Robots



Peter Moore. *Nam June Paik in his studio, Canal Street, New York*. 1965. Gelatin silver print on paper, 65 × 50 cm. Collection of Peter Wenzel, Germany. Image © Peter Moore/Barbara Moore.



Heinrich Riebesehl. *Robot K-456 in "24 Hours."* 1965. Gelatin silver print on paper, 23.8 × 30.4 cm. Collection of Peter Wenzel, Germany. Image © VG Bild-Kunst / Bonn (Germany) Heinrich Riebesehl.

1965 Art

Shows his first videotape work at Cafe au Go Go in New York, comprising footage of Pope Paul VI's visit to New York.

Premieres his video works *Videotape Essay No. 1*, *Zen for Film*, and *Variations on a Theme by Robert Breer* (which captures Moorman and Breer's film *Fist Fight*) at New Cinema Festival I.

Creates *Magnet TV* using magnets to easily distort the images on the television screen, encouraging viewers to actively interact with his work without needing technical skills.

Conceptualises and begins work on *TV Crown* and *Moon is the Oldest TV*.

Begins collaborating with Jud Yalkut on the silent film *Electronic Fables* (1965–1971) and *Early Color TV Manipulations* (1965–1968).

Creates the silent video work *Button Happening*. This is Paik's earliest videotape, recorded on the day he acquired his first Portapak camera

#Artwork #Camera #Collaboration #Video



Nam June Paik. *Zen for Film*. 1964. Film, 16mm, 4:3 format, black and white (blank), 8 min. Collection of the Estate of Nam June Paik. Image © Estate of Nam June Paik; courtesy of the San Francisco Museum of Modern Art, gift of the Hakuta family; photo: Katherine Du Tiel.



Nam June Paik. *TV Crown*. 1965/1999 (exhibition copy 2021). 27-inch manipulated colour television, audio generators, audio amplifier, and capacitor/battery; 137.2 × 66 × 55.9 cm. Gift of the Hakuta family, Collection of San Francisco Museum of Modern Art. Image © Estate of Nam June Paik; photo: Katherine Du Tiel.

1965 Art

Presents a solo exhibition titled *Electronic Art* held at Galeria Bonino in New York, 23 November–11 December. Paik launches his first videotaped recorder installation at this exhibition.

Participates in group exhibition *Art Turned On* held at the Institute of Contemporary Art in Boston, 10 December–10 January 1966.

Presents a solo exhibition titled *NJ Paik: Electronic TV, Color TV Experiments, 3 Robots, 2 Zen Boxes & 1 Zen Can* at New School for Social Research in New York. It features a group performance by Paik, Robot K-456 and Charlotte Moorman in a second edition of *Robot Opera*.

#Exhibition #Charlotte Moorman #Robots

1965 Art

The exhibition catalogue *24 Stunden* (24 Hours) publishes Paik's essay "Pensée 1965."

#Writing

1966 World

Star Trek: The Original Series, an American science fiction television series created by Gene Roddenberry, premieres on NBC in the US on 8 September.

#Pop Culture #Science Fiction

1966 Biography

Connects with computer scientist Max Mathews, the then director of Bell Labs, to pursue an opportunity to use their computing technology for his experiments in electronic art. This led to the creation of *Digital Experiment at Bell Labs* (1966–1967), a computer-generated monochromatic silent animation, and several other paper-based artworks.

#Computer

1966 Art

Performs John Cage's *26'1.1499 for a String Player* and *Variations on a Theme by Saint-Saëns* with Charlotte Moorman as part of their *Gondola Happening* at Ponte Rialto in Venice. This is the second time the duo have presented John Cage's *26'1.1499 for a String Player*; they go on to perform this piece in upcoming projects.

Performs *Variations on a Theme by Robert Breer* with Charlotte Moorman at Filmmaker's Cinematheque evening programme Towards More Sensible Boredom in New York.

Performs *Variations on a Theme by Saint-Saëns* with Charlotte Moorman at Galerie Zwirner in Cologne.

Performs the premiere of *As Boring as Possible* with Charlotte Moorman and *Johann Sebastian Bussotti* with Malcolm Goldstein at Forum Theatre and Galerie René Block in West Berlin.

Performs *Simple* and *Johann Sebastian Bussotti* solo, *As Boring as Possible, Cello Sonata No.1 for Adults Only* and *Cello Sonata Opus 69* with Charlotte Moorman at Technische Hochschule in Aachen. Paik also premieres *Opéra Sextronique* with Charlotte Moorman at this venue.

Performs *Variations on a Theme by Saint-Saëns* and various other works with Charlotte Moorman at Goethe University in Frankfurt.

Performs *Étude Platonique No. 3* solo, and *Variations on a Theme by Saint-Saëns* and *Cello Sonata No. 1 for Adults Only* with Charlotte Moorman at Galerie Parree in Copenhagen.

Performs *Johann Sebastian Bussotti* with Malcolm Goldstein at the Continuous Performances of New Music event organised by Kirkland House Music Society in Harvard University, Massachusetts.

Performs *Action Music*, possibly including *Zen Smiles*, at the 4th Annual New York Avant Garde Festival at the Central Park Conservatory Pond in New York.

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

Performs various works with Charlotte Moorman at the following venues: Libreria Feltrinelli in Rome, Staatliche Kunstakademie in Dusseldorf, Pistol Teatern in Stockholm and the Eastern U.S. Physicists Conference held in the Rhode Island School of Design, Providence.

#Performance #Charlotte Moorman #Collaboration #John Cage

1960s

1966 Art

Debuts his first multi-monitor installation *TV Cross* at "Visions of Today", part of the Art and Technology symposium by the Museum of Technology in Stockholm.

Creates *Dieter Rot on Canal Street* and *Variations on Johnny Carson vs Charlotte Moorman*. They both comprise black-and-white footage, and neither of them are in circulation.

Conceptualises and begins work on *Digital Experiment at Bell Labs*. This was the only digital work Paik made as the digital process was too slow for him and did not provide what he wanted; henceforth, Paik switches to the analogue process, which later led to the creation of the *Paik-Abe Video Synthesizer*.

Collaborates with Jud Yalkut on the short film *Beatles Electroniques* from 1966–1969 with sound by Kenneth Lenner, as well as the short films *Cinema Metaphysique No. 1* from 1966–1972, *P+A-I (K)* in 1966 and the short silent film *Etude in Black et Noire* in 1966.

Creates *Life Ring 66*, a hand-held magnetic coil that can be used to interfere with images on CRT television sets, manipulating the displays on screen.

#Artwork #Collaboration #Jud Yalkut #Shuya Abe #Synthesizer #Television

1966 Art

Participates in the group exhibition *Kinetic and Programmed Art* held at the Rhode Island School of Design's Art Museum in Providence, 25 November–4 December.

#Exhibition

1966 Art

Fylkingen Bulletin International: Art and Technology II, a Swedish periodical, publishes Paik's "Experiments with Electronic Pictures."

#Writing

1967 World

Canadian philosopher Marshall McLuhan's bestseller *The Medium Is the Massage: An Inventory of Effects* is published. He reinforces the idea that all media are extensions of our human senses, bodies and minds—an idea that first appeared in *The Gutenberg Galaxy* in 1962.

#Culture #Media

1967 Biography

Becomes artist-in-residence at the State University of New York, Stony Brook College, through an invitation from Alan Kaprow. This comes about after the directors of the Rockefeller Foundation's Art Program, Norman Lloyd and Howard Klein, become interested in Paik's work.

Receives a generous grant from the Rockefeller Foundation for his video research and begins working with more electronics, including magnetically distorted television imagery.

#Television #Video

1967 Art

Performs *Opéra Sextronique* with Charlotte Moorman at Filmmaker's Cinematheque in New York on 9 February. The performance is interrupted by New York City Police Department officers who arrest Moorman for "indecent exposure." The case was tried in court where the judge found her guilty. The conviction impacted Moorman's relationship with her family as well as her status as an approved classical cellist in New York. According to her defence lawyer Jerald Ordover, Moorman's nudity was not an act of obscenity but a rebellious act to promote freedom of expression. Following the conviction, Moorman is known as the "topless cellist" in the media and public.

Performs *Opéra Sextronique* with Charlotte Moorman at Philadelphia College of Art.

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

Performs *Variations No. 2 on a Theme by Saint-Saëns* with Charlotte Moorman on *The Merv Griffin Show* on WENEWTV, Channel 5 in New York.

Performs at *Takehisa Kosugi Music Expanded* with Takehisa Kosugi and Charlotte Moorman at Town Hall in New York.

Performs various works with Charlotte Moorman at Black Gate Theatre in New York.

Premieres solo *Check or Money Order* and *Amelia Earhart in Memoriam* with Charlotte Moorman at the Fifth Annual New York Avant-Garde Festival held on a ferry taking the Staten Island Ferry route at Upper New York Bay. Paik also performs *Electronic Television and Video Tape* Study with Charlotte Moorman.

Debuts solo *Cutting My Arm* at Judson Gallery in New York. He also performs various works with Charlotte Moorman at the premiere.

Performs *One for Violin Solo* and *Simple*, as well as *Variation No. 2 on a Theme by Saint-Saëns* with Charlotte Moorman in *Mixed Media Opera* at the University of Massachusetts in Amherst.

#Performance #Charlotte Moorman

1967 Art

Creates *Variations on George Ball on Meet the Press*. It comprises black-and-white footage, and is not in circulation.

Begins collaboration with Jud Yalkut between 1967 and 1969 on the short films *Video Tape Study No. 3* and *Cinema Metaphysique Nos. 2, 3 and* 4 which include sound by David Behrman and Kenneth Lerner, the film *Electronic Moon, Parts 2 and 3* which includes sound by Glenn Miller, and the silent films *Missa of Zen* and *Cinema Metaphysique No. 5*.

#Artwork #Collaboration #Jud Yalkut

1967 Art

Presents solo exhibition *Expanding Perceptions in the Arts* held at the Art Center of the Pail Klapper Library, Queens College of The City University of New York, 20–22 March.

Participates in the group exhibition *Light/Motion/Space* held at Walker Art Center in Minneapolis, 8 April–21 May, which later travels to Milwaukee Art Center (June 24–July 30).

Participates in the group exhibitions *Festival of Light* and *Light in Orbit* held at Howard Wise Gallery in New York, as well as *The Artist as Filmmaker* held at The Jewish Museum in New York.

Presents a solo exhibition *Nam June Paik* held at Stony Brook Art Gallery, Stony Brook College, State University of New York.

#Exhibition

1968 World

Martin Luther King Jr. is assassinated on 2 April. Two days later, massive riots break out across the United States that last until 14 April.

The My Lai Massacre occurs in May in South Vietnam. The US Army violates, tortures and kills countless local civilians, the majority of whom are women, children and the elderly. This incident becomes public knowledge a year later through a series of photographs by war photographer Ronald L. Haeberle.

#Politics

1968 World

Artist Andy Warhol and art critic-curator Mario Amaya are shot by writer Valerie Solanas in New York on 3 June.

#Culture

1968 Art

Performs various works with Charlotte Moorman at event Intermedia 68 held at the State University of New York, College of New Paltz and other locations in New York State.

Performs *Arias No. III and IV* and *Simple* solo, and *Opéra Sextronique*, *Variations on a Theme by Robert Breer* and *Varitions No. 2 on a Theme by Saint-Saëns* with Charlotte Moorman as part of Mixed Media Opera at New York's Town Hall.

Performs various works with Charlotte Moorman at the Spring Arts Festival in University of Cincinnati.

Premieres *One for Radio* and performs *Cutting My Arm, Hair* as part of *DIAS—Destruction in Art Symposium* at Judson Gallery in New York. He also performs various works with Charlotte Moorman.

Performs *Opéra Sextronique (European premiere)* with Charlotte Moorman at Lidelraum in Dusseldorf.

Performs in the 6th Annual New York Avant Garde Festival at a parade on Central Park West in New York.

Performs *Variations on a Theme by Saint-Saëns* and various works with Charlotte Moorman at Avant-Garde Music at the ICA: First London Concert with Charlotte Moorman and Nam June Paik and Back by Popular Demand: 2nd London Concert at Nash House Auditorium in London.

#Performance #Charlotte Moorman #Collaboration



Jim McWilliams. Flyer for Mixed Media Opera by Charlotte Moorman and Nam June Paik, 10 Jun 1968. 1968. Offset print

1960s

1968 Art

Creates *TV Chair*, a video sculpture that critiques how video technologies will become so ingrained in our daily lives that they will blend into our living environments, taking the form of video furniture and video walls.

#Artwork #Future #Video



Nam June Paik. *TV Chair*. 1968. Closed-circuit television camera, chair, acrylic and black and white cathode-ray tube television; 83.8 × 43.2 × 38.1 cm. Collection of San Francisco Museum of Modern Art. Image © Estate of Nam June Paik; photo: Jon Huffman.

1968 Art

Participates in the group exhibition *Art in Edition: New Approaches* held at the Pratt Center for Contemporary Printmaking and Loeb Student Center in New York University, 8–31 January.

Presents a solo exhibition *Nam June Paik*, held at Stony Brook Art Gallery, Stony Brook College, State University of New York, 1–15 March.

Presents a solo exhibition *Electronic Art II* held at Galeria Bonino in New York, 17 April–11 May.

Participates in the group exhibition *Sammlung Hahn: Zeitgenössische Kunst* (Wolfgang Hahn Collection) held at Wallraf-Richartz Museum in Cologne, 3 May–7 July.

Participates in the group exhibition *Cybernetic Serendipity: The Computer and the Arts* organised by the Institute of Contemporary Art in London, 20 August–20 October, which later travels to The Corcoran Gallery of Art in Washington D.C., 16 July–31 August 1969, and the Palace of Art and Science in San Francisco, fall of 1969.

Participates in the group exhibition *The Machine: As Seen at the End of the Mechanical Age* held at The Museum of Modern Art in New York, 25 November–9 February 1969, which later travels to University of St. Thomas in Houston 25 March–18 May 1969, and the San Francisco Museum of Modern Art, 23 June–24 August 1969.

#Exhibition

1968 Art

Jud Yalkut's interview of Paik, "Art and Technology of Nam June Paik," is published in *Arts Magazine* in April.

Le Daily-Bul La Louvière 12, a Belgian periodical, publishes Paik's "Answer to Question Qui êtes vous?" (Answer to Question Who Are You?).

#Writing #Jud Yalkut

1969 World

In July, the US launches Apollo 11 carrying astronauts Neil A. Armstrong and Edwin E. Aldrin Jr., who become the first humans to walk on the moon. It is broadcast worldwide on television, receiving the highest viewership ratings ever recorded.

#Space

1969 World

ARPANET (Advanced Research Projects Agency Network), the first wide-area packet-switched network with distributed control, implements the TCP-IP protocol suite and successfully sends a message across four interconnected computers in the US. This becomes a foundational step in the birth of the Internet in the 1990s.

#Technology #Internet

1969 Art

Premieres *Participation TV* and *TV Bra for Living Sculpture* with Charlotte Moorman, as part of the group exhibition *TV as a Creative Medium* held at Howard Wise Gallery in New York.

Premieres *Sonatine for Fish* and *Three Korean Girls and Wind* at the Seventh Annual New York Avant-Garde Festival held on Wards Island in New York.

Performs *Variations No. 2 on a Theme by Saint-Saëns* with Charlotte Moorman and debuts *Piano Sonata* solo as part of the adjunct programmes for the exhibition *Art by Telephone*, held at the Museum of Contemporary Art in Chicago.

Debuts *Action for René Block* at Galerie René Block in West Berlin.

Creates *Untitled*, a collage of a photograph of Moorman wearing *TV Bra for Living Sculpture* taken by Peter Moore and a Japanese ink painting that captures a woman playing the *koto* (Japanese zither).

#Performance



Charlotte Moorman performing Nam June Paik's *TV Cello* at the Art Gallery of New South Wales as part of Kaldor Public Art Project *Moorman + Paik*, 1976. Collection of National Art Archive | Art Gallery of New South Wales. Image © AGNSW, Kerry Dundas.



1970s →

1969 Art

Creates *Participation TV II* and *TV Bra for Living Sculpture*. The latter is Paik's first attempt to humanise electronics and technology.

Creates *Electronic Opera #1*, a short, coloured video with sound, and debuts it live on the television programme *The Medium is the Medium*, produced at the Public Broadcasting Laboratory in association with WGBH-TV Boston and WNET-TV/Channel 13 New York. The broadcaster invites the six visual artists Allan Kaprow, Nam June Paik, Otto Piene, James Seawright, Thomas Tadlock and Aldo Tambellini to create original works for the programme. *The Medium is the Medium* was one of the earliest examples of collaboration between public television and the emerging field of video art in the US.

Creates *9/23/69 Experiment with David Atwood*, an 80-minute coloured video collage of pure electronic abstractions, live TV broadcasts, pre-recorded material and images recorded at the Public Broadcasting Laboratory and produced by the New Television Workshop at WGBH, Boston.

Conceptualises and begins experimentations to create *Three Camera Participation/Participation TV*. Prior to creating *Three Camera Participation*, Paik had made a few works titled *Participation TV* where the image was distorted or modulated in real time by audio signals, such as sounds picked up by a microphone.

Collaborates with Jud Yalkut on the short film *Electronic Moon No. 2* which includes a Claude Debussy soundtrack.

#Artwork #Collaboration #Interactive #Jud Yalkut #Television #Video

1969 Art

Participates in the group exhibition *Electronic Art* held at the University of California's Art Galleries in Los Angeles, 19 January–21 March.

Participates in the group exhibition *TV as a Creative Medium* held at Howard Wise Gallery in New York, 17 May–14 June.

Participates in the group exhibition *New Ideas, New Materials* held at The Detroit Institute of Arts, 10 September–19 October.

#Exhibition

1969 Art

Notations, a book edited and compiled by John Cage and Alison Knowles and first published by Something Else Press, includes Paik's essay "Destroying All Nations."

Kalendar '69: Electronic Art, a Fluxus publication published in Dusseldorf, includes Paik's article "Über Pussy TV."

#Writing #Alison Knowles #Fluxus #John Cage

1970s

1970 World

The first Earth Day is observed on 22 April in the US, where senator Gaylord Nelson rallies students to take a stand and combat climate change.

On 23 July, US President Richard Nixon approves a plan to greatly expand domestic intelligence-gathering by the Federal Bureau of Intelligence, Central Intelligence Agency and other agencies.

In September, Operation Tailwind, a covert incursion into south-eastern Laos by the US Army Special Forces and the Military Assistance Command Vietnam Studies and Observations Group, occurs.

