

20  
VASSUK

You are cordially invited to the opening  
of an exhibition of recent work by

Nam June Paik

—T.V. sea

Electronic Art IV—

on Tuesday evening, January 15, 1974

Galeria Bonino 7 West 57 New York 10019

Paik



To Steina + Woody

I had borrowed

a Battery + DC - AC

Converter (Zerbach)

from a Canal street

electronic shop

for that occasion.

it worked —

PAVE

to Steina

august 10. 1984 wiesbaden.

dear friend :

DAAD (deutsche akademische austausch dienst) and I  
am compiling an anthology on Sattelite and Art titled

"Good Morning Mr. Orwell "

sattelite & art (1977-1984 and beyond).

It will have three sections :

- 1) Good Morning Mr. Orwell
- 2) Art & sattelite ( 1977-1984)
- 3) "Enquete : If I had a million dollars for a new  
sattelite project....

I would like to invite you to contribute a short essay on

- 3) If I had a million dollars for a new sattelite project...

We must have your essay delivered to Berlin by .....so that  
it comes out on Nov.28 1984 (There will be a big Orwell conference in  
Berlin on that day) ! *(one typewriting paper , single spaced)*  
If possible, please use a very dark typewriter libbon, so that we  
can just photocopy it ..(in case your manuscript arrives too late  
for a typesetting.) The Language can be any language you choose... it  
will not be translated into English. We are aiming to publish a source  
book, which will become important historically, but not fancy. (I hate  
those fat & heavy catalogues, which nobody reads these days.)

We have no money for honorarium but we have my print ( 3 colors serigraph)  
(limited edition of 200, signed) , which will substitute as a modest  
honorarium..... manuscript must be adressed to :

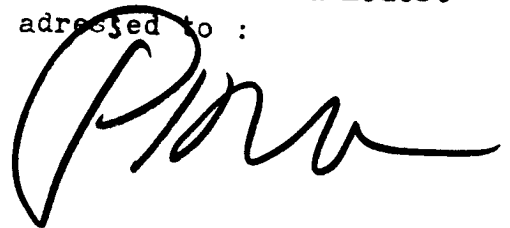
DAAD (kuenstlers program.... rene block)

Stein platz 2.

1 West Berlin

*Stein platz 2.*

*West Berlin*



# SCREEN IDYLL



RICHARD SCHULMAN

## Nam June Paik creates a blinking, flashing light show at the Guggenheim—using laser beams, TV sets, and a waterfall By Ann Landi

**N**ext month, an 80-foot waterfall will cascade from the spiraling ramps of New York's Solomon R. Guggenheim Museum to a small pool in the lobby below. A laser beam will slice through the falling water, creating zigzag shapes as it hits the liquid. Another laser, up from the lobby to a window in the ceiling, will beam geometric forms echoing the museum's architecture. TV monitors scattered on the ground floor will also broadcast glowing images upward, and other TVs and projections will line the ramps.

Five years in the planning, this blinking, flashing, laser-slashed installation is the work of video-art master Nam June Paik. It is also the 67-year-old artist's largest solo exhibition. Gone are the days when Paik hammered nails into a piano or tipped the instrument over onstage, as he did in performances during the 1960s. And he no longer invites people on the street to participate in video projects, the way he did while making *Video Commune*, a four-hour live broadcast on WGBH television in 1970. Though his art may be less radical now, Paik sees it as more grandly resonant. He says that he has entered his "sublime" period. "Like late Rothko," he says. "Like the great French Gothic cathedrals."

Paik's retrospective will also include some of his early robots, the 1981 *TV Buddha*,

his contributions to the Fluxus movement, and documentation of his collaborations with the late Charlotte Moorman, which culminated in a then-scandalous 1969 performance of Moorman playing the cello topless except for two three-inch TV sets on her breasts. A gallery will be devoted to laser sculptures, one of the artist's more recent fascinations.

"Paik's work has always been about determining what a medium can do in ways that have never been thought of before," says John Hanhardt, senior curator of film and media arts at the Guggenheim, who has been working with Paik on orchestrating the exhibition. "That's what all great artists do," he says. The artist's newest medium is moving water, used to dramatic effect in the Guggenheim show.