189 countries sign the Nuclear Non-Proliferation Treaty, including the five with nuclear weapons: the US, USSR, UK, France and China. India, Israel, Pakistan, and North Korea did not partake in this treaty.

#Politics #Nuclear Power

1970 World

The musical genres of rock, R&B and psychedelia rise in prominence, and new albums are released by musical legends such as The Beatles, The Bee Gees, The Rolling Stones, The Doors, Stevie Wonder, Aretha Franklin and David Bowie.

#Pop Culture #Music

1970 World

The first dot matrix printer LA30 is introduced to the public consumer market by the Digital Equipment Corporation of Maynard.

The Ford Pinto, Hillman Avenger and Nissan R383 are launched in the US, France and Japan respectively.

Optical fibre is successfully developed by Corning Glass Works in the US.

#Technology

1970 Biography

Works closely with Shuya Abe between 1969 and 1970 to create a video-synthesizer which can be used to process and manipulate videotaped images. This later becomes a patent invention that is adopted by a few broadcasting companies, and is commonly known as the Paik-Abe Synthesizer.

#Collaboration #Shuya Abe #Synthesizer

1970 Art

Performs *TV Bra for Living Sculpture* with Charlotte Moorman as part of the group exhibition *Vision and Television* at the Rose Art Museum, Brandeis University in Massachusetts.

Performs *TV Bra for Living Sculpture* with Charlotte Moorman as well as *New Piece for Charlotte* and *TV* as part of Festum Fluxorum (Fluxus Festival) at the Forum Theater in Berlin.

#Performance #Charlotte Moorman #Collaboration

1970 Art

Creates *Video Commune (Beatles beginning to end)*, a four-hour improvised montage of distorted television imagery accompanied by songs by The Beatles. This video work is presented live on WGBH–TV Boston on 1 August to unveil the Paik-Abe Synthesizer. A shortened version was later made for exhibition display.

Creates video work *Electronic Opera #2* as part of the television programme *Video Variations* hosted by Russell Connor, which airs on WGBH–TV Boston. The work features the Boston Symphony Orchestra.

#Artwork #Music #Shuya Abe #Synthesizer #Television #Video

1970 Art

Participates in the group exhibition *Vision and Television* held at the Rose Art Museum, Brandeis University in Massachusetts, 21 January–22 February.

Participates in the group exhibition *Happening and Fluxus* held at Kölnischer Kunstverein in Cologne, 6 November–6 January 1971.

#Exhibition

1970 Art

The Jewish Museum publishes Paik's "Confessions of a 'Cafe Revolutionary,' May 1969" in their exhibition catalogue *Software*. Brandeis University's Rose Art Museum also publishes Paik's "The Most Profound Medium" in the exhibition catalogue *Vision and Television*.

Paik's articles "Generation Collage" and "Seven Billion Dollars" appear in the journals *KLEPHT* and *Arts in Society* respectively.

#Writing

1971 World

A series of battles and operations between American and Viet Cong troops unfold as part of the Vietnam War.

Willy Brandt, a German statesman, receives the Nobel Peace Prize for improving relations between East Germany, Poland and the USSR.

#Politics

1971 World

The John F. Kennedy Center for the Performing Arts opens in Washington DC on 8 September.

#Culture

1971 World

The first coin-operated video game computer, Galaxy Game, is released and installed at Stanford University in September.

#Technology

1971 Biography

Works in the Television Laboratory (TV LAB) of the station WNET in New York, an experimental division of Channel 13/WNET public television which operates from 1971 to 1984.

1970s

1971 Biography

Works in the Television Laboratory (TV LAB) of the station WNET in New York, an experimental division of Channel 13/WNET public television which operates from 1971 to 1984.

TV LAB was initially funded by the Rockefeller Foundation and the New York State Council on the Arts at the urging of Paik, who wanted a place for artists to create new imagery on television with provided resources. TV LAB offered artists the latest equipment to create what became the new global phenomena of video art, and encouraged writers, directors, choreographers and animators to experiment and innovate. Howard Weinberg has produced a 95-minute film *Nam June Paik & TV Lab: License to Create* in 2014 and it debuted at the Asia Society New York the same year.

#Experimental #Television

1971 Art

Premieres *Concerto for TV Cello and Videotapes*, *Paik/Abe Video Synthesizer* and *TV Glasses with Charlotte Moorman* as part of the solo exhibition *Electronic Art III* held at Galeria Bonino in New York. The WNET–TV Television Workshop captures the performance of *Paik/Abe Video Synthesizer with Charlotte Moorman*, which is used as media coverage and later for exhibition display.

Performs *Everything You Always Wanted To Know about TV and [Were] Afraid To Do* with Shuya Abe as part of the 8th Annual New York Avant Garde Festival at the 69th Regiment Armory in New York.

#Performance #Charlotte Moorman #Collaboration #Shuya Abe #Synthesizer

1971 Art

Creates several works including *Chroma Key Bra*, *Chroma Key Glasses*, *TV Cello* and *TV Eyeglasses* that are used in live performances with Charlotte Moorman.

Collaborates with Jackie Cassen on the video work *Paik/Abe Synthesizer with Charlotte Moorman* which features Moorman with the sculptural works *TV Cello* and *TV Eyeglasses*; the video component relies on the Paik-Abe Synthesizer to create video footage. The show is produced by the Artists' Television Workshop at WNET/Thirteen in New York.

#Artwork #Charlotte Moorman #Collaboration #Video #Shuya Abe #Synthesizer

1971 Art

Presents a solo exhibition *Electronic Art III: Paik-Abe Video Synthesizer with Charlotte Moorman* held at Galeria Bonino in New York, 23 November–11 December.

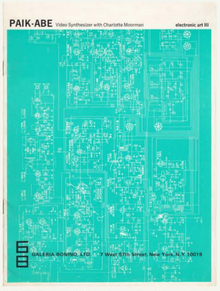
Presents collections of short films made in collaboration with Jud Yalkut at various locations in New York: *Hit and Run Screening of Video Films* at the Rizzoli Screening Room, *Video Film Concert* at the Millennium Film Workshop and *Cineprobe* at The Museum of Modern Art.

Participates in the group exhibition *Sonsbeek: Beyond Its Bounds* in Arnheim, an annual Dutch outdoor exhibition that focuses on monumental sculptures in dialogue with the landscape. This edition of *Sonsbeek* renewed the concepts of sculpture and traditional exhibition formats by introducing film and video works.

Participates in the group exhibition *St. Jude Video Invitational* held at De Saisset Art Gallery and Museum, University of Santa Clara, California.

Participates in the group exhibition *Videoshow*, organised by The New American Filmmakers Series at Whitney Museum of American Art, New York. This is the museum's first videotape exhibition.

#Exhibition #Charlotte Moorman #Collaboration #Jud Yalkut #Shuya Abe #Synthesizer



Paik-Abe Electronic Art III catalogue, 1971, 25.5 × 19 cm. Collection of Peter Wenzel, Germany.

1971 Art

Galeria Bonino publishes Paik's text in the exhibition catalogue for *Electronic Art III: Paik-Abe Video Synthesizer with Charlotte Moorman*.

DuMont Schauberg publishes Paik's essay "Video Commune" in *P.C.A.*

#Writing

1972 World

Another series of battles and operations unfold between American and Viet Cong troops in relation to the Vietnam War.

From 21–28 February, US President Richard Nixon conducts an official eight–day visit to the People's Republic of China to meet its leaders, including Mao Zedong and Zhou Enlai.

#Politics

1972 World

Stanley Kubrick's satirical film adaptation of Anthony Burgess' 1962 dystopian novel *A Clockwork Orange* is released.

#Pop Culture #Science Fiction

1972 Biography

The 12-minute documentary *Name June Paik with Charlotte Moorman and David Ross at the Version Museum* from Ithaca Public Television is released.

#Documentary

1972 Art

Performs *Concerto for TV Cello and Videotapes* and *TV Bra for Living Sculpture* with Charlotte Moorman as part of the group exhibition *Experimental Television Center, Binghamton* held at Everson Museum of Art in New York.

Premieres *TV Bed* with Charlotte Moorman and debuts *TV Penis* at Live Video, an event organised by and held at The Kitchen, Mercer Arts Center in New York.

Performs *Concerto for TV Cello and Videotapes*, and *TV Bed* with Charlotte Moorman at the Ninth Annual New York Avant–Garde Festival on the riverboat Alexander Hamilton and at the South Street Seaport Museum.

#Performance #Charlotte Moorman #Collaboration

1972 Art

Creates *The Selling of New York* with Ed Emshwiller, a 7–minute video made as part of the television programme *Video Variations*. This video work later becomes part of a new video work in 1975 titled *Suite 212*.

Creates *Waiting for Commercials* with Jud Yalkut, a video work produced at WNET-TV/Channel 13 New York.

#Artwork #Video

1972 Art

Screens *Waiting for Commercials* at The Kitchen, Mercer Arts Center in New York, 5 January.

Participates in *Cineprobe: An Evening with Jud Yalkut and Nam June Paik* at The Museum of Modern Art in New York, 18 April.

Participates in the group exhibitions *Twelfth Annual October St. Jude Video Invitational: Videotapes* and *Experimental Television Center, Binghamton*, both held at the Everson Museum of Art in Syracuse, New York.

#Exhibition

1972 Art

The periodicals *Flash Art* and *The Village Voice* publish Paik's articles "Nam June Paik & Charlotte Moorman" and "Ken Dewey 1934–1972" in May and August respectively.

DuMont Schauberg and Radio Bremen publish Paik's letters "Communication and Art of Communicating as Art" and "Two Letters to Hans Otte" in the book *Kunst-Praxis Heute* (Art Practice Today) and the festival programme collateral for *Pro Musica Nova* respectively.

Paik's "Memories of Munich" are published in *Neue Musik: Music / Film-Slides-Light Festival Special Issue for Arts Program of the 1972 Olympic Games in Munich*, and his "My Symphonies" (which include his first five symphonies) appear in *Source/Music of the Avant-Garde 2*.

#Writing

1973 World

Former U.S. Secretary of State Henry A. Kissinger and North Vietnamese Politburo Member Le Duc Tho receive the Nobel Peace Prize, although Le declines acceptance.

#Politics

1973 World

The Sydney Opera House, designed by Danish architect Jørn Utzon, is completed. It receives the Pritzker Prize in 2003 and becomes a UNESCO World Heritage Site in 2007.

1970s →

1973 World

The Sydney Opera House, designed by Danish architect Jørn Utzon, is completed. It receives the Pritzker Prize in 2003 and becomes a UNESCO World Heritage Site in 2007.

Rainer Werner Fassbinder releases *Ali: Fear Eats the Soul* in West Germany, which pays tribute to American director Douglas Sirk.

#Culture #Pop Culture

1973 World

Xerox Parc creates Xerox Alto, the first computer that incorporates text-based hyperlinks and uses a Graphical User Interface (GUI) as the main interface. Most modern general-purpose GUIs are derived from this system. Apple, Digital Research, IBM and Microsoft also use this to develop their products.

The first commercial handheld mobile phone is produced by Motorola in the US.

#Technology

1973 Art

Performs with Charlotte Moorman and the Yoshi Wada Band at The Kitchen, Mercer Arts Center in New York.

Performs with Charlotte Moorman at *Concert for Piano and Cello*, an event held at Smith Music Hall, University of Illinois in Champaign–Urbana.

Debuts *Fluxus Sonata I* at 80 Wooster Street in New York.

Premieres *Train Cello* with Charlotte Moorman at the Tenth Annual New York Avant-Garde Festival held at Grand Central Station in New York. Together, they also perform several pieces including *Concerto for TV Cello and Videotapes* and *TV Bra for Living Sculpture.*

Performs *Étude Platonique Nr. 5, One for Violin Solo* and *Simple* solo, and *Sonata No. 1 for Adults Only, Opera Sextronique* and *Variations on a Theme by Saint-Saëns* with Charlotte Moorman as part of Suhen um zu Hören (Seeking to Hear) at Städtische Kunsthalle in Düsseldorf.

#Performance #Charlotte Moorman #Collaboration

1973 Art

Creates *A Tribute to John Cage:* an hour-long video broadcast on WNET-TV/Channel 13 that collages footage of Cage's performances and anecdotes, interviews with friends and colleagues, and examples of Paik's participatory music and television works that parallel Cage's strategies and concerns. A 30–minute revision is later produced in 1976.

Creates *Global Groove*, a 30–minute video work made in collaboration with John Godfrey at WNET-TV/Channel 13 TV Lab.

#Artwork #Collaboration #John Cage #John Godfrey #Video

1973 Art

Participates in the group exhibition *Cremer Collection: European Avant-Garde 1950–1970* held at Kunsthalle Tübingen, 31 March–6 May.

Participates in the group exhibition *Circuit: A Video Invitational* held at Everson Museum of Art in New York, 27 April–27 May.

Presents the solo exhibitions *Electronic Video* and *Videotapes from the Perpetual Pioneer of Video Art* held at The Kitchen, Mercer Arts Center in New York.

Participates in the group exhibition *New York Collection for Stockholm* held at Moderna Museet in Stockholm.

#Exhibition

1973 Art

Moderna Museet publishes Paik's essay “TV Chair” in the exhibition catalogue for *New York Collection for Stockholm.*

Douglas Davis' interview of Paik, “Nam June Paik: The Cathode-Ray Canvas,” is published in *Art and The Future, A History/ Prophecy of the Collaboration Between Science, Technology and Art.*

#Writing #Douglas Davis

1974 World

India tests its first atomic bomb (codename: Smiling Buddha) in Rajasthan on 18 May and becomes the world's sixth nuclear power.

Richard M. Nixon resigns from the US presidency in August, while facing potential impeachment for his involvement in the Watergate scandal.

The Battle of Phuoc Long between South and North Vietnamese troops begins in December.

#Politics #Nuclear Power

1974 Biography

The documentary *A Conversation* featuring Joseph Beuys, Douglas Davis and Nam June Paik, and videotaped by Bill Viola, is released.

#Documentary #Douglas Davis #Joseph Beuys

1974 Art

Launches live-transmission work Global Groove on television network WNET-Channel 13 in New York in January.

Performs Sans Video: Music for Merce Cunningham with the Merce Cunningham Dance Company at Westbeth in New York.

Performs Concerto for TV Cello and Videotapes with Charlotte Moorman as part of the exhibition Project '74–Aspects of International Art in the Early 1970s at Kunsthalle Köln and Kölnischer Kunstverein in Cologne. The exhibition is staged to mark the 150th anniversary of the Wallraff–Richartz–Museum.

Debuts Fluxus Sonata II at the Anthology Film Archives in New York.

Performs TV Bra for Living Sculpture with Charlotte Moorman at Kirkland House Junior Common Room, Harvard University in Cambridge, Massachusetts. Paik, Moorman and the audience also view Tribute to John Cage broadcast by WGBH Channel 2.

Performs Voice-Video Interface with Russell Connor, colourises Street Sentence by Doug Davis and collaborates with Jud Yalkut to create Progress Report on Suite 212 for the 2nd International Computer Art Festival at The Kitchen, Mercer Arts Center in New York.

Performs Paper Sculptures and Video Study #2 at the 11th Annual Avant Garde Festival of New York at Shea Stadium in New York.

#Performance #Charlotte Moorman #Collaboration #Jud Yalkut #Video



Nam June Paik. Poster for *Global Groove*. 1974. Print and crayon on paper, 47.4 × 32.6 cm. Collection of Peter Wenzel, Germany. Image © Thomas Paulus.

1974 Art

Creates *TV Buddha*, one of his most recognisable works. When presenting the work at the *Projekt '74* exhibition in Cologne, Paik also makes a version where he sits in place of the sculpture, becoming a “living Buddha.”

Creates *Fluxus Fleet* by assembling a row of old-fashioned irons into a fleet of mock battleships in military procession, echoing the influence of Marcel Duchamp and his readymades.

Creates *TV Garden*, an immersive installation of television sets placed within a sea of live plants that appears to create harmony between nature and technology. The television sets display Paik's video work *Global Groove* created the year before.

Creates *Untitled*, combining the television set with traditional oil painting materials. Begins creating a second work that continues to explore found materials and imagery such as *The Great Wave off Kanagawa* by Hokusai (1760–1849).

Creates *Paper TV Show*, a scrapbook with doodles and two photographs of him and fellow artist Shigeko Kubota.

The video work *Tribute to John Cage* is broadcast on WGBH.

#Artwork #Immersive #Nature #Spirituality #Television #Video

1974 Art

Presents a solo exhibition *Electronic Art IV* held at Galeria Bonino in New York, 15 January–2 February.

Presents a solo exhibition *Nam June Paik: Videa 'n' Videology 1959–1973* held at Everson Museum of Art in New York 15 January–15 February. It is organised by the director James Harithas and curator David Ross, and is an important review of his career.

Participates in the group exhibition *2nd International Computer Art Festival* held at The Kitchen, Mercer Arts Center in New York, 1–15 June.

Participates in the group exhibition *EXPRMNTL 5: International Film Festival* held at Knokke-Heist in Belgium, 25 December–2 January 1975.

Participates in the group exhibitions *Project '74–Aspects of International Art in the Early 1970s* and *Art Now '74: A Celebration of the American Arts*, held at Kunsthalle Köln and Kölnischer Kunstverein in Cologne and the John F. Kennedy Center for the Performing Arts in Washington D.C. respectively.

Participates in the Eleventh Annual New York Avant-Garde Festival held at Shea Stadium in New York.

Presents a programme of videotapes and video works at the Anthology Film Archive in New York.

Participates in *Open Circuits*, the first international video conference organised by the Museum of Modern Art in New York. He participates in a special panel with Stephen Beck.

#Exhibition

1970s

1974 Art

In December, Arthur and Corinne Cantrill's interview with Paik, "Global Groove-TV Opera-Nam June Paik," is published in *Cantrills Filmnotes*, and Paul Schimmel's interview of Paik, "Abstract Time," is published in *Arts Magazine*.

Ear Magazine publishes his article "Music is a Mass Transit," and the Everson Museum of Art includes his writings in their exhibition catalogue for *Nam June Paik: Videa 'n' Videology 1959–1973*.

#Writing

1975 World

US President Gerald Ford announces Operation Babylift in April, advocating for humanitarian groups to work with orphanages in South Vietnam and undertake an emergency evacuation of children to the US, Australia, France, and Canada.

The Vietnam War ends on 30 April when Saigon falls to the North Vietnamese troops. This follows the exit of American troops and embassy from South Vietnam.

On 20 August, NASA launches Viking I, the first spacecraft to successfully land on Mars.

#Politics #Space

1975 World

Bill Gates and Paul Allen found Microsoft Corporation in Albuquerque, New Mexico in April.