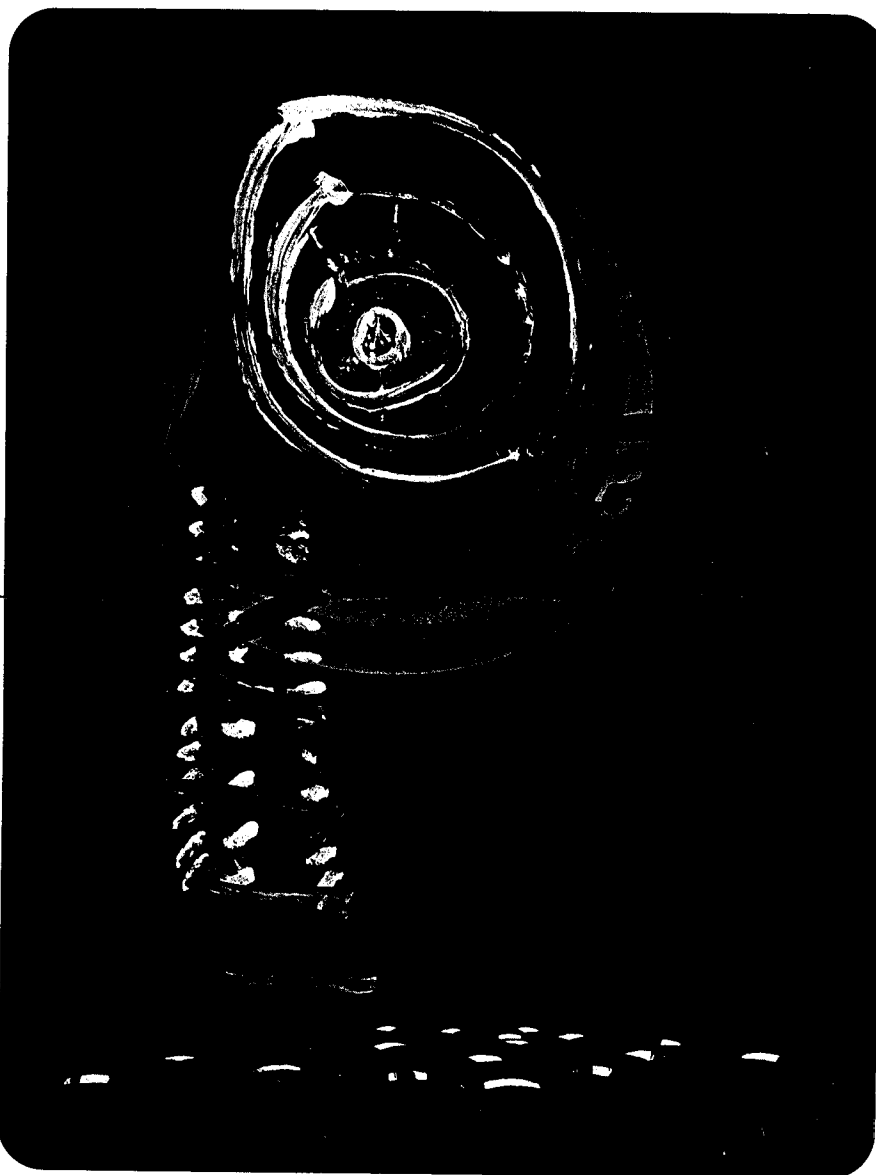
Paik says that the exhibition, which runs from February 11 through April 26, was first suggested to him by Guggenheim director Thomas Krens at the 1995 Venice Biennale. "I saw a spiraling constellation of TVs," he says.

Since he suffered a stroke three years ago, his activities have been limited. But "he has rebuilt himself," Hanhardt notes. Paik does not assemble sculptures himself anymore. Instead, "he sketches and draws, and conceptualizes his work through drawings."