#Technology

1975 Biography

Camera 3 produces the documentary video *The Strange Music of Nam June Paik*.

Robert Harris releases the documentation (a film-to-videotape transfer) of *Violin Dragging*.

#Documentary

1975 Art

Performs *Floor to Ceiling Discotheque* solo, and *Concerto for TV Cello and Videotapes* and *TV Bra for Living Sculpture* with Charlotte Moorman, as part of Benefit for the Once Gallery at the Martha Jackson Gallery in New York.

Performs *Lesson* as part of the Fluxus Harpsichord Concert held at the Anthology Film Archives in New York.

Participates in *Art Transition*, a conference that examines new directions in intersections between art, science and technology, organised by the Center for Advanced Visual Studies, Massachusetts Institute of Technology, in collaboration with the University Film Study Center. Together with Charlotte Moorman, they perform *Concerto for TV Cello and Videotapes*.

Performs *Variations No. 2 on a Theme by Saint-Saëns*, *Opéra Sextronique* and *TV Bra for Living Sculpture* with Charlotte Moorman as part of the exhibition *Objects and Concerts for Visual Music from the 1960s* at Kunsthalle Düsseldorf in Germany.

Performs *Violin To Be Dragged in the Street* and a piano work at the *12th Annual Avant Garde Festival of New York* at Gateway National Recreation Area/ Floyd Bennett Field in Brooklyn.

Performs *Camera Three* with Fred Barzyk, Charlotte Moorman and Russell Connor on CBSTV in New York.

#Performance #Charlotte Moorman #Collaboration #Fluxus

1975 Art

Develops several prepared scrolls and TV-sculptures, including *I-Ching TV*, *TV For Change*, *Majestic*, *Sonata for Goldfish* and *Candle TV*.

Creates *Suite 212*, a 150-minute video made in collaboration with Jud Yalkut, David Atwood, Fred Barzyk, Shirley Clarke, Douglas David, Ed Emshwiller, John Godfrey, Francis Lee, Bob Parent, Judson Rosebush, Elliot Rose, Elaine Summers and Russell Connor. It also incorporates the short video work *The Selling of New York* (1972) and is produced in the studios of WNET-TV/Channel 13 TV Lab.

Creates *Nam June Paik: Edited for Television*, a 29-minute video made together with Calvin Tomkins and Russell Connor as part of WNET-TV/Channel 13 VTR Series.

Begins to conceptualise and start work on *Merce by Merce*.

#Artwork #Collaboration #Jud Yalkut #Video

1975 Art

Participates in the group exhibition *Video Art* held at the Institute of Contemporary Art of the University of Pennsylvania in Philadelphia, 17 January–28 February. The exhibition travels to The Contemporary Arts Center in Cincinnati, 22 March–30 May, and to Wadsworth Atheneum in Connecticut, 17 September–2 November.

Presents a solo exhibition *Nam June Paik* held at René Block Gallery in New York, 1 February–4 March.

Participates in the group exhibition *Illuminous Realities* held at the Fine Arts Gallery in Wright State University in Ohio.

Participates in the group exhibition *Objekte und Kozerte zur Visuellen Musik de 60er Jahre* (Objects and Concerts for Visual Music from the 1960s) held at Kunsthalle Düsseldorf.

Presents a solo exhibition *Fish on the Sky—Fish hardly flies anymore on the Sky—let Fishes fly again* held at Martha Jackson Gallery in New York.

Participates in the group exhibition *Arte de Video* (Video Art) held at Caracas Museum of Contemporary Art in Venezuela.

Participates in the group exhibition *Selections from the Collection of Dorothy and Herbert Vogel* at The Clock Tower, New York.

Participates in the group exhibition *The Museum of Drawers* at Kunsthaus, Zurich.

Participates in the group exhibition titled *Art Transition* at the Center for Advanced Visual Studies in Massachusetts Institute of Technology in Cambridge.

Participates in the 13th São Paulo Art Biennial (17 October–14 December) with the presentation of *TV Garden*. Paik is one of 20 artists selected to represent South Korea in this biennial. He also participates in the group exhibition *Video Art U.S.A.* that is part of the biennial.

#Exhibition

1975 Art

Interview by Irmeline Lebeer's interview of Paik, "Entretien avec Nam June Paik" (Interview with Nam June Paik), is published in the periodical *Chroniques de l'art vivant* (Chronicles of Living Art), and Douglas Davis' interview of Paik is published in the book *Von Experiment zur Idee* (From Experiment to Idea).

#Writing #Douglas Davis

1976 World

Chinese leaders Zhou Enlai and Mao Zedong pass away in January and September respectively.

#Politics

1976 World

Taxi Driver, directed by Martin Scorsese and starring Robert De Niro, is released. The narrative of the film is often related to the aftermath of the Vietnam War in the US.

#Culture

1976 World

Steve Jobs, Steve Wozniak and Ronald Wayne found Apple Inc. in California and launch the Apple I Computer Kit.

#Technology

1976 Art

Performs an untitled solo piece as part of the concert Revolving Stage, organised by Jean Dupuy at the Judson Memorial Church in New York.

Performs *Tour for Foreign Visitors: Arranged by George Brecht* with others as part of Free Flux-Tours in New York. Also performs *eat wonton soup at 17 Mott* Street with instructions for visitors to perform on their own.

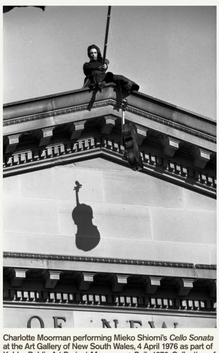
Performs *TV Bra for Living Sculpture* with Charlotte Moorman at Galeria Bonino in New York and the King George School in Guadalcanal, Solomon Islands.

Performs various works with Charlotte Moorman as part of the Adelaide Festival of the Arts and in Sydney at the Art Gallery of New South Wales and the Sydney Opera House.

Performs on the piano as part of the *SoHo Quadrat* at Akademie der Kunste in West Berlin.

Performs various works with Charlotte Moorman as part of his solo exhibition *Nam June Paik: Works 1946–1976, Music—Fluxus—Video* at Kölnischer Kunstverein in Cologne.

#Performance #Charlotte Moorman #Collaboration #Interactive



Charlotte Moorman performing Mieko Shiomi's *Cello Sonata* at the Art Gallery of New South Wales, 4 April 1976 as part of

1970s

1976 Art

Performs an untitled solo piece as part of the concert Revolving Stage, organised by Jean Dupuy at the Judson Memorial Church in New York.

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#Performance #Charlotte Moorman #Collaboration #Interactive



Charlotte Moorman performing Mieko Shiomi's *Cello Sonata* at the Art Gallery of New South Wales, 4 April 1976 as part of Kaldor Public Art Project *Moorman + Paik*, 1976. Collection of National Art Archive | Art Gallery of New South Wales. Image ©AGNSW, Kerry Dundas.



Charlotte Moorman performing Jim McWilliams' *Sky Kiss* 1968 above the Sydney Opera House Forecourt as part of Kaldor Public Art Project *Moorman + Paik*, 1976. Collection of National Art Archive | Art Gallery of New South Wales. Image © AGNSW, Kerry Dundas.

1976 Art

Presents a solo exhibition *Moon Is the Oldest TV* held at René Block Gallery in New York, 21 February–18 March.

Presents a solo exhibition *Nam June Paik: Works 1946–1976, Music—Fluxus—Video* held at Kölnischer Kunstverein in Cologne, 19 November–9 January 1977. This exhibition is Paik's first retrospective in Europe and later travelled to the Stedelijk Museum in Amsterdam. Curated by Wulf Herzogenrath, the project is now noted as the first of a series of exhibitions by Herzogenrath at Kölnischer Kunstverein, characterised by an intensive engagement with new formats for exhibitions and presentations.

Presents a solo exhibition *Fish Flies on Sky* held at Galeria Bonino in New York.

Participates in the group exhibition *Monumente durch Medien ersetzen* (Replace Monuments with Media) held at Kunst-und Museumsverein Wuppertal.

Participates in the group exhibition *SoHo Quadrat* held at Akademie der Kunste in West Berlin.

Participates in the group exhibition *Dødsspringet på Charlottenborg*, curated by Sven Hansen at Kunsthal Charlottenborg in Copemhagen.

Participates in the group exhibition *The River: Images of the Mississippi* held at the Walker Art Center in Minneapolis.

Participates in group exhibition *New York–Downtown Manhattan: SoHo* held at Akademie de Künste in Berlin.

Presents *Video Film Concert*, several films made in collaboration with Jud Yalkut, at The Kitchen, Mercer Arts Center in New York.

Presents a touring exhibition at the Art Gallery of South Australia in Adelaide, and Art Gallery of New South Wales and Coventry Gallery in Sydney.

#Exhibition #Jud Yalkut #Collaboration

1976 Art

Marianne Dozema's interview of Paik, "Video," is published in the periodical *Lightworks* in June.

Svend Hansen publishes his piece "Electronic Sistine Chapel" in the exhibition catalogue for *Catalog Dødspringet*, and Kolnischer Kunstverein publishes various writings in the exhibition catalogue for *Nam June Paik: Works 1946–1976, Music—Fluxus—Video.*

#Writing

1977 World

In August, China announces the end of the Cultural Revolution at its 11th National Congress of the Chinese Communist Party. The national college entrance examination resume.

#Politics

1977 World

Star Wars, an American science fiction film written and directed by George Lucas, premieres. It was later renamed *Star Wars: Episode IV—A New Hope* when subsequent films were released.

#Pop Culture #Science Fiction

1977 Biography

Begins a visiting professorship at the Hochschule für bildende Künste Hamburg (HFBK University of Fine Arts Hamburg).

Marries fellow video artist Shigeko Kubota in New York.

#Movement

1977 Art

Presents a live concert From Jail to Jungle: Charlotte Moorman & Nam June Paik on 10 February at Carnegie Hall in New York. Paik and Moorman perform various piece including *Opéra Sextronique*, and premiere the video work *Guadalcanal Requiem*.

Performs a live series of performances with Charlotte Moorman, Joseph Beuys and Douglas Davis as part of *Documenta 6* in Kassel, which runs from 26 June–2 October. These performances are concurrently broadcast to different television channels using satellite-broadcast technology.

Performs Joseph Beuys' *Infiltration-homogen für Cello* with Charlotte Moorman at The Town Hall in New York. Also performs this work at the 13th Annual New York Avant Garde Festival in the fall at the World Trade Center in New York.

#Performance #Charlotte Moorman #Collaboration #Douglas Davis #Fluxus #Joseph Beuys



Nam June Paik in collaboration with Charlotte Moorman, Joseph Beuys and Douglas Davis. *Documenta 6 Satellite Telecast*. 1977. Video, single channel, 4:3 format, colour, sound, 28 min 58 sec. Courtesy of Electronic Arts Intermix (EAI), New York. Introductions: Russell Connor and Peter Eden.

1977 Art

Guadalcanal Requiem premieres at Carnegie Hall on 10 February, as part of the concert From Jail to Jungle: Charlotte Moorman & Nam June Paik. The 50-minute video work is made together with Charlotte Moorman during their Australian-Pacific visit, and is later revised to 29 minutes and aired on WNET-TV on 14 February.

Creates audio work *My Jubilee ist unverhemmt* (My Jubilee Is Uninhibited) as an LP under the label Edition Lebeer Hossman.

Creates video work *Nine Minutes (Documenta 6 Satellite Telecast)*, in collaboration with Douglas Davis and Joseph Beuys.

#Artwork #Audio #Charlotte Moorman #Collaboration #Joseph Beuys #Douglas Davis #Video

1977 Art

Participates in the 1977 Biennial Exhibition held at the Whitney Museum of American Art in New York, 15 February–3 April.

Participates in *Documenta* 6 in Kassel, which runs from 26 June–2 October.

1970s

1977 Art

Participates in the 1977 Biennial Exhibition held at the Whitney Museum of American Art in New York, 15 February–3 April.

Participates in *Documenta 6* in Kassel, which runs from 26 June–2 October.

Presents a solo exhibition *Projects: Nam June Paik* held at The Museum of Modern Art in New York, which closes on 9 October.

Presents a solo exhibition *Fluxus Traffic* held at René Block Gallery in West Berlin.

Presents a solo exhibition *Nam June Paik* held at Galeria Marika Malacorda in Geneva.

Participates in CAYC Conference, organised by Jorge Glusberg in Mexico City.

#Exhibition

1977 Art

Douglas David's interview with Paik, "Nam June Paik: Une exploration son/vision," is published in *arTitudes* in January.

The periodical *Tracks 3* publishes Paik's article "Morning Three, Evening Four" in the fall.

An interview of Paik, "Nam June Paik," is published in *Kunst und Medien*.

#Writing

1978 World

The arcade video game by Taito, Space Invaders, is released in Japan. The game showcases two-dimensional graphics and is one of the first shooting games to be created, opening the door for modern video gaming.

In the town of Kaikoura, New Zealand, UFO sightings are repeatedly reported and streaks of bright lights are seen in the sky during December.

#Pop Culture

1978 World

Louise Brown, the world's first baby conceived through in-vitro fertilisation, is born in Manchester on 25 July.

Microsoft sets up its first international office in the Shinjuku district of Tokyo.

#Technology #Science

1978 Art

Premieres *Klavierduett (Piano Duet) in Memoriam to George Maciunas* with Joseph Beuys at Staatliche Kunstakademie in Düsseldorf on 7 July.

Performs *Merce by Merce by Paik* and *Merce and Marcel* on WNET-TV/Channel 13 in New York on 16, 20 and 24 September.

Performs *Concerto for TV Cello and Videotapes* and *TV Bra for Living Sculpture* with Charlotte Moorman at Musée d'Art Moderne de la Ville de Paris (City of Paris Museum of Modern Art).

#Performance #Joseph Beuys #Charlotte Moorman #Collaboration

1978 Art

Creates *Merce by Merce by Paik Part I: Blue Studio—Five Segments* with Charles Atlas and Merce Cunningham, followed by *Part II: Merce and Marcel* with Shigeko Kubota. Each part is 30 minutes long and is produced at WNET-TV/Channel 13 TV Lab in New York.

Creates *Media Shuttle: Moscow/New York*, a 30-minute video in collaboration with Dimitri Devyatkin that is produced at WNET-TV/Channel 13 TV Lab.

Creates *You Can't Lick Stamps in China*, a 30-minute video in collaboration with Gregory Battcock. This is co-produced by WNET-TV/Channel 13 TV Lab and International Television Workshop.

Creates audio work *Klavier Duett: In Memoriam George Maciunas* in collaboration with Joseph Beuys as 2 LPs under the label Edition Block.

Creates the video work *Tribute to GM (aka Video Venus)*.

#Artwork #Audio #Collaboration #Joseph Beuys #Video



Charles Atlas, Merce Cunningham and Nam June Paik, *Merce by Merce by Paik: Part One: Blue Studio: Five Segments*. 1975–1976. Video, single channel, 4:3 format, colour, sound, 15 min 38 sec. Courtesy of Electronic Arts Intermix (EAI), New York.



Shigeko Kubota and Nam June Paik. *Merce by Merce by Paik: Part Two: Merce and Marcel*. 1978. Video, single channel, 4:3 format, colour, sound, 13 min 5 sec. Courtesy of Electronic Arts Intermix (EAI), New York. Produced by the TV Lab at WNET/Thirteen. Host: Russell Connor, camera: Bob Harris, music: David Held, Earl Howard, John Cage. With excerpts of work by Woody and Steina Vasulka, Bill Giwin, Jean Marie Drot, Nancy Graves, Erik Martin and Russell Connor.

1978 Art

Presents a solo exhibition *A Tribute to John Cage* held at Gallery Watari in Tokyo, 15–30 May.

Presents a solo exhibition *Nam June Paik* held at Musée d'Art Moderne de la Ville de Paris, 22 November–8 January 1979.

Presents a solo exhibition *TV Garden* held at Centre Pompidou in Paris.

#Exhibition

1979 World

Margaret Thatcher begins her term as the first female prime minister of Great Britain on 3 May.

The Siege of the Grand Mosque in Mecca begins on 20 November and reveals the severity of terrorism. The two-week-long attack takes approximately 4,000 lives.

#Politics

1979 World

The action film *Mad Max* and the science fiction film *Star Trek: The Motion Picture* are released.

#Pop Culture #Science Fiction

1979 Biography

Begins a teaching position at the Kunstakademie Düsseldorf (Dusseldorf Art Academy) in West Germany, and remains there until 1995/1996.

#Education

1979 Art

Premieres *Duett Paik-Takis* with Takis at Kölnischer Kunstverein in Cologne.

On 13 December, his performance *Guadalcanal Requiem* with Charlotte Moorman broadcasts on WNET/Thirteen in New York. It is later rebroadcast on 2 March 1980.

#Performance #Charlotte Moorman #Collaboration #Takis

1979 Art

Collaborates with Greek artist Takis on the audio work *Duett: Paik/Takis* which is released as an LP under the label Edititon Kölnischer Kunstverein.

#Artwork #Audio #Collaboration #Takis

1979 Art

Participates in the group exhibition *Sammlung Hahn* (The Hahn Collection) held at Museum of Modern Art (MUMOK) in Vienna.

#Exhibition

1980s →

1979 Art

Participates in the group exhibition *Sammlung Hahn* (The Hahn Collection) held at Museum of Modern Art (MUMOK) in Vienna.

#Exhibition

1979 Art

Flash Art publishes an essay by Paik in January.

Jean-Paul Cassagnac, Jean-Pal Fargier and Sylvia van der Stegen's interview with Paik, "Entretien avec Nam June Paik" (Interview with Nam June Paik), is published in *Cahiers de Cinema* (Cinema Notebooks).

#Writing

1980s

1980 World

John Lennon, former member of The Beatles, is murdered in New York on 8 December.

Nintendo releases the very first handheld electronic game known as Game & Watch.

#Pop Culture

1980 World

Microsoft teams up with IBM to create the BASIC interpreter for the latter's first-ever personal computer, the IBM PC, due for release the next year.

Computer scientists Tom Truscott and Jim Ellis create USENET, a UNIX-based system that uses a dial-up connection to transfer data through telephone modems. This is an early predecessor of dial-up network access in universities of the 1980s, and dial-up Internet access of the 1990s.

#Technology #Internet

1980 Art

Premieres *Video Sonata* with Ernie Gusella, performs *One for Violin Solo* and performs *Variations No. 2 on a Theme by Saint-Saëns* with Charlotte Moorman at the Intermedia Arts Festival, at The Solomon R. Guggenheim Museum in New York.