Even though confined to a chair during an interview, the artist still brims with a certain childlike enthusiasm. His eyes shine, he punches the air, and at moments he seems about to catapult from his seat. There was a time when Paik claimed that he didn't watch television, which he has treated as an electronic canvas over the years—altering the images, tinkering with technology, and generally producing eye-popping displays. But now, since the stroke, he has grown to love it. "The Monica story I enjoyed very much," he says, chuckling with glee. "So much trivia. It's trivia pushing toward the sublime."

The artist, born in 1932 in Seoul, Korea, first began thinking about video as an art form in 1959, when he mentioned the idea in a letter to John Cage. His training was in philosophy and music, first at the University of Tokyo and then in Germany, at the University of Munich and the conservatory in Freiburg. Paik came to video, in fact, by way of music, and he credits a 1958 meeting with Cage for marking a turning point in his art and life. In an early performance piece in Germany called *One for Violin*, Cage's influence was unmistakable. Paik stood facing the audience, holding a violin by the neck with both hands. Slowly, with almost imperceptible movements, he raised the instrument over his head. Then he brought the violin crashing down on a table in front of him, smashing the instrument to bits. These and other performances, such as the ones that involved destroying pianos and another that entailed licking

COURTESY THE ARTIST/PHOTO ELLEN LABENSKO/THE SOLOMON R. GUGGENHEIM MUSEUM, NY.



**OPPOSITE Paik and his wife, video artist Shigeko Kubota.  
ABOVE A rendering of the 80-foot waterfall that Paik is creating for  
his Guggenheim retrospective.**

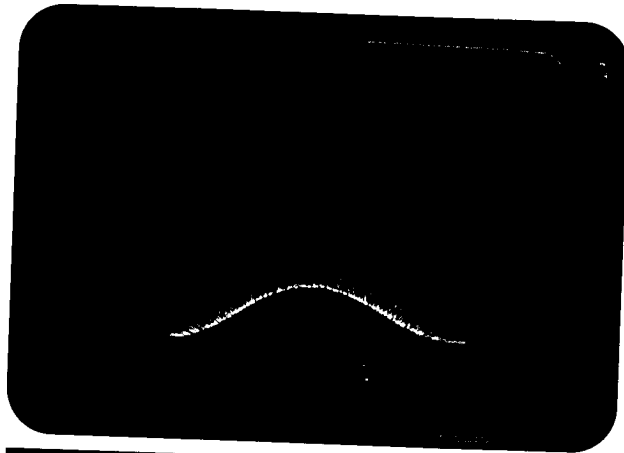
the dust from the pedals, led one music critic to dub him "the world's most famous bad pianist."

After becoming involved with the Fluxus movement in 1961, Paik and a friend began to fool around with television. In a studio outside Cologne, the artist started taking apart and rewiring black-and-white TV sets. He learned about circuitry literally from the inside out, altering the input, using sound waves to distort the image, and hooking sets up to microphones to make the picture jump around in response to a human voice. His first show took place in 1963, at the Galerie Parnass in Wuppertal, Germany. It was not exactly a resounding success—nothing sold—but it opened a door that, once cracked, would lead to a lifetime of experimentation with the moving image.

Many of Paik's performances and pieces have become the stuff of legend. Together with electronics engineer Shuya Abe, he designed and built the videosynthesizer, a device that allows a video image to be stretched and altered into a kaleidoscope of shapes and colors. He created a half-male, half-female robot

that walked, talked, and moved its arms (and also excreted white beans). After moving to New York in 1964, he became professionally involved with Moorman, a classically trained cellist who remained a tireless supporter of his work until her death from cancer in 1991. Numerous performance works followed, along with rewired TVs and multimonitor sculptures in every imaginable permutation. In 1973 he produced *Global Groove* for the television station WNET, consisting of a montage of video fragments that incorporated pop music, John Cage lecturing, Buddhist chanting, Moorman's cello performances, and Japanese Pepsi commercials. Later, he turned to giant walls of television sets, such as *Information Wall* (1992), with its display of 429 monitors flashing fabricated images along with altered clips from real TV.