Premieres *Sinfonie No. 6* as conducted by Charlotte Moorman, performs *Piano Sonata* solo and performs *Variations No. 2 on a Theme by Saint-Saëns* and *Concerto for TV Cello and Videotapes* with Charlotte Moorman at Music of the Time: Encounter with Korea, a live concert with a broadcast element. Music of the Time was first launched in 1951, organised by Westdeutsche Rundfunk (WDR) radio station in Germany. The 1980 concert features Nam June Paik and focuses on his Korean roots.

#Performance #Charlotte Moorman #Collaboration

1980 Art

Creates *Lake Placid'80*, a 4-minute video work commissioned by the National Fine Arts Committee of the XIII Winter Olympics Games in Lake Placid, New York. Paik gratefully acknowledges the contributions of various individuals and computer graphic designers in this production.

Creates the video work *Nam June Paik on The Beatles*.

#Artwork #Video

1980 Art

Participates in the group exhibition *Für Augen und Ohren* (For Eyes and Ears) held at Akademie der Kunste (Academy of Arts) in West Berlin, 20 January–2 March. The exhibition travels to Paris under the title *Ecouter par les yeux: Objets et environments sonores* (Listening Through the Eyes: Objects and Sound Environments) and is held at the Musee d'art modern de la ville de Paris, 18 June–24 August.

Participates in the group exhibition *Treffpunkt Parnass 1949–1965* (Parnass Meeting Point 1949–1965) held at Von der Heydt Museum in Wuppertal, 31 May–13 July.

Participates in the group exhibition *Mein Kölner Dom* (My Cologne Cathedral) held at Kölnischer Kunstverein in Cologne, 16 October–23 November.

A retrospective on his video works, *Nam June Paik*, is held at the Whitney Museum of American Art in New York as part of its The New American Filmmakers Series.

Presents a solo exhibition *V-idea* held at Gallery Watari in Tokyo.

Presents a solo exhibition *Laser Video* (with Horst Baumann) at Kunsthalle Düsseldorf.

#Exhibition

1980 Art

Artforum publishes his article "Random Access Information" in September.

Hiroshi Kawani's two-part interview with Paik, "To the Video World: Abstract Attraction by Paik I" and "To the Video World: Abstract Attraction by Paik II," is published in Tokyo-based *Bijutsu techo* (Art Notes) in its October and November issues.

Dany Bloch's interview with Paik, "Deux ou trois choses qu'on sait de lui" (Two or Three Things We Know About Him), and Pierre Brieux's interview with Paik, "Les programmes de television américains pourraient dsintégrer la sociéété soviétique en quelques minutes" (American Television Programs Could Integrate Soviet Society Within Minutes), are published in *L'Art Vidèo* (Video Art) and *Libération* respectively.

#Writing

1981 World

The action-adventure movie *Raiders of the Lost Ark*, directed by Steven Spielberg and produced by George Lucas, is released. It is the first instalment of the *Indiana Jones* film series.

Online newspapers are introduced on the PLATO system at the University of Illinois and the Embratel network in Brazil, paving the way for publishing news on the internet in the 1990s.

#Culture #Internet #Pop Culture

1981 Biography

The Akademie der Kunste honours Paik with the Willi Grohmann Prize. Paik receives a DAAD Fellowship to work in Berlin.

#Award

1981 Art

Premieres *Life's Ambition Realized* with Denise Gordon and performs several pieces with Andy Mannick as part of the Tenth Anniversary Concert for The Kitchen, at The Kitchen Center for Video, Music and Dance in New York.

Performs *A Tribute to Gregory Battcock* at the Anthology Film Archives in New York.

#Performance

1981 Art

Develops a new performance-video work *Imagine There Are More Stars on the Sky than Chinese on the Earth*, in collaboration with Andy Mannick.

#Artwork #Video

1981 Art

Participates in the group exhibition *Centervideo* held at the American Center for Students and Artists in Paris, 1–6 February.

Participates in the 1981 Whitney Biennial held at the Whitney Museum of American Art in New York, 4 February–12 April.

Screens *TV Tactics* at the Anthology Film Archives in New York, 21 July.

Presents a solo exhibition *By with of on Beuys, Cage, Cunningham* held at Galerie Watari in Tokyo, 11–26 August.

Participates in the group exhibition *Fluxus Etc.: The Gilbert and Lila Silverman Collection* held at Cranbrook Academy in Michigan, 20 September–1 November.

Participates in the group exhibition *Fluxus-Aspekte eines Phanomens* (Fluxus: Aspects of a Phenomenon) held at Von der Heydt-Museum in Weppertal, 15 December–31 January 1982.

Presents a solo exhibition *Laser Video* (with Horst Baumann) at Kunsthalle Düsseldorf. The exhibition later travels to Neuer Berliner Kunstverein (New Berlin Artist Society).

Presents a solo exhibition *Random Access/Paper TV* held at Gallery Watari in Tokyo.

Participates in the group exhibition *Partitur* (Score) held at Gelbe Musik in West Berlin.

Participates in the group exhibition *Westkunst* (Western Art) held at Cologne City Museum. It later travels to Kölner Messe in Cologne.

Participates in the group exhibition *Ein Klein Dussel Village Video* (A Little Duzzel Village Video) held at Kunsthalle and Kunstakademie Dusseldorf.

Presents a programme of videotapes and video works at the Sony Hall in Tokyo.

#Exhibition

1980s

1981 Art

Shuntaro Tanigawa's interview with Paik, "Seizing the Poetic Moment: Dialogue with Nam June Paik," is published in Tokyo-based periodical *Image Forum* in January.

#Writing

1982 World

The Lebanon War begins on 6 June when Israel invades Lebanon.

#Politics

1982 World

Michael Jackson releases his sixth studio album *Thriller* on 30 November. It remains the best-selling album of all time.

The science fiction film *E.T. the Extra-Terrestrial*, directed by Steven Spielberg, is released.

#Pop Culture #Music #Science Fiction

1982 Biography

Kit Fitzgerald and John Sanborn create the documentary video *A Tribute to Nam June Paik (Video Portrait of a Man Who Won't Sit Still)*.

#Documentary

1982 Art

Creates one of his earliest large-scale video installations *V-yramid* in relation to his retrospective at the Whitney Museum of American Art. *V-yramid* consists of 40 televisions of varying sizes stacked into a pyramidal shape, designed to fill the galleries from floor to ceiling. In each of the televisions, a video produced by Paik on custom-made video synthesizer technology pulsates alongside music ranging from popular rock songs to traditional Korean ballads. Central to Paik's concept for *V-yramid* is the notion of duality: the contrast between contemporary rock music and traditional Korean music, the fluidity of the video imagery and the architectural rigidity of the pyramid, the high culture of a religious monument and the low culture of television, and the ancient pyramid form and the era's cutting-edge technology. Yet Paik did not necessarily see these opposing elements as being in conflict with one another.

Collaborates with Shigeko Kubota on the video work *Allan 'n' Allen's Complaint.*

#Artwork #Installation #Video

1982 Art

Holds his first retrospective exhibition *Nam June Paik* at the Whitney Museum of American Art in New York, 20 April–27 June. It is curated by John G. Hanhardt and accompanied by a series of public programmes: a panel discussion, two ticketed live performances by Nam June Paik and Charlotte Moorman, and broadcasts of seven video works by Paik on WNET-TV. The exhibition later travels to the Museum of Contemporary Art in Chicago.

Participates in the group exhibition *Wiesbaden FLUXUS 1962-82* at Nassauischer Kunstverein in Wiesbaden, 17 September–14 November.

Participates in the group exhibition *Laser Video: Nam June Paik, Horst Baumann* held at Kunsthalle Düsseldorf, 28 November–21 December.

Holds his first retrospective exhibition *Nam June Paik: Tricolor Video* at Centre Pompidou in Paris, 15 December–11 April 1983.

Participates in the group exhibition *Videokunst in Deutschland 1963–1982* (Video Art in Germany 1963–1982) held at Kunstverein in Cologne, which subsequently travels to Hamburger Kunsthalle, Badischer Kunstverein in Karlsruhe, Westfälischer Kunstverein in Münster, as well as to Munich, Nuremberg and Berlin.

Participates in the group exhibition *60'80 attitudes/concepts/images* held at Stedelijk Museum in Amsterdam.

#Exhibition

1982 Art

Willoughby Sharp's interview with Paik, "'Artificial Metabolism.' An Exclusive Interview with Nam June Paik," is published in the magazine *Video 80*.

#Writing

1983 World

Civilian airliner Korean Airlines Flight 007 is shot down by Soviet jet interceptors on 1 September 1 over the Sea of Japan, when it passes through prohibited Soviet airspace enroute from Alaska to Seoul. This incident heightens tensions between the US and USSR.

#Politics

1983 World

Michael Jackson debuts his famous moonwalk on stage on 25 March, and on live television on 16 May.

The video game crash in North America brings an abrupt end to a generation of console video gaming in the English-speaking world. Several reasons contributed to the fall, including market saturation of game consoles and titles, as well as declining interest in console games in favour of personal computers. The industry is later revitalised in the 1990s due to the widespread success of the Japanese Nintendo Entertainment System.

The crime drama *Scarface*, directed by Brian De Palma, is released.

#Pop Culture

1983 World

On 1 January, Transfer Control Protocol/Internetwork Protocol (TCP/IP), a new communications protocol for computers, is established. It standardises the way computers from different parts of the world communicate with each other and allows for smooth sharing of information. This day marks the official birthday of the internet.

#Technology #Internet

1983 Art

Participates in the group exhibition *John Cage/Nam June Paik: Eine kleine Geschichte von Fluxus* at daadgalerie in Berlin, 22 January–20 February.

Participates in the 1983 Biennial Exhibition held at the Whitney Museum of American Art in New York, 15 March–29 May.

Participates in the group exhibition *American Video: Twenty New Works* held at Hyogo Prefectural Museum, 3–8 May.

Presents a solo exhibition *Video Flag* held at Carl Solway Gallery in Cincinnati, 6 September–31 December.

Participates in the group exhibition *Electra: L'électrité et l'électronique dans l'art au Xxe siècle* (Electra. Electricity and Electronics in the Art of the 20th Century) held at Museé d'art modern de la ville de Paris, 10 December–5 February 1984.

#Exhibition

1983 Art

Jason Weiss' interview with Paik, "Entretien Avec Nam June Paik" (Interview with Nam June Paik), is published in *Jazz Magazine*.

#Writing

1984 World

The supernatural comedy *Ghostbusters*, written by co-stars Dan Aykroyd and Harold Ramis, is released.

Richard Saul Wurman and Harry Marks found TED and organise its first conference.

#Culture #Pop Culture

1984 World

Apple debuts their revolutionary digital art programme MacPaint on 22 January, in conjunction with their release of the Apple Macintosh on 24 January.

#Technology

1984 Biography

Makes his first trip to South Korea in 34 years in June. This trip is often seen in relation to the 1988 Seoul Olympics, as Paik was a key figure in this event.

Joins Joseph Beuys' visit to Tokyo.

#Joseph Beuys #Movement

1984 Art

Performs *Concert Performance with Two Pianos* with Joseph Beuys at Sogetsu Hall in Tokyo, 2 June.

Performs *Coyote III* with Joseph Beuys in Tokyo, when their solo exhibitions were concurrently running in summer. This is his last collaborative performance with Beuys.

1980s

1984 Art

Performs *Concert Performance with Two Pianos* with Joseph Beuys at Sogetsu Hall in Tokyo, 2 June.

Performs *Coyote III* with Joseph Beuys in Tokyo, when their solo exhibitions were concurrently running in summer. This is his last collaborative performance with Beuys. Paik films the full performance to preserve it for future television programmes and art exhibitions.

#Performance #Joseph Beuys #Collaboration



Joseph Beuys and Nam June Paik, *Coyote III*. 1984. Video, single channel, 4:3 format, colour, sound, 1 hour 2 min 10 sec. Courtesy of Medienarchiv Joseph Beuys, ZKM | Center for Art and Media Karlsruhe. Image © Joseph Beuys/BILD-KUNST, Bonn—SACK, Seoul, 2021.

1984 Art

Creates *Good Morning Mr. Orwell*, his first international satellite "installation" and the first international satellite live broadcast in the world.

Creates *Vusac-NY*.

Conceptualises and starts making *Egg Grows*.

Collaborates with Ryuichi Sakamoto on *All Star Video*.

#Artwork #Satellite



Nam June Paik. *Good Morning Mr. Orwell*. 1984. Video, single channel, 4:3 format, colour, sound, 37 min 54 sec. Courtesy of Electronic Arts Intermix (EAI), New York. Produced by WNET, New York; FR3, Centre Georges Pompidou, Paris; WDR Westdeutsche Fernsehen. Producer: Carol Brandenburg; partial post-production: Nam June Paik, Paul Garrin; post-production: Broadway Video, Post Perfect; editor of single channel version: Skip Blumberg.



Nam June Paik. *Egg Grows*. 1984–1989. Eight video monitors, video camera and egg; 91.44 × 274.32 × 548.64 cm. Gift of Elaine McKeon, Byron R. Meyer, Madeleine Haas Russell, and Mr. and Mrs. Robert A. Swanson. Collection of San Francisco Museum of Modern Art. Image © Estate of Nam June Paik; photo: Katherine Du Tiel.

1984 Art

Participates in the group exhibition *Nam June Paik, John Cage, Merce Cunningham* held at Won Gallery in Seoul, 1–10 February.

Participates in the group exhibition *Joseph Beuys and Nam June Paik* held at Galerie Watari in Tokyo, 15 May–17 July. The exhibition is sponsored by the Seibu Museum.

Participates in the 1984 Venice Biennale, 20 May–16 September.

Presents a solo exhibition *Nam June Paik—Mostly Video* held at Tokyo Metropolitan Art Museum, 14 June–29 July.

Presents a solo exhibition *Nam June Paik: BSO and Beyond* held at the Institute of Contemporary Art in Boston, 6 September–4 November.

Participates in the group exhibition *Video: A Retrospective* held at Long Beach Museum of Art in California, 9 September–4 November.

Participates in the group exhibition *Het Lumineuze Beeld* (The Luminous Image) held at Stedelijk Museum in Amsterdam, 14 September–28 October.

Participates in the group exhibition *Von Hier Aus: Zwei Monate neue deutsche Kunst in Düsseldorf* (Up from Here: Two Months of New German Art in Düsseldorf) held in Düsseldorf, 29 September–2 December.

Participates in the group exhibition *Content: A Contemporary Focus* held at the Hirshhorn Museum and Sculpture Garden in Washington, D.C., 4 October–6 January 1985.

Presents a solo exhibition *Good Morning Mr. Orwell* held at the daadgalerie in Berlin, 29 November–9 December.

Presents a solo exhibition *Tribute to Marshall McLuhan* held at Galerie Esperanza in Montreal.

Participates in the group exhibition *Art and Time* in Brussels.

#Exhibition

1984 Art

Bijutsu techo publishes Paik's article "Conversations with Joseph Beuys" in April.

Ichiro Haryu's interview with Paik, "Good Evening, My. Beuys and Paik! Beuys+Paik+Ichiro Haryu" is published in *Bijustu techo* in August, and Marien Lewis' interview, "My Lunch with Nam June Paik," is published in *Canadian Art* in winter.

Galerie Watari includes Paik's text in their exhibition catalogue for *Joseph Beuys and Nam June Paik*.

Tokyo Metropolitan Art Museum publishes an essay by Paik, "La Vie, Satellites, One Meeting-One Life," in their exhibition catalogue *Nam June Paik: Mostly Video*.

Paik compiles and publishes an anthology of his satellite art events, *Art for 25 Million People: Bonjour, Monsieur Orwell: Kunst und Satelliten in der Zukunf*, in conjunction with the exhibition *Good Morning Mr. Orwell*.

#Writing

1985 World

Nintendo launches R.O.B. (Robotic Operating Buddy), the first commercial robot companion-toy, as an accessory to its gaming series.

#Pop Culture #Robots

1985 World

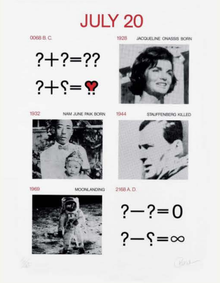
Microsoft releases the inaugural edition of Windows 1.0.

#Technology

1985 Art

Creates *July 20*.

#Artwork



Nam June Paik. *July 20*. 1985. Offset lithograph on cardboard, 69.8 × 50.2 cm. Collection of Peter Wenzel, Germany. Image © Thomas Paulus.

1985 Art

Participates in the group exhibition *Video Sculpture* held at ARCA Centre d'art contemporain in Marseilles, 3–22 June.

Participates in the Bienal Internacional de São Paulo (São Paulo Biennial) in Brazil.

#Exhibition

1980s

1985 Art

Participates in the group exhibition *Video Sculpture* held at ARCA Centre d'art contemporain in Marseilles, 3–22 June.

Participates in the Bienal Internacional de São Paulo (São Paulo Biennial) in Brazil.

#Exhibition

1985 Art

William Crist's interview of Paik, "An Interview with Nam June Paik," is published in *FORUM Visual Arts/Mid-America* in the fall.

#Writing

1986 World

On 26 April, a nuclear accident takes place at the Chernobyl Nuclear Power Plant in the Ukranian Soviet Socialist Republic (now Ukraine). The Chernobyl disaster is considered history's most devastating nuclear plant disaster.

#Nuclear Power

1986 World

South Korea first participates in the Venice Biennale in a small exhibition hall.

#Culture

1986 World

Steve Jobs acquires a graphics group from George Lucas on 3 February and rebrands it as Pixar Studios.

#Technology

1986 Art

Creates *Bye Bye Kipling*, another international satellite broadcast project, which airs on KBS1 Channel on 9 October.

Creates *Butterfly*.

Creates the *Family of Robot* series.

Collaborates with Paul Garrin to create *Two Channel Music Tape: Spring|Fall*, which is presented as a production of WNET/New York, the Korean Broadcasting System and Asahi National Broadcasting Co. Ltd.

#Artwork #Collaboration #Paul Garrin #Robots #Satellite

1986 Art

Presents a solo exhibition *Family of Robot* held at Carl Solway Gallery in Cincinnati, 5 March–30 April.

Participates in the group exhibition *Resolution: A Critique of Video Art|TV Generation* held at Los Angeles Cotemporary Exhibitions, 18 April–10 May.

Participates in the group exhibition *Prospect 86: Eine internationale Ausstellung aktueller Kunst* (Prospect 86: An International Exhibition of Contemporary Art) held at Frankfurt Kunstverein, Steinernes Haus am Römerberg and Schrin Kunsthalle Frankfurt in Frankfurt, 9 September–2 November.

Presents a solo exhibition *Family of Robot* held at Holly Solomon Gallery in New York, 25 September–25 October. He also presents another solo exhibition *Nam June Paik: Sculpture, Painting and Laser Photography* at Holly Solomon Gallery this year.

Presents a solo exhibition *Bye-Bye Kipling Drawings* held at Galerie Watari in Tokyo, 9–25 October.

Presents a solo exhibition *Nam June Paik* held at Fukui Theater FBC in Fukui, 11 October–3 November.

Presents a solo exhibition *Family of Robot* at the International Art Exposition in Chicago.

Participates in the group exhibition *American Icons: Selections from the Chase Manhattan Collection* held at Bruce Museum in Connecticut. The exhibition travels to Heckscher Museum as well as The Robertson Center of the Arts and Sciences in New York.

Participates in the group exhibition *The Freedman Gallery: The First Decade* held at The Freedman Gallery in Pennsylvania.

Participates in the group exhibition *Toy as Art* held at First Street Forum in St. Louis.

#Exhibition

1986 Art

Galerie Watari includes Paik's text in their exhibition catalogue for *Bye-Bye Kipling Drawings*.

#Writing

1987 World

American artist Andy Warhol, a key figure in Pop Art, dies on 22 February.

Star Trek: The New Generation, an science fiction television series based on the 1966 original, debuts in the US.

Zhang Yimou's *Red Sorghum* is released and wins the Golden Bear at the 1988 Berlin International Film Festival.

#Culture #Pop Culture #Science Fiction

1987 World

Apple debuts its Hypercard, a computer programme developed by Bill Atkinson for Apple Computer, Inc., for Macintosh. It is one of the earliest successful hypermedia systems created prior to the World Wide Web.

#Technology #Internet

1987 Biography

Becomes a member of the Akademie der Bildenden Künste (Academy of Visual Art) in Berlin.

#Education

1987 Art

Creates *TV-Buddha für Enten* (TV Buddha for Ducks) for the *2nd Skulptur Projekte Münster* (2nd Sculpture Projects Münster) in Germany.

#Artwork

1987 Art

Participates in the 1987 Biennial Exhibition held at the Whitney Museum of American Art in New York, 31 March–5 July.

Participates in the group exhibition *L'Époque, La Mode, La Morale, La Passion: Aspects de l'art d'aujour-d'hui, 1977–1987* (Time, Fashion, Morality, Passion: Aspects of Today's Art, 1977–1987) held at Centre Georges Pompidou in Paris, 21 May–17 August.

Participates in *Documenta 8* in Kassel, 12 June–20 September.

Participates in the *2nd Skulptur Projekte* Münster, 14 June–4 October.

Participates in the group exhibition *The Arts for Television* held at The Museum of Contemporary Art in Los Angeles, 4 September–18 October.

#Exhibition

1988 World

On 14 April, the USSR consents to withdrawing its forces and ending its occupation over Afghanistan in an agreement signed between the USSR, Afghanistan, the US and Pakistan.

Iran and Iraq declare a ceasefire on 20 August after eight years of war.

The United Nations Environmental Programme and the World Meteorological Organization establish the International Panel of Climate Change.

#Politics

1988 World

Mystery Science Theater 3000 (MST3K), a cult comedy television series created by Joel Hodgson, launches in November and runs till August 1999. It covers various socio-political and fantasy topics.

#Pop Culture

1980s

1988 World

Mystery Science Theater 3000 (MST3K), a cult comedy television series created by Joel Hodgson, launches in November and runs till August 1999. It covers various socio-political and fantasy topics.

#Pop Culture

1988 World

The first transatlantic telephone cable to use optical fibre goes into operation, connecting the US, UK and France.

#Technology

1988 Art

Creates *Wrap Around the World*, a live television broadcast on 10 September on numerous television networks. Tokyo, KBS (Korea) and WNET/ Thirteen (New York) present the work in association with WDR/NDR (Germany), ORF (Austria), Asahi National Broadcasting (Japan), RAI (Italy), Globo (Brazil), Radio Telefis Eireann (Ireland), April Media (Israel), Chinese Central Television (China), Gosteleradio (USSR) and Nam June Paik Video Design.

Creates a permanent outdoor sculpture *Metrobot* for the Contemporary Arts Center in Cincinnati, dedicated on 4 November.

Creates *The More the Better* with the support of architect Kim Won to commemorate the 1988 Seoul Olympics, at the invitation of the Korean Olympic Games Committee. The work is housed in the Museum of Modern and Contemporary Art in Gwacheon.

Creates *Sister.*

#Artwork #Sculpture #Television

1988 Art

Participates in the group exhibition *On Track: An Exhibition of Art in Technology* held at Nova Building in Calgary, 26 January–28 February.

Presents a solo exhibition *Nam June Paik: Beuys and Bogie* held at Dorothy Goldeen Gallery in Santa Monica, 18 February–26 March. He also participates in the group exhibition *Private Reserve* at this venue this year.

Participates in the group exhibition *Video Art: Expanded Forms* held at the Whitney Museum of American Art at Equitable Center in New York, 18 February–30 March.

Participates in the group exhibition *Interaction: Light, Sound, Motion* held at Aldrich Museum of Contemporary Art in Connecticut, 22 May–5 September.

Participates in the group exhibition *Positionen heutiger Kunst: Serra, Twombly, Paik, Stella, Kounellis, Merz* (Positions of Today's Art: Serra, Twombly, Paik, Stella, Kounellis, Merz) held at Nationalgalerie Berlin, 23 June–18 September.

Participates in the *Australian Biennale 1988: From the Southern Cross, A View of World Art 1940–1988* in Sydney, 4 August–18 September.

Participates in the group exhibition *Beuys Vox, Nam June Paik, 1961–1986* held at the World Financial Center in New York, 14–30 September. The catalogue written for the exhibition includes text by Paik.

Presents a solo exhibition *Nam June Paik: Video Works 1963–88* held at Hayward Gallery in London, 29 September–11 December. This exhibition—the first full-scale representation of his video art—focuses on the artist's video sculptures, including his *Family of Robots* (1986).

Presents a solo exhibition *Nam June Paik: "V-Idea"* held at Nigel Greenwood Gallery in London, 1 October–5 November.

Participates in the group exhibition *American Baroque* held at Holly Solomon Gallery in New York, December. Also presents a solo exhibition *Nam June Paik: Color Bar Paintings* at this venue this year.

Participates in ARCO Madrid art fair.

Participates in the group exhibition *1988: The World of Art Today* held at Milwaukee Art Museum.

#Exhibition

1988 Art

The exhibition catalogue for *Beuys Vox, Nam June Paik, 1961–1986* includes Paik's text.

#Writing

1989 World

The Berlin Wall falls on 9 November. It marks the end of the Iron Curtain and the start of the fall of communism in Eastern and Central Europe. The dissolution of the German internal border takes place shortly afterwards, and the Cold War is declared over at the Malta Summit three weeks later.

#Politics

1989 World

Nintendo releases the first Game Boy, an 8-bit handheld video game console, in Japan on 21 April.

The Global Village: Transformations in World Life and Media in the 21st Century is published. Co-authored by Marshall McLuhan and Bruce R. Powers, it provides a conceptual framework for understanding the cultural implications of technological advancements associated with the rise of a worldwide electronic network.

#Culture #Globalisation #Internet

1989 World

In March, Sir Tim Berners-Lee creates a proposal for the World Wide Web. The next year, he partners with Robert Cailliau and they present the idea of employing "HyperText [...] to link and access information of various kinds as a web of nodes in which the user can browse at will," after which they release the project to the public in December.

#Technology #Internet

1989 Art

Creates *One Candle (Candle Projection)*, where a CCTV camera is pointed at a single flickering flame.

Collaborates with Paul Garrin and Betsy Connors on the video work *Living with the Living Theatre.*

Collaborates with Paul Garrin and Amy Greenfield on the video work *MAJORCA-fantasia.*

#Artwork #Collaboration #Paul Garrin #Video



Nam June Paik. *One Candle (Candle Projection).* 1989. Closed-circuit television camera, tripod, candle on custom stand and four to six colour video projectors including modified CRT projectors; dimensions variable. Collection of the Museum für Moderne Kunst, Frankfurt am Main.

1989 Art

Presents a solo exhibition *Eine Kerze/One Candle* held at Portikus in Frankfurt, 21 January–12 March. The exhibition centres around a single candle and is one of the few installations using video projection: a single candle is filmed by two cameras and projected to the walls by several projectors in the television colours blue, red and green. The room is filled with live, overlapping candles appearing in different colour-mixtures.

Participate in the group exhibition *Video-Skulptur retrospektiv und aktuell 1963–89* (Video Sculpture: Retrospective and New Works 1963–89) held at Kunstverein in Cologne, 18 March–23 April. It later travels to Kongresshalle in Berlin, and Kunsthaus in Zürich.

Presents a solo exhibition *Nam June Paik* held at Museo de Bellas Artes de Bilbao, 11 April–30 May.

Participates in the 1989 Biennial Exhibition at the Whitney Museum of American Art in New York, 18 April–16 July.

Presents a solo exhibition *Nam June Paik: La Fée électronique* (Nam June Paik: The Electronic Fairy) held at Musée d'Art Moderne de la Ville de Paris, 28 April–31 October. It later travels to Galerie du Génie and Galerie de Paris in Paris, Mayor Rowan Gallery in London, Galerie Juana Mordo in Madrid and Weisses Haus in Hamburg.

Participates in the group exhibition *Commissioned Work "Theme Hiroshima"* held at Hiroshima City Museum of Contemporary Art, 3 May–20 August.

Participates in the group exhibition *Magiciens de la Terre* (Magicians of the Earth) held at Musée national d'art modern in Paris, 18 May–14 August.

Participates in the group exhibition *Happenings & Fluxus* held at Galerie 1900–2000 in Paris, 7 June–29 July.

Presents a solo exhibition *Nam June Paik: The Family of Robot* held at Fukuoka Art Museum, 27 June–16 July.

Presents a solo exhibition *Nam June Paik* held at the San Francisco Museum of Modern Art, 13 July–3 September.

Presents a solo exhibition *Nam June Paik: Recent Paintings and Sculpture* held at Holly Solomon Gallery in New York, 1–25 November.

Presents a solo exhibition at Arte Ederren Bilbao Museo and Museo de Bellas Artes de Bilbao in Madrid, Galerie Juana Mordo in Madrid and Holly Solomon Gallery in New York.

Participates in the group exhibition *Image World: Art and Media Culture* held at the Whitney Museum of American Art in New York, 8 November–18 February 1990.

Participates in the group exhibition *Images du Futur 1989* (Images of the Future 1989) held at Cité des Arts et des Nouvelles Technologies de Montreal.

Participates in the group exhibition *The New York Urban Landscape* held at Battery Park in New York.

Participates in the group exhibition *Prospect* in Frankfurt.

#Exhibition

1989 Art

Christine van Assche's interview with Paik, "Nam June Paik," is published in *Galeries Magazine* in its June/July issue and Raymond Bellour's interview with Paik, "Nam June Paik: le genie cathodique" (Nam June Paik: The Cathodic Genius), is published in the periodical *Beaux arts* (Fine Art) in its July/August issue.

1990s →

1989 Art

Christine van Assche's interview with Paik, "Nam June Paik," is published in *Galeries Magazine* in its June/July issue and Raymond Bellour's interview with Paik, "Nam June Paik: le genie cathodique" (Nam June Paik: The Cathodic Genius), is published in the periodical *Beaux arts* (Fine Art) in its July/August issue.

Art Press publishes Paik's article, "La Vie, Satellites, One Meeting-One Life," in its November issue.

Edith Decker-Phillips publishes her book *Paik Video* in Cologne. It is later reprinted in English with translation by Station Hill Arts in 1998.

#Writing

1990s

1990 World

Nelson Mandela is released from prison on 11 February after being imprisoned for nearly three decades. After his release, he delivers a speech promising to establish peace between all races in South Africa.

After over a century of separation, South and North Yemen are unified to form the Republic of Yemen on 22 May.

The Berlin Wall commences demolition in June. West and East Germany are officially reunified in October.

#Politics

1990 World

The Human Genome Project commences its 13-year journey. It is a public-funded project aiming to sequence the DNA of a whole euchromatic human genome.

#Science

1990 World

GUI-based internet instant messaging begins to take off with PowWow, ICQ and AOL Instant Messenger. This paves the way for later systems such as MSN in 1995, the introduction of video-based instant calls by Skype in 2003, the portal BlackBerry Messenger in 2005 and WhatsApp in 2009.

#Technology #Internet

1990 Art

Creates *Miami and Wing*, a permanent indoor sculpture dedicated on 29 November at Miami International Airport.

Creates public sculpture *Pre-Bell Man* for the Deutsches Post Museum in Frankfurt.

Creates *Video Arbor*, a permanent outdoor installation at One Franklin Town Apartments in Philadelphia.

#Artwork #Installation #Sculpture

1990 Art

Presents a solo exhibition *Nam June Paik: TV* held at Galerie Marika Malacorda in Geneva, 8 February–31 March.

Presents a solo exhibition *Nam June Paik* held at Chiostri di San Domenico in Reggio Emilia, 17 February–11 March.

Participates in the group exhibition *GegenwartEwigkeit: Spuren des Transzendenten in der Kunsst unserer Zeit* (Presence and Eternity: Traces of the Transcendent in the Art of our Time) held at Martin-Gropius-Bau in Berlin, 7 April–24 June.

Participates in the *Eighth Biennale of Sydney: The Readmade Boomerang, Certain Relations in Twentieth Century Art* in Sydney, 11 April–3 June.

Presents a solo exhibition *Nam June Paik: Sterne* held at Galerie Hans Meyer in Düsseldorf, 20 September–20 October.

Presents a solo exhibition *Grafiken und Multiples* (Graphics and Multiples) held at Galerie Lüpke in Frankfurt, 1 December–12 January 1991.

Presents a solo exhibition held at Galerie Van de Vedle in Antwerp.

Presents a solo exhibition held at Galerie Maurice Keitelman in Brussels.

Presents a solo exhibition held at Holly Solomon Gallery in New York.

Presents a solo exhibition *Benjamin Franklin* held at The Franklin Institute, The Electrical Matter in Philadelphia.

Participates in the group exhibition *The Technological Matter* held at Katonoah Gallery in New York.

Participates in The Electrical Matter Festival held at The Painted Bride Art Center in Philadelphia.

#Exhibition

1990 Art

Nicholas Zurbrugg's interview with Paik, "nam june paik," is published in *eyeline* in its spring/summer issue, Rosma Scuteri's interview with Paik, "Nam June Paik Sono Nato Romantico: In Questo Mi Sento Differente Dal Cisimo Lirico Di Fluxus," is published in *Flash Art* in its December/January issue and Mario Botta's interview with Paik, "Encounter at WATARI-UM: Nam June Paik + Mario Botta," is published in the book *Mario Botta*.

#Writing #Interview

1991 World

The Gulf War begins in January after Iraqi President Saddam Hussein invades Kuwait and refuses to withdraw military power. US President George H. Bush authorises Operation Desert Storm shortly after to expel occupying Iraqi forces from Kuwait.

The USSR dissolves in December and the Russian Federation (formerly the Russian Soviet Federative Socialist Republic) is established shortly after.

#Politics

1991 World

The Super Nintendo Entertainment makes its debut in North America.

#Pop Culture

1991 World

Apple and IBM create an alliance by signing an agreement with Motorola, Inc. to develop a next-generation RISC (reduced-instruction-set computing) chip, known as the PowerPC. They also launch two new software companies, Taligent, Inc. and Kaleida Labs, Inc., for the development of operating system software.

#Technology

1991 Biography

Receives the Guggenheim Prize, the Rockefeller Foundation Prize, the American Foundation Institute Prize and the Skowhegan Medal for Video. Also receives the Kaiserring award which began in 1975 andisas given by the City of Goslar (Germany) to a distinguished international artist of modern and contemporary art.

#Award

1991 Art

Creates *Chongro Cross* to pay homage to both his traditional Korean roots as well as his late collaborator Joseph Beuys.

Creates *Oil Drums, Hommage à Charlotte Moorman* in memory of the late Charlotte Moorman, following her untimely death after a long battle with cancer. The two metal barrels in the sculpture were used during Paik and Moorman's rendition of *Variations on a Theme by Saint-Saens.*

#Artwork #Charlotte Moorman #Collaboration #Joseph Beuys



Nam June Paik. *Chongro Cross*. 1991. Video, 8 monitors, chromogenic transparencies, wood, cement "Beuys Hat," wheat carrier, pipes, dishes and drums; 206.38 × 121.29 × 39.37 cm. Collection of the San Francisco Museum of Modern Art. Purchased with Phyllis C. Wattis Fund for Major Accessions. Image © Estate of Nam June Paik; photo: Katherine Du Tiel.



1990s

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#Artwork #Charlotte Moorman #Collaboration #Joseph Beuys



Nam June Paik. *Chongro Cross*. 1991. Video, 8 monitors, chromogenic transparencies, wood, cement "Beuys Hat" wheat carrier, pipes, dishes and drums; 206.38 × 121.29 × 39.37 cm. Collection of the San Francisco Museum of Modern Art. Purchased with Phyllis C. Wattis Fund for Major Accessions. Image © Estate of Nam June Paik; photo: Katherine Du Tiel.



Nam June Paik. *Oil Drums, Hommage à Charlotte Moorman*. 1964–1991. Three cathode-ray tube televisions, two blue metal barrels, wood and modulator; video, 4:3 format, colour, sound; 280 × 80 × 80 cm. Collection of Lehmbruck Museum, Duisburg. Image © Estate of Nam June Paik; photo: Jürgen Diemer.

1991 Art

Presents a solo exhibition *Nam June Paik* held at Galerie Bendt und Krips in Cologne, 18 January–28 February.

Participates in the group exhibition *I Love Art* held at WATARI-UM, The Watari Museum of Contemporary Art in Tokyo, 2 March–19 May.

Presents a solo exhibition *A Pas de Loup: de Séoul à Budapest* held at Gallery Hyundai in Seoul, 30 July–20 August.

Presents a solo exhibition *Video Time—Video Space* held at Kunsthalle in Basel, 15 August–27 October. It later travels to Kunsthaus in Zürich, 16 August–6 October; Kunsthalle in Düsseldorf, 30 November–12 January 1992; Museum des 20 Jahrhunderts in Vienna, 27 February–12 April 1992 and the National Museum of Modern and Contemporary Art in Gwacheon, summer of 1992.

Presents a solo exhibition *Nam June Paik: Video Sculpture* held at The Mayor Gallery in London, 25 November–15 January 1992.

Presents a solo exhibition *Recent Video Sculptures* held at Carl Solway Gallery in Cincinnati.

Participates in ARCO Madrid art fair.

Participates in the International Art Exposition in Chicago.

Participates in the group exhibition *Neon-TV/Video-Objekte* held at Galerie Lupke in Frankfurt.

#Exhibition

1991 Art

An interview of Nam June Paik, "Sohm Decided to Collect ONLY Information on Art and Not ART Itself," is published in *Liber maister. Hanns Sohm zum siebzigsten Geburtstag* (Hans Sohm on his Seventieth Birthday).

Dieter Daniels' interview with Paik, "Fluxus and mehr" (Fluxus and More) is published in the magazine *Kunstforum International* in its September/October issue, Thomas Kellein and Toni Stooss' interview with Paik is published in the exhibition catalogue *Video Time—Video.*

#Writing

1992 World

Afghanistan's civil war begins in March.

Black Wednesday occurs in the UK on 16 September. The British withdraw the pound sterling from the European Exchange Rate Mechanism after failing to keep it above its agreed lower limit.

#Politics

1992 World

Optical amplification is used in the fourth generation of fibre optic communication systems to minimise the demand for repeaters and enhance data capacity. These two enhancements spark a revolution, resulting in the system's capacity increasing every six months indefinitely.

#Technology

1992 Biography

Spends the summer (30 July–6 September) in Seoul.

Spends 16 August with well-known Korean philosopher Doh-ol Kim Yong-ok who conducts an extensive interview with him. The interview transcript is later published in Kim's book *Theory of Shitao's Paintings* in 2001.

Receives the Picasso Medal from UNESCO jointly with Karlheinz Stockhausen. UNESCO awards this prize to individuals or groups in recognition of an outstanding contribution to the arts or culture.

#Award #Movement

1992 Art

Creates *Smiling Buddha (Buddha Looking at Old Candle TV)* for the group exhibition *Travelling the World—Art from Germany.*

Collaborates with Paul Garrin on the video work *A Tale of Two Cities.*

#Artwork #Collaboration #Paul Garrin #Video

1992 Art

Presents a solo exhibition *Nam June Paik: Neue Arbeiten* held at Galerie Hans Mayer in Düsseldorf, 15 January–29 February.

Participates in the group exhibition *Travelling the World—Art from Germany* (11 March–12 April) held at the Palace of Art in Minsk, 11 March–12 April.

Participates in the group exhibition *Territorium Artis* (Territory of Art) held at Kunst-und Ausstellungshalle der Nundersreublik Deutschland in Bonn, 19 June–20 September.

Presents a solo exhibition *Nam June Paik: Recent Works '88a–'92* held at Hyundai Gallery in Seoul, 30 July–20 August.

Participates in the group exhibition *Nam June Paik: Video and Paper with Allen Ginsberg* held at Gallery Meegun in Seoul, 31 July–3 September.

Presents a solo exhibition *Nam June Paik: Photographs* held at Holly Solomon Gallery in New York, 8 October–21 November.

Presents a solo exhibition *Il Novecento di Nam June Paik: Arti elettroniche, cinema e media verso il XXI secolo* held at Palazzo delle Esposizioni in Rome, 9–29 November.

Has his first major retrospective exhibition in Asia, *Nam June Paik: Video Time, Video Space,* held at the National Museum of Modern and Contemporary Art, Gwacheon.

Presents a solo exhibition *Electronic Symbio-Phonics for Phoenix* held at American West Arena in Phoenix. The work is a permanent outdoor installation and part of the Public Art Commission.

Presents a solo exhibition *The Chase Information Wall* held at Chase MetroTech Center in Brooklyn. The work is part of the Public Art Commission.

Presents a solo exhibition *Eco-Lumbus and Rocketship to Virtual Venus* held at the Seville World Expo in the Korean Pavilion.

Presents a solo exhibition *Nam June Paik: Retrospective* held at Mues des 20. Jahrhunderts in Vienna.

Participates in the group exhibition *FLUXUS in Wiesbaden 1992* held at Bellevue-Saal, Bücherglide Gutenberg, ESWE-Hochhaus, Fluxeum, Kunsthaus, Nassauischer, Kunstverein, Rathaus, Villa Clementine and Wienerwald in Wiesbaden.

#Exhibition

1992 Art

A compilation of Paik's manuscripts put together by Paik and Edith Decker-Philips is published in the book *Niederschriften eines Kulturnomaden: Aphorismen, Briefe, Texte* (Writings of a Cultural Nomad: Aphorisms, Letters, Texts).

The Seoul-based periodical *Wolgan Misool* (The Monthly Art Magazine) publishes Paik's piece "Video Art—Never-Ending Project" in its August issue. That same month,

1990s

1992 Art

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The Seoul-based periodical *Wolgan Misool* (The Monthly Art Magazine) publishes Paik's piece "Video Art—Never-Ending Project" in its August issue. That same month, an interview with Paik, "Interview with Nam June Paik: 'My Favorite Work is TV Garden,'" is also published.

Multiple interviews with Paik are published: Heinz Thiel's "Ein Schlitzohr als Weiser" (A Rascal as a Sage) in *neue bildende kunst* (New Visual Art), Jean Yves Bosseur's "Nam June Paik" in *Le Sonore Et Le Visuel* (The Sound and the Visual), Otto Hahn's "Nam June Paik" in *Nam June Paik* and Irmeline Lebeer's "Entretien avec Nam June Paik" (Interview with Nam June Paik) in *Galeria Marika Malacorda.*

#Writing

1993 World

A terrorist bomb is detonated in the basement car park of the World Trade Center in New York on 26 February. It claims 6 lives and injures over 1,000 people.

#Politics

1993 World

Chen Kaige's historical drama *Farewell My Concubine* is released, and becomes the first Chinese-language film to win the Golden Globe Awards for Best Foreign Language Film the following year.

#Pop Culture

1993 Art

Creates works for the German Pavilion at the Venice Biennale, including: *The Rehabilitation of Genghis-Khan*, *Marco Polo*, *Tangun as Scythian King*, *Anonymous Crimean Tatar who Saved Life of Joseph Beuys*, *Electronic Superhighway*, *Phasen-Verschiebung*, *Sistine Chapel Before Restoration.*

#Artwork



Nam June Paik. *Anonymous Crimean Tatar who Saved Life of Joseph Beuys—Not yet Thanked by German Folks*. 1993. Found electrical parts, metal, headlights, rope and wooden cart; 85 × 80 × 70 cm (head), 250 × 95 × 130 cm (torso), 127 × 123 × 181 cm (legs), 150 × 100 × 130 cm (cart). Collection of John Chia and Cheryl Loh. Image © 2019 Christie's Images Limited.



Nam June Paik. *Sistine Chapel*. 1993, reconstructed 2021. Video projectors, metal, wood, custom video switchers and four video channels, colour, sound; dimensions variable. Collection of Ulsan Art Museum.

1993 Art

Participates in the group exhibition *Mediale* (Media) held at Deichtorhallen in Hamburg, 5 February–28 March.

Participates in the group exhibition *In the Spirit of Fluxus* held at the Walker Art Center in Minneapolis, 14 February–6 June.

Presents a solo exhibition *The Rehearsal for the Venice Biennale | The German Pavilion* held at Holly Solomon Gallery in New York, 3 April–8 May.

Presents a solo exhibition *Jardin Illumine* (Illuminated Garden) held at Sammlung Hauser & Wirth in Zurich, 1 May–3 July.

Presents a solo exhibition *TV Bed*, *Fish TV*, *Egg Grows*, *Beuys Vox*, *Darwin*, *Videochandeliers '91*, *Neptun* held at Weisser Raum in Hamburg, 14 May–3 July.

Represents Germany in the 45th Venice Biennale alongside Hans Haacke, and titles his portion of the exhibition *Electronic Super Highway "Venice → Ulan Bator."* The Biennale is held from 13 June–13 October. The German Pavilion receives first prize and the commissioner for the Pavilion, Klaus Bussmann, calls Paik an Ehren-Gast-Arbeiter or honorable foreign worker of the Federal Republic of Germany.

Participates in the group exhibition *Neither East not West: Seven Contemporary New York Artists* held at Taipei Gallery, 2–30 July.

Presents a solo exhibition *Nam June Paik Recent Works: Paik Chikyuron* held at WATARI-UM, The Watari Museum of Contemporary Art in Tokyo, 8 September–30 December.

Participates in ARCO Madrid art fair.

Participates in the group exhibition held at Art Miami.

Participates in the group exhibition held at Art Dealers Association of America, New York.

Participates in the group exhibition held at Taejon Exposition.

#Exhibition

1993 Art

Kyunghyang Shinmun (Kyunghyang News), a daily newspaper in Seoul, publishes Paik's op-ed article on 25 August.

Edition Cantz publishes Paik's essay in *Eine DATA Base.*

Multiple interviews with Paik are published: Edith Decker-Phillips and Irmeline Lebeer's interview in *Nam June Paik: Du Cheval á Christo et autres écrits*, Pierre Restany's "XLV Biennlae di Venezia" (45th Venice Biennale) in *D'Ars* in its summer issue, Tetsuo Kogawa's "Capitalism Is in Need of Artists: Exhibition of Nam June Paik" in *Bijutsu techo* in its December issue, and "Guru Electronic" in *MASP (Musee de Arte de São Paulo).*

#Writing

1994 World

On 10 May, Nelson Mandela becomes the first black president of South Africa.

#Politics

1994 World

The sitcom *Friends*, created by David Crane and Marta Kauffman, premieres on 22 September and continues to air on NBC until 5 May 2004.

Cambodia-born French filmmaker Rithy Panh's first feature film, *Rice People*, premieres at the Cannes Film Festival.

#Pop Culture

1994 World

Netscape Navigator is released and becomes the first commercially available web browser.

Jeff Bezos founds Amazon.com Inc.

Jerry Yang and David Filo found Yahoo!.

Apple debuts the Power Macintosh 6100, the company's first computer to employ the PowerPC Processor jointly made by IBM and Motorola.

#Technology #Internet

1994 Art

Performs *An Evening with Nam June Paik in Tribute to Cage* at The Kitchen, Mercer Arts Center in New York on 28 April as part of Citycircus. Citycircus was citywide series of events programmed in conjunction with the exhibition *Rolywholyover A Circus* held at the Solomon R. Guggenheim Museum in New York, 23 April–7 August.

Performs *Video Opera: Beuys Paik Duet + 10 1994* with Boredoms, Simone Forti, Takehisa Kosugi and Yukihiro Isso at Sogetsu Hall in Tokyo.

#Performance

1994 Art

Creates *Internet Dream*, a video wall comprising a complex arrangement of television sets. The work points to Paik's prediction of a global information network during a time of increased accessibility to the internet, as it was evolving to become a public commodity.

#Artwork #Internet #Future #Video

1990s

1994 Art

Participates in the group exhibition *Home Video Redefined: Media, Sculpture, and Domesticity* held at the Center of Contemporary Art in Miami, 3 February–12 March.

Participates in the group exhibition *Japanese Art after 1945: Scream against the Sky* held at Yokohama Museum of Art, 30 February–30 March.

Presents a solo exhibition *Nam June Paik: Lo Sciamano del Video* (Nam June Paik: The Shaman of Video) held at Arengario at the Palazzo Reale in Milan, 3 June–9 October.

Participates in the group exhibition *The Howard Wise Gallery: TV As a Creative Medium, 1969* held at the Whitney Museum of American Art in New York, 8 June–7 August.

Participates in the group exhibition *Fluxus* held at Kunsthalle in Basel, 21 August–31 October. It later travels to the Watari Museum of Contemporary Art in Tokyo, 29 November–12 March 1995.

Presents a solo exhibition *Nam June Paik* held at Fukuoka Art Museum, 30 August–23 October.

Presents a solo exhibition *Electronic Super Highway: Nam June Paik in the 90's* held at Fort Lauderdale Museum of Art in Florida, 4 November 1994–15 January 1995. It later travels to the Indianapolis Museum of Art in Indiana, 18 February–16 April 1995; Columbus Museum of Art in Ohio, 11 June–17 September 1995; Pennsylvania Academy of the Fine Arts in Philadelphia, 28 October 1995–15 January 1996; San Jose Museum of Art in Texas, 7 February–5 May 1996; Museum of Contemporary Art San Diego, 10 June–19 September 1996; Caixa General de Depositors in Lisbon, 1 October–8 December 1996; Nelson-Atkins Museum of Art in Kansas City, 13 July–14 September 1997 and Honolulu Academy of Art, 6 November 1997–4 January 1998. The exhibition catalogue *The Electronic Super Highway: Travels with Nam June Paik* is published by Fort Lauderdale Museum of Art in 1997.

Presents a solo exhibition *Nam June Paik: Recent Works* held at Albert Benamou-Philippe Gravier in Paris 10 November–22 January 1995.

#Exhibition

1995 World

The South Korean Pavilion debuts at the Venice Biennale. After Paik's success at the 1993 Biennale as an artist of the German Pavilion, architect Kim Seok-cheol and Paik make efforts to build a South Korean Pavilion. They persuade the Mayor of Venice by suggesting an exhibition of two Koreas.

#Culture

1995 World

Toy Story, the first feature film to employ only computer-generated imagery, is released.

#Pop Culture

1995 World

Pierre Omidyar founds eBay on 3 September.

Craig Alexander Newmark founds Craigslist, an American online communal network focused on offering free classified advertisements.

The First Browser War unfolds as a heated competition between Netscape Corporation and Microsoft, which results in the popularisation of Microsoft's web browser Internet Explorer.

#Technology #Internet

1995 Biography

Wins the Arts and Culture Prize of the Fukuoka Prize in the TV Hall of NHK Japan Broadcasting Station Fukuoka on 30 September.

Jud Yalkut releases the documentary *The Electronic Super Highway: Nam June Paik in the Nineties.*

Kunstmuseum Wolfsburg produces the documentary *High Tech Allergy* in German, recording Nam June Paik's work in the late 20th century.

#Award #Documentary #Jud Yalkut

1995 Art

Performs *Kikyorai* with Sho Kazazkra, Takehisa Kosugi and Chiya Kuni in the TV Hall of NHK Japan Broadcasting Station Fukuoka on 30 September, when he wins the Arts and Culture Prize of the Fukuoka Prize.

#Performance

1995 Art

Creates *John Cage Robot II* referencing Cage's renowned composition *4'33".*

Creates new versions of works from the 1963 Wuppertal solo exhibition for the 1995 Lyon Biennale. Some of these were subsequently acquired by the Museum of Contemporary Art Lyon after the Biennale closed.

Collaborates with Howard Weinbert on the film *"Topless Cellist" Charlotte Moorman.*

#Artwork #Charlotte Moorman #Collaboration #John Cage



Nam June Paik. *John Cage Robot II.* 1995. Wood television cabinets, color television receivers, DVD players, multi-channel video, piano keys, piano hammers, piano wire, acrylic paint, basket, books, wood mushrooms and chessmen; 274.3 × 203.2 × 78.7 cm. Collection of Crystal Bridges Museum of American Art, Bentonville, Arkansas. Photo: Edward C. Robison III.

1995 Art

Presents a solo exhibition *Electronic Superhighway* held at Holly Solomon Gallery in New York, 29 April–3 June.

Participates in the group exhibition *Eine lange Gescgichte mitvielin Knoten: Fluxus in Deutschland 1962–94* (A Long Story with Many Knots: Fluxus in Germany 1962–94) held at Orangerie and Bahnpost in Gera, 14 May–25 June.

Presents a solo exhibition *Baroque Laser* held at Mariae Himmelfahrt-Dyckburg in Münster-Sankt Mauritz, 25 June–6 August. It comprises a laser video installation that takes up the entire interior space of this Catholic church, and a book documenting this is published later in the year.

Presents a solo exhibition *Nam June Paik: Videoveistoksia ja-installaatioita* (Nam June Paik: Video Sculptures and Installations) held at Ars Nova in Turku, 1 July–10 September.

Presents a solo exhibition *Nam June Paik '95: Art and Communication* held at Gallery Hyundai in Seoul, 12–24 September.

Participates in the first Gwangju Biennale: infoART '95 at the Museum of Contemporary Art, 20 September–20 November.

Participates in the 4th Uluslararasi Istanbul bienal (4th International Istanbul Biennal), 10 November–10 December.

Presents a solo exhibition *Nam June Paik—High Tech Allergy* held at Kunstmuseum in Wolfsburg, 25 November–21 January 1996.

Participates in the 3rd Biennale de Lyon, 20 December–18 February 1996. In celebration of 100 years of cinema since the Lumière brothers, the Biennale retraces its short history, which started 30 years ago with the first experiments on a television set (Wuppertal, 1963) and now extends to interactivity and broadband. For the occasion, the Museum of Contemporary Art Lyon and the Biennale co-produce a collection of forgotten historical pieces by Nam June Paik, Vito Acconci, Dan Graham, Peter Campus and Dennis Oppenheim.

#Exhibition

1995 Art

Multiple interviews with Paik are published: Hong-hee Kim's "Interview with Nam June Paik: 'Art Is Not an Olympic Game'" in *Wolgan Misool* in its January issue, Nicholas Zurbrugg's "Nam June Paik: An interview" in *Visible Language* in its spring issue, Pierre Restany's "Biennale 1995: Pierre Restany intervista…" in *D'Ars* in its August issue, and an interview in the book *Nam June Paik.*

#Writing

1996 World

Khobar Towers in Saudi Arabia is bombed on 25 June 2, leading to 19 deaths and hundreds of injuries.

#Politics

1996 World

The thriller *Mission: Impossible,* directed by Brian De Palma, is released.

Comrades, Almost a Love Story, Peter Chan's bittersweet commentary on first-generation migrants moving from Chinese-speaking cities to New York, is released. Critics view this as a response to the American film *The Joy Luck Club,* released three years earlier.

#Pop Culture

1990s

1996 World

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#Pop Culture

1996 Biography

Suffers a stroke, which paralyses the left side of his body.

1996 Art

Creates countless drawings on paper.

#Artwork #Drawing

1996 Art

Participates in the group exhibition *Mixed Pixels: Nam June Paik Students, Video Dreams 1978–95* held at Kunstmuseum Düsseldorf, 5 April–5 May.

Presents a solo exhibition *Documentation of Nam June Paik* held at Canal City Hakata in Fukuoka, 27 April–26 May.

Participates in the group exhibition *Mediascape* held at the Solomon R. Guggenheim in New York, 14 June–26 October.

Participates in the group exhibition *The World Over: Under Capricorn. Art in the Age of Globalisation* held at Stedelijk Museum in Amsterdam, 29 June–18 August.

Participates in the group exhibition *Klangkunst* (Sound Art) held at Akademie der Künste in Berlin, 9 August–8 September.

Presents a solo exhibition *Nam June Paik* held at Asbaek Gallery in Copenhagen, 7 September–2 October.

Presents a solo exhibition *Nam June Paik: Video Sculptures, Electronic Undercurrents* held at Statens Museum for Kunst in Copenhagen, 7 September–30 November.

Participates in the first sonambiente in Berlin, as part of the 300th anniversary of the Akademie der Künste.

#Exhibition

1996 Art

Rhee Jong-Soong's interview with Paik, "PortaPaik," is published in *ART AsiaPacific*.

#Writing

1997 World

Princess Diana is killed in a car crash in Paris on 31 August.

Mother Teresa dies in Kolkata on 5 September.

#Politics

1997 World

The first novel of the Harry Potter series by J. K. Rowling, *Harry Potter and the Philosopher's Stone*, is released in the UK on 30 June.

Men in Black, the first of an American science fiction action film series, is released.

The film *Titanic*, directed, written, co-produced and co-edited by James Cameron, is released. It is currently the third highest-grossing film of all time.

#Pop Culture #Science Fiction

1997 Biography

Stephen Vitello releases the documentary *Nam June Paik: 2 Piano Concerts: 1994|95*.

#Documentary

1997 Art

Performs the video-opera *Coyote 3* at Seoul NyMax Anthology Film Archives in New York.

#Performance

1997 Art

Creates *32 Cars for the 20th Century: Play Mozart's Requiem Quietly* for the *3rd Skulptur Projekte Münster* (3rd Sculpture Projects Münster) in 1997.

Creates a series of robot drawings, such as *Untitled (Robots with Videotape)*.

#Artwork #Drawing #Robots #Video

1997 Art

Participates in the group exhibition *Die Epoche der Moderne. Kunst im 20. Jahrhundert* (The Age of Modernism: Art in the 20th Century) held at Martin-Gropius-Bau in Berlin, 6 May–27 July.

Participates in the *3rd Skulptur Projekte Münster*, 22 June–28 September.

Participates in the group exhibition *Deep Storage. Arsenals of Memory*, held at Haus der Kunst in Munich, 2 August–12 October. It later travels to later Neue Nationalgalerie in Berlin, Museum Kunst Palast in Düsseldorf, Kulturforum Potsdamer Platz in Berlin, PS1 MoMA in New York and Henry Art Gallery in Seattle.

Presents a solo exhibition held at Holly Solomon Gallery in New York.

Presents a solo exhibition *Nam June Paik* held at Bryon Cohen/Lennie Berkowitz Gallery for Contemporary Art in Kansas City.

#Exhibition

1997 Art

An interview with Paik, Susan Sontag, Vytautas Landsbergies and Jonas Mekas, "On Liberation, Arts & Cultural Imperialism," is published in *Seoul NyMax Anthology Film Archives*.

#Writing

1998 World

Larry Page and Sergey Brin found Google Inc. in California on 4 September.

Apple launches the iMac to revive its consumer and educational market sales. With built-in high-speed networking capabilities, the iMac quickly becomes the all-time best-selling computer that year.

#Technology

1998 World

Ringu, a Japanese horror film directed by Hideo Nakata, is released. A Hollywood remake *The Ring* is later released in 2002.

#Pop Culture

1998 Biography

Receives the Goethe Medal. The award is given annually by the Goethe-Institut honouring individuals who have performed outstanding service for the German language and international cultural relations.

Receives the Kyoto Prize. The award was created in collaboration with the Nobel Foundation in 1985 and is regarded by many as Japan's version of the Nobel Prize. It is presented to individuals who have made significant contributions in the fields of science and technology, as well as the arts and philosophy.

Attends a State Dinner at the White House. His pants drop while he is shaking hands with Bill Clinton in the receiving line. This scene is captured by the world press and praised as the epitome of Fluxus events.

#Award #Fluxus

1990s

1998 Art

Creates *Untitled ('Seoul-NY Mar 1-3')*.

#Artwork

1998 Art

Participates in the group exhibition *Our of Actions: Between Performance and the Object, 1949–1979* held at The Geffen Contemporary at the Museum of Contemporary Art in Los Angeles, 8 February–10 May.

#Exhibition

1998 Art

Jason Weiss' interview with Paik, "Nam June Paik Interview," is published in *Ear Magazine* in its September issue.

#Writing

1999 World

On 12 February, Bill Clinton is impeached for lying under oath about his affair and obstructing justice. He becomes the second US president to be impeached.

The First Battle of Yeonpyeong—a naval skirmish between North and South Korea—takes place on 15 June.

#Politics

1999 World

The science fiction-action film *The Matrix*, directed by Larry and Andy Wachowski, is released.

#Pop Culture #Science Fiction

1999 Biography

Stephen Vitiello releases the documentary *Nam June Paik: Seoul NyMax Performance 1997.*

#Documentary

1999 Art

Creates *Tiger Lives*, a 45-minute film later broadcast internationally as part of PBS Millennium 2000 on 1 January 2000.

#Artwork

1999 Art

Participates in the group exhibition *Fluxus in Amerika* held at Rafael Vostell in Berlin, 30 January–20 March.

Participates in the group exhibition *Geometrie als Gestalt: Strukturen der modernen Kunst, Von Albers bis Paik; Werke de Sammlung DaimlerChrysler* (Geometry as Form: Structures of Modern Art, From Albers to Paik; Works from the DaimlerChrysler Collection) held at Nationalgalerie in Berlin, 30 April–11 July.

Participates in the group exhibition *Das X X. Jahrhundert—Ein Jahrhundert Kunst in Deutschland* (The 20th Century: A Century of Art in Germany) held at Hamburger Bahnhof in Berlin, 4 September–9 January 2000.

Participates in the group exhibition *The American Century: Art and Culture, 1900–2000* (Part 2) held at the Whitney Museum of American Art in New York, 26 September–13 February 2000.

Presents a solo exhibition *Nam June Paik: Fluxus/Video* held at Kunsthalle Bremen, 14 November–23 January 2000.

Has a retrospective exhibition *Nam June Paik: Fluxus/Video* held at Kunstahalle Bremen.

#Exhibition

1999 Art

Multiple interviews with Paik are published: Eiji Yamamori's "The Role of an Artist Is To Present a Model for the Next Generation" in *Asahi Shimbun* (Asahi News) on 21 January, Mitsuhiro Takemura's "An Interview with Nam June Paik: Sweet Religiosity Is Gonna Be Crucial for the 21st Century" in *Intercommunication* in its spring issue, Silke Müller's "Nam June Paik" in *Art Das Kunstmagazin* in its December issue.

Kunsthalle Bremen includes Paik's essay in the exhibition catalogue for *Nam June Paik. Fluxus/Video.*

#Writing

2000s

2000 World

Sony debuts its PlayStation 2, a sixth-generation video game console, on 26 October in North America.

The superhero film *X-Men,* based on the Marvel comic, is released.

The cult Japanese film *Battle Royale*, directed by Kinji Fukasaku, is released. When the American science-fiction film *The Hunger Games* is later released in 2012, critics note the striking similarity between the two.

#Pop Culture

2000 World

Broadband internet access via cable, digital subscriber line, satellite and FTTx gradually begins to replace dial-up access in many parts of the world.

The term "wifi" is coined by the brand consultancy Interbrand Corporation.

#Technology #Internet

2000 Art

Creates the short, coloured video *Analogue Assemblange* which is later broadcast on Reel New York, WNET/ Thirteen in New York on 6 June 2003.

#Artwork

2000 Art

Has a retrospective exhibition *The Worlds of Nam June Paik* held at the Solomon R. Guggenheim Museum in New York, 11 February–26 April. It later travels to Hoam Museum in Seoul.

Participates in the group exhibition *Tempus Fugit: Time Flies* held at The Nelson-Atkins Museum of Art in Kansas City, 15 February–31 December.

Participates in the group exhibition *The New Frontier, Art and Television 1960–65* held at the Austin Museum of Art, 1 September–26 November.

Participates in the group exhibition *Collecting Ideas: Works from the Polly and Mark Addison Collection* held at Denver Art Museum in Colorado, 18 November–11 March 2001

#Exhibition

2000 Art

Vera Stahl's interview with Paik, "So wunderbar anartchisch" (So Wonderfully Anarchic), is published on *Spiegel Kultur* (Mirror Culture).

#Writing

2001 World

Al-Qaeda launches the September 11 attacks on the World Trade Center in New York and the Pentagon in Washington DC, claiming almost 3,000 lives and triggering the US "War on Terror."

#Politics

2001 World

Microsoft releases Xbox, a sixth-generation video game console, in North America on 15 November.

Shrek, a computer-animated film directed by Andrew Adamson and Vicky Jenson, is released.

The Fellowship Of The Ring, Peter Jackson's film adaptation of the first volume of J.R.R. Tolkien's fantasy series *The Lord of the Rings*, is released.

2000s

2001 World

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Spirited Away, a surreal animation written by Hayao Miyazaki and produced by Studio Ghibli, is released. It is the most successful domestic release in Japan's history. It also receives the Golden Bear award at the Berlin Film Festival in 2002 and Best Animation at the 75th Academy Awards in 2003.

#Pop Culture

2001 World

Larry Sanger and Jimmy Wales launch Wikipedia on 15 January.

#Technology

2001 Biography

Receives the Wilhelm Lehmbruck Prize. The award is granted every five years to an artist who has played an outstanding role in the development of sculpture. It is conferred by the City of Duisburg and the Rhineland Regional Authority in Germany.

#Award

2001 Art

Completes the actualisation of *Three Camera Participation/Participation TV*.

#Artwork #Interactive

2001 Art

Participates in the group exhibition *L'arte elettronica, metamorfosi e metafore* (Electronic Art, Metamorphosis and Metaphors) held at Galleria civica d'arte moderna in Ferrara, 24 June–2 September.

Presents a solo exhibition *Over the Century* held at Galerie Bhak in Seoul.

#Exhibition

2001 Art

Multiple interviews with Paik are published: Joan Simon's "interview nam june paik/ SOMETHING PACIFIC" in *landmarks* and Alice Kim's "Coyotes and Wolves: An interview with Nam June Paik" in *New Art Examiner* in its April issue.

#Writing

2002 World

Star Wars Episode II: Attack of the Clones and *The Lord of the Rings: The Two Towers* are released.

Japan and Korea co-host the 17th FIFA World Cup, with the games being played across both countries.

#Pop Culture

2002 Biography

The Nam June Paik Award is established. It is conferred by the Arts Foundation of North Rhine-Westphalia and also known as the NRW International Media Art Award. The award is granted every two years for outstanding electronic and digital artworks that take risks, cross cultural boundaries and take an interdisciplinary approach in the spirit of the pioneering artist Nam June Paik.

#Award

2002 Art

Participates in the group exhibition *Les animaux sortent de la reserve* (The Animals Leave the Reserve) held at Centre Georges Pompidou in Paris, 26 June–2 September.

Features prominently in *the 4th Asia Pacific Triennial of Contemporary Art* held at Queensland Art Gallery in Brisbane, 12 September–27 January 2003. He is positioned as a leading pioneer in Asian contemporary art alongside Yayoi Kusama and Lee Ufan.

Participates in the group exhibition *Video Acts, Single Channel Works from the Collections of Pamela and Richard Kramlich and New Art Trust* held at P.S.1 Contemporary Art Center (now known as MoMA PS1) in New York, 10 November–13 April 2003.

Presents a solo exhibition *Nam June Paik, Fluxus und Video Skulptur* (Nam June Paik: Fluxus and Video Sculpture) held at Wilhelm-Lehmbruck Museum in Duisburg.

Presents a solo exhibition *Il giocoliere elettronico, Nam June Paik e l'invenzione della videoarte* (The Electronic Wizard: Nam June Paik and the Invention of Video Art) held at Palazzo Cavour in Turin.

#Exhibition

2003 World

Niklas Zennström and Janus Friis found Skype.

Tom Anderson and Chris DeWolfe found MySpace.

#Technology

2003 Art

Presents a solo exhibition *Nam June Paik: Drawings* held at Mano Gallery in Seoul.

Participates in the group exhibition *X-Screen, Film Installations and Actions in the 1960s and 1970s* held at Museum Moderner Kunst Stiftung Ludwig in Vienna.

#Exhibition

2004 World

Mark Zuckerberg, Eduardo Saverin, Andrew McCollum, Dustin Moskovitz and Chris Hughes found Facebook while students at Harvard University in Massachusetts.

The Second Browser War sparks off as new competition joins Microsoft's Internet Explorer in the open market, including Firefox, Google Chrome and Safari. This second spate lasts more than a decade and ends in 2017 when Andreas Gal, then Chief Technology Officer at Mozilla, publicly states that Google Chrome wins with 60% worldwide usage.

#Technology #Internet

2004 Art

Creates *One Candle* (also known as *Candle TV*), the first version of which he made in 1975. He revisits this concept numerous times throughout his artistic practice.

#Artwork

2004 Art

Presents a solo exhibition *Nam June Paik: Global Groove* held at the Deutsche Guggenheim in Berlin, 17 April–10 July. It celebrates Paik's early video innovations made in Germany and the US during the 1960s and 1970s.

Participates in the group exhibition *Sons et lumières, une histoire de son dans l'art du 20ème siècle* (Sounds and Lights: A History of Sound in 20th-Centuiry Art) held at Centre Georges Pompidou in Paris, 22 September–3 January 2005.

Participates in the group exhibition *Friedrich Christian Flick Collection* held at Hamburger Bahnhof, Museum für Gegenwart in Berlin, 22 September–7 August 2005.

Participates in the group exhibition *Central Station* held at La Maison Rouge in Paris.

#Exhibition

2005 World

Chad Hurley, Steve Chen and Jawed Karim found YouTube.

#Technology

2005 World

Park Kwang-hyun's *Welcome to Dongmakgol* is released and is critically acclaimed for imagining new possibilities for resolving the deeply-rooted hostilities between North and South Korea.

#Pop Culture #Politics

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#Pop Culture #Politics

2005 Art

Creates *Ommah*, his last video sculpture. He incorporates his Korean cultural heritage by placing a traditional silk robe before a television set.

Creates *Self-Portrait* where he paints his name in English, Korean and Chinese on a television set. This appearance of painted marks on television sets echoes many of his other late works, with *Self-Portrait* being one of his last works.

#Artwork #Sculpture #Television #Video



Nam June Paik. *Ommah*, 2005. Video, 19-inch LCD monitor and silk robe. Gift of The Collectors Committee. Collection of National Gallery of Art, Washington.



Nam June Paik. *Self-Portrait*, 2005. Cathode-ray tube television casing with 10-inch liquid crystal display monitor, permanent oil marker; video, single channel, 4:3 format, colour, sound. Collection of the San Francisco Museum of Modern Art. Purchased with Phyllis C. Wattis Fund for Major Accessions. Image © Estate of Nam June Paik; photo: Katherine Du Tiel.

2005 Art

Participates in the group exhibition *Sammlung 2005—Neupräsentation der erweiterten Sammlung* (Collection 2005: New Presentation of the Extended Collection) held at K21 Kunstsammlung in Dusseldorf, 2 July–31 December.

Participates in the group exhibition *Videographies, The Early Decades* held at the National Museum of Contemporary Art in Athens, 13 July–4 September.

Participates in the group exhibition *Paik and Beyond* held at Art Cologne in Cologne, 28 October–1 November.

Participates in the group exhibition *Superstars* held at Kunsthalle Wien in Vienna, 4 November–22 February 2006.

Presents a solo exhibition *Olympe de Gouges* held at Musée d'art moderne de la Ville de Paris à la Maison de la Radio France.

#Exhibition

2006 World

On 6 October, North Korea is recognised as the world's eighth nuclear power after successfully completing its first atomic bomb test.

#Politics #Nuclear Power

2006 World

Steve Jobs announces the MacBook Pro during his keynote address at the MacWorld conference in San Francisco on 14 February. The first MacBook is available for purchase by the public on 16 May.

#Technology

2006 Biography

Passes away on 29 January in Miami, Florida. Around the world, commemorative film screenings and exhibitions take place.

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3. Center for Art and Media Karlsruhe (ZKM). "Nam June Paik." *Collection & Archives–People*: https://zkm.de/en/person/nam-june-paik (accessed 2 December 2019).

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PROGRAMMES

Content Type: Performance | Talk

Catch up on footage of the Gallery's past programmes held in conjunction with the exhibition. To view our list of upcoming events, go to namjunepaik.sg

Raisins in the Audience Dough: Third Movement

Performance

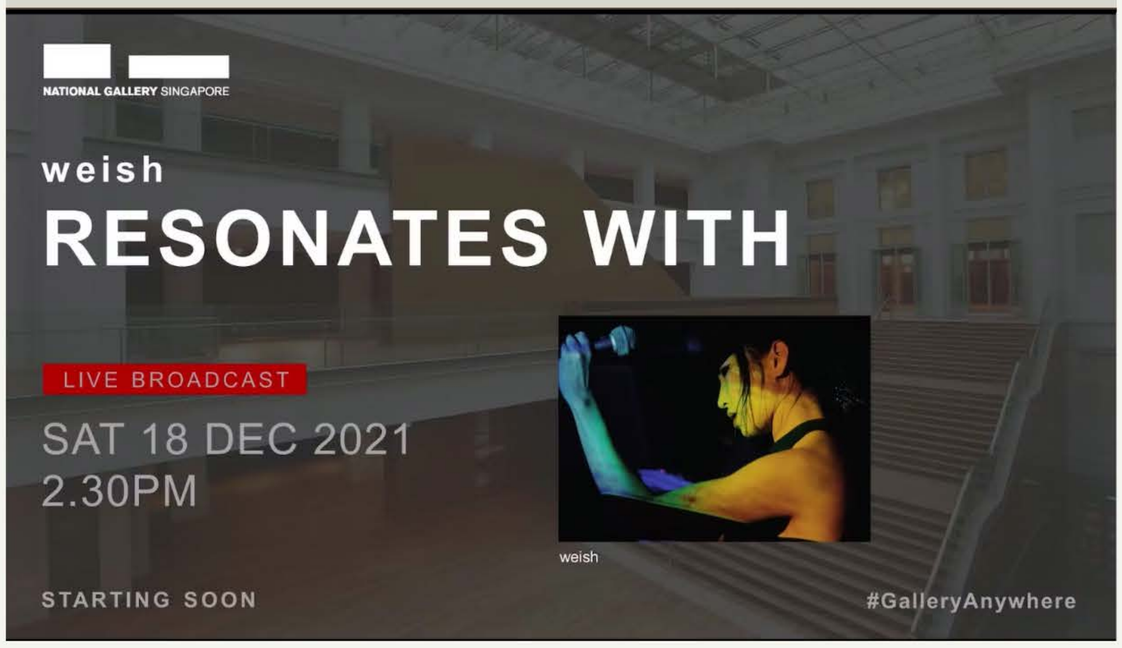
#Charlotte Moorman #Music #Video



Resonates With ft. weish

Performance

#Collaboration #Music #Performance #Video



Performing Paik, Connecting the World

Talk

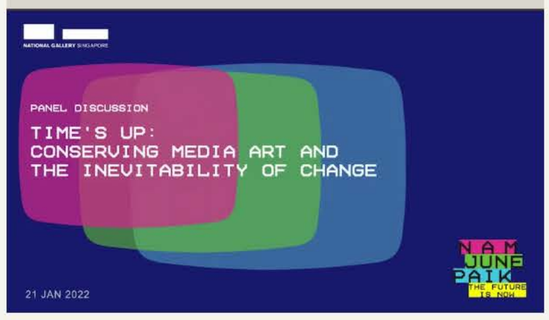
#Collaboration #Lecture #Music #Performance #Video



Time's Up: Conserving Media Art and the Inevitability of Change

Talk

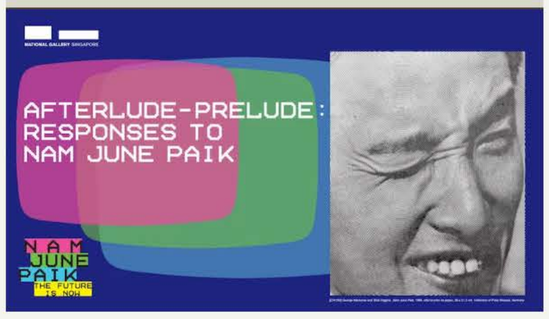
#Media #Panel #Technology #Video



Afterlude–Prelude: Responses to Nam June Paik

Performance

#Collaboration #Music #Performance #Video



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RAISINS IN THE AUDIENCE DOUGH: THIRD MOVEMENT

Content Type Performance

Date
19 March 2022

Details
Raisins in the Audience Dough: Third Movement

#Charlotte Moorman #Music #Video

Presented in conjunction with the Gallery's special exhibition *Nam June Paik: The Future is Now*, the third and final movement of *Raisins in the Audience Dough* sees artists Lynn Lu and Melinda Lauw performing a series of scores to a video camera. These scores were written by participants who previously took part in the second movement of this work.

Filmed separately in London and Singapore, Lu and Lauw subject a variety of everyday objects to "creative misuse" in the deadpan delivery style of Nam June Paik and Charlotte Moorman. The resulting footage—alongside documentation of participants responding to their prompts in the second movement—is combined to draw out gestural synchronicities and serendipitous occurrences that connect the two artists and the participants, as well as Paik and Moorman's exploits across the vast expanse of time and space.

Related

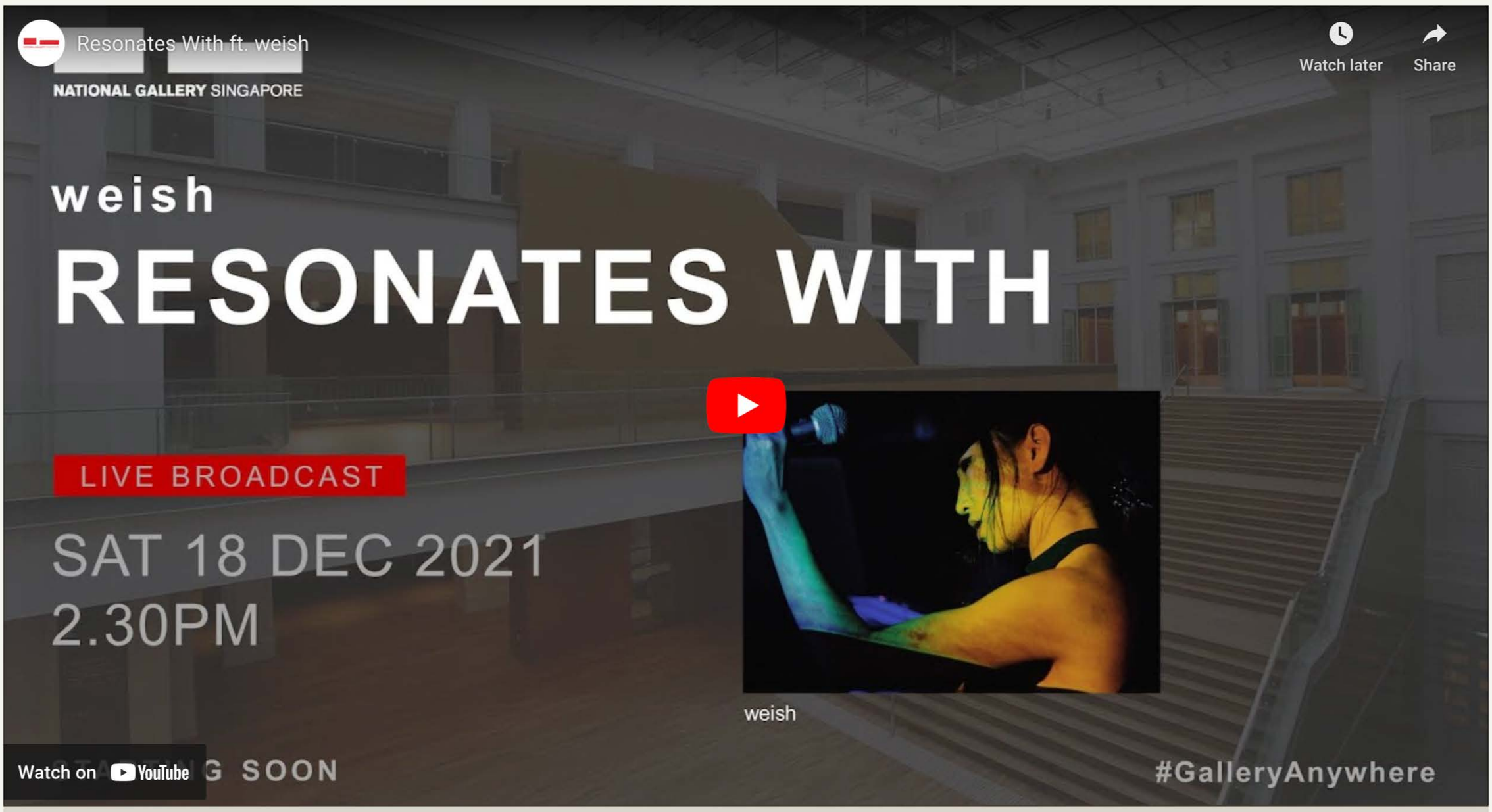
Afterlude–Prelude: Responses to Nam June Paik

Resonates With ft. weish

TV Chair

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RESONATES WITH FT. WEISH

Content Type Performance

Date
18 Dec 2021

Details
Resonates With ft. weish

#Collaboration #Music #Performance #Video

About the performance:

Resonates With returned to the Padang Atrium with a live performance by Singapore composer and musician weish. In this special performance, weish presented a series of original compositions inspired by selected artworks from *Nam June Paik: The Future Is Now*—including a live performance of *A Taxi Uncle Symphony*, which was commissioned for *Afterlude-Prelude: Responses to Nam June Paik*.

About *Resonates With*:

Resonates With is a monthly programme that engages young and professional musicians to respond to themes of the Gallery's long-term and special exhibitions. Held on the last Saturday of each month at the Padang Atrium, it aims to bring artworks to life through music.

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PERFORMING PAIK, CONNECTING THE WORLD

Content Type **Talk**

Date
17 Dec 2021

Details
Livestreamed on the Gallery's Youtube and Facebook

#Collaboration #Lecture #Music #Performance #Video

Born in present-day South Korea in 1932, Nam June Paik is one of the most influential artists of the 20th century, and a key figure in the avant-garde movements of that time. He is best known for his pioneering work in the use of the electronic moving image in art, but his experimental spirit resulted in him producing work in a variety of artistic genres, including sculpture, music and performance, and live broadcasting.

In this joint lecture, co-curators of the exhibition Rudolf Frieling (SFMOMA) and Sook-Kyung Lee (Tate Modern) will briefly trace Paik's legacy by focusing on some of Paik's key works. They will also address multiple intersecting narratives of music and performance, collaboration and artistic networks, as well as transnational interests and trajectories.

This programme is made possible with the support of U.S. Embassy Singapore.

About the Speakers

Rudolf Frieling is Curator of Media Arts at the San Francisco Museum of Modern Art. He is the co-curator of the retrospectives *Nam June Paik* (2019–2021), *Suzanne Lacy: We Are Here* (2019), *Bruce Conner: It's All True* (2016–2017), and the survey *Soundtracks* (2017). Other exhibitions include *Stage Presence: Theatricality in Art and Media* (2012) and *The Art of Participation: 1950 to Now* (2008). He also collaborated on the SFMOMA presentation of the traveling exhibition *Exposed: Voyeurism, Surveillance and the Camera* (2010) and oversaw the exhibition *William Kentridge: Five Themes* (2009). Frieling is also Senior Adjunct Professor at the California College of the Arts in San Francisco and has lectured on media history and theory at institutions nationally and internationally. He holds an M.A. from the Free University Berlin and a Ph.D. from the University of Hildesheim.

Sook-Kyung Lee is Senior Curator, International Art (Hyundai Tate Research Centre: Transnational) at Tate Modern. She is co-curator of Nam June Paik (2019–2021) and has curated collection exhibitions and displays at Tate Modern, such as *A Year in Art: Australia 1992* (2021–2022), *CAMP: From Gulf to Gulf to Gulf* (2019–2020) and *Xiao Lu and Niki de Saint Phalle* (2018–2019). Lee was previously Exhibitions & Displays Curator at Tate Liverpool and curated a number of exhibitions and collection displays, including *Doug Aitken: The Source and Thresholds* (2012–2013, as part of Liverpool Biennial). She served as the Commissioner and Curator of the Korean Pavilion at the 56th Venice Biennale (2015).

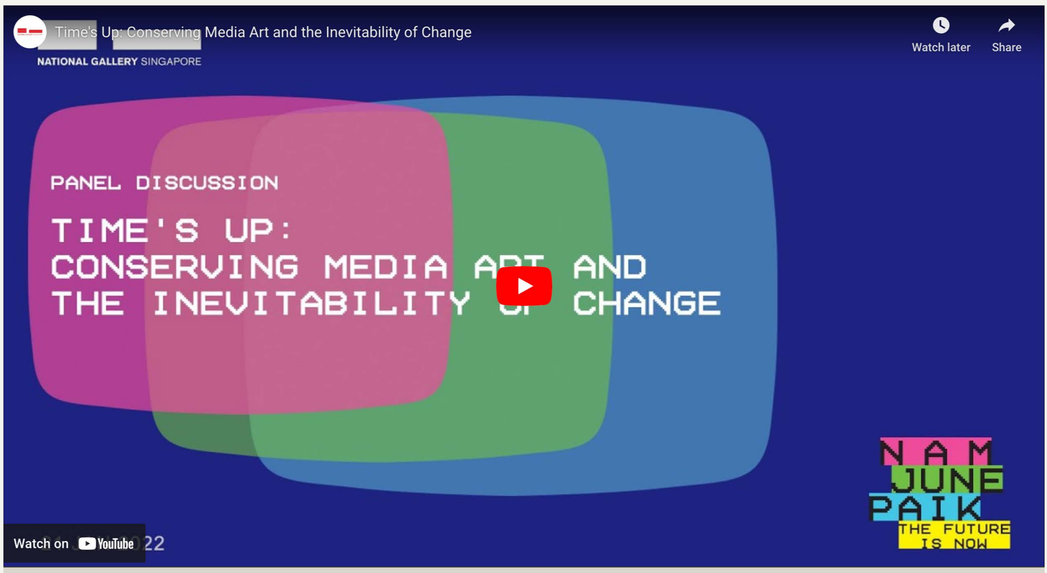
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10 Questions with Sook-Kyung Lee and Rudolf Frieling

The Many-Worlds of Nam June Paik: A Collated Chronology

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TIME'S UP: CONSERVING MEDIA ART AND THE INEVITABILITY OF CHANGE

Content Type **Talk**

Date
21 January 2022

Details
Livestreamed on the Gallery's Youtube and Facebook

#Media #Panel #Technology #Video

Time-based media conservation has existed as a discipline for over 20 years. Over this time, aims, guidelines and strategies for preservation have been established and are now widely used in collecting institutions, artist studios, commercial galleries and private collections.

This panel brings together experts who will provide an overview of how to approach and analyse a time-based media artwork, the key considerations for preservation and the specificities of the media involved. They will share about the risks and signs of degradation with analogue media—the predominant distribution format for video art since its beginning in the 1960s—and conservation insights into Nam June Paik's dynamic video sculpture, *TV Crown* (1965/1999).

This programme is made possible with the support of U.S. Embassy Singapore.

About the Speakers

Joshua Churchill is the Assistant Manager of the Collections Technical team at the San Francisco Museum of Modern Art. He supports the Collections Technical team in the installation and documentation of a wide variety of media-based artworks and exhibitions, with a focus on the technical aspects of incoming media-based acquisitions and the preservation of media-based works in the museum's collection. Most recently, he led the technical installation and conservation of media-based collection works for the international touring retrospective exhibition Nam June Paik. Churchill is also a practicing media artist and musician, and his artistic practice and work within Collections Technical constantly overlap and inform one another.

Patricia Falcao is a Time-Based Media Conservator at Tate, where she researches and develops strategies for the preservation of software-based artworks. In the context of the Reshaping the Collectible research project at Tate, this role has broadened to include the acquisition and preservation of web-based artworks. She is also a researcher in the Collaborative Doctoral Program of the Arts and Humanities Research Council, in a collaboration between Tate and Goldsmiths, University of London. Her most recent publication is *Conserving Digital Art*. In the past eight years, she has consistently published on the theme of preservation of time-based media, digital and software-based art, in the conservation and digital preservation communities.

Andreas Weisser has been a Conservator and Consultant for Time-Based Media, audio-visual collections and contemporary art since 2003. His focuses on consulting on public and private collections for analogue and digital long-term preservation and storage projects. In 2015, he joined Doerner Institute at the Bavarian State Paintings Collection, Munich in a part time position. Since 2019, he collaboratively runs Preservation as a Service with Anna Schaeffler.

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TV Crown

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AFTERLUDE–PRELUDE: RESPONSES TO NAM JUNE PAIK

Content Type **Performance**

Date
19 December 2021–27 March 2022

Details
On-site screening: Theatrette, National Gallery Singapore
Supreme Court Wing, Level 5
Every Sunday, from 19 Dec 2021 – 27 Mar 2022
Screening 1: 10.30AM–2PM
Screening 2: 2PM–5.30PM

#Collaboration #Music #Performance #Video

Please be advised that this programme is rated M18 (Mature Content and Nudity).

Prompted by Nam June Paik’s global satellite projects and the surge in remote communication due to the Covid-19 pandemic, this series of programmes explores the legacy of Nam June Paik’s texts in performances, readings and artistic interventions. Featuring more than 12 artists from Singapore, London, Berlin, New York, Mito, Seoul, and Manila, several hours of material will be screened at National Gallery Singapore.

First screened online in September 2021, these 11 video works were part of a collaborative event between SFMOMA and National Gallery Singapore that marked the symbolic passing of the baton of the exhibition between the two institutions. This anthology features the works commissioned by National Gallery Singapore.

Participating Artists:
Sue Kim, Jae Hoon Kim with Diveline Ensemble (Seoul)
Aki Onda (Mito, New York)
weish (Singapore)
Tad Ermitaño (Manila)
Song-Ming Ang (Berlin)
Ayumi Paul (Berlin)
Lynn Lu (London, Singapore) and Melinda Lauw (Singapore)
Tini Aliman (Singapore)
Michael Rauter (Berlin)
Yuen Chee Wai, (Singapore)
bani haykal (Singapore)

To learn more about the works and the artists involved in this programme, read this programme booklet.

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Nam June Paik. *Sistine Chapel*. 1993, reconstructed 2021. Video projectors, metal, wood, custom video switchers and four video channels, colour, sound; dimensions variable. Collection of Ulsan Art Museum.

ABOUT THE EXHIBITION

Dates
10.12.2021–27.03.2022
All Days

Venue
City Hall Wing, Level 3, Singtel Special Exhibition Gallery

Playful, electrifying and thought-provoking, *Nam June Paik: The Future Is Now* invites audiences to reflect upon their relationship with technology, and its intersection with other disciplines such as nature, music and religion.

The first major retrospective of Nam June Paik in Southeast Asia, this exhibition surveys over five decades of his pioneering work in the use of television and video in art.

Born in present-day South Korea in 1932, Paik was a key figure in the avant-garde movements of the 20th century and one of the first international superstars in the art world. He is credited with coining the term "electronic superhighway," which foretold transformations in the way people would communicate in the networked age of the internet.

Discover the expansive range of Paik's work through 180 installations, projections, modified televisions, video sculptures, robots and other inventive contraptions, as well as archival materials relating to Paik's training in music and participation in movements such as Fluxus. This international exhibition has travelled to London's Tate, Amsterdam's Stedelijk Museum and San Francisco's Museum of Modern Art—making its last stop here at National Gallery Singapore.

Book your tickets now before it ends on 27 March 2022. For info on ticketing, admissions and more, visit namjunepaik.sg.

EXHIBITION ACKNOWLEDGEMENTS

This exhibition is organised by Tate Modern, London and San Francisco Museum of Modern Art in collaboration with National Gallery Singapore.

Curated by Sook-Kyung Lee (Senior Research Curator, Tate) **and Rudolf Frieling** (Curator of Media Arts, San Francisco Museum of Modern Art) **in collaboration with curators from National Gallery Singapore, June Yap** (Senior Curator), **Clarissa Chikiamco** (Curator), **Jennifer K. Y. Lam** (Assistant Curator) **and Roy Ng** (Curatorial Assistant).

National Gallery Singapore wishes to thank the following individuals and organisations, including those who do not wish to be named, for their warm support of this exhibition.

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Teo Yen Sy
Karen Yap Xiao Zhen
Kelvin Yue
and all our colleagues at the Heritage Conservation Centre

Exhibition Lighting
Maarof Zulkifli
Mohammad Azmi
Rizuan Ooman
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Khairul Hilmi Bin Jumaat (special assistance for AV installations)

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