Paik has had a strong influence on younger video artists who came of age in his shadow. "Nam June showed us the way," says Bill Viola, who worked with Paik as a student and has known him for more than 20 years. "You saw this amazing work, and you thought, 'Oh, you can do that. This is possible.' He's one of the most brilliant and generous people



ABOVE Paik's 1969 *TV Magnet*, in which he manipulated the screen image with a magnet. BELOW The artist's 1989 *Fin de Siècle*, made with 280 television sets and a seven-channel laser disc.

his accomplishments. "I want to finish what I've started," he says simply. He gives credit to his wife of more than 30 years, the video artist Shigeko Kubota, for the waterfall idea in the Guggenheim retrospective. And he is looking restlessly forward, especially to a John Cage centennial in 2012 (also the year of Paik's 80th birthday), for which he is planning to rent Carnegie Hall and coordinate a Cage festival that will take place simultaneously at various sites—in Germany, Japan, and India. "We will make a world harmony," he says. ■

Ann Landi is an ARTnews contributing editor.



COURTESY HOLLY SOLOMON GALLERY (2)

## Nam June Paik

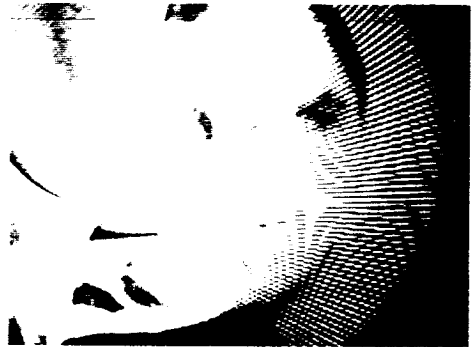
Nam June Paik is a major contemporary artist and a seminal figure in video art. His video sculptures, installations, performances and tapes encompass one of the most influential and significant bodies of work in the medium. From his Fluxus-based performances and altered television sets of the early 1960s, to his ground-breaking videotapes and multi-media installations of the 1970s and 1980s, Paik has made an enormous contribution to the history and development of video as an art form. Exercising radical art-making strategies with irreverent humor, he deconstructs and reinvents the language, content and technology of television. Merging global communications theories with an antic Pop sensibility, his iconoclastic works explore the juncture of art and popular culture. In the 1970s, Paik began a series of tapes, including *Global Groove* (1973), that were extraordinarily influential and innovative. Applying surreal conceptual wit and "neo-Dada" irony, he established a radical syntax of video based on the visual and aural grammar of television, appropriating and then derailing its very language. Densely layered with witty intertextual references and transcultural content, his exuberant, disjunctive collages function as a stream-of-consciousness flow of images, music and electronic effects. As if switching television channels around the world, Paik engages in kinetic cultural explorations as a form of global communications. In vibrantly textured audio and visual pastiches, his emblematic motifs of Pop iconography, international avant-garde figures, multicultural performances and media appropriations are subjected to a disruptive barrage of exquisite electronic techniques — hyperbolic fragmentations, alterations and juxtapositions. Paik's early works display the signature image manipulations and colorizations of the Paik/Abe Synthesizer, a device he developed in 1969 with electronics engineer Shuya Abe, which helped to revolutionize the technological grammar of the medium. The richly layered and textured alterations of his later works exhibit the tour-de-force imaging techniques of longtime collaborator Paul Garrin. Images multiply and divide within the frame: temporal and spatial shifts proliferate: visuals and sound are juxtaposed in ironic contexts. Paik's tapes often take the form of collaborations with or tributes to the avant-garde artists who are his friends and colleagues, including John Cage (*A Tribute to John Cage*, 1973), Merce Cunningham (*Merce by Merce by Paik*, 1978), Allen Ginsberg and Allan Kaprow (*Allan 'n' Allen's Complaint*, 1982), Julien Beck and Judith Malina (*Living with the Living Theatre*, 1989) and Joseph Beuys (*MAJORCA-fantasia*, 1989). Paik began working in music and performance while a student in Germany, where he participated in the international Fluxus movement. His European Fluxus performances, actions and events included "prepared" pianos and musical instruments, and, later, altered television sets. In Germany, Paik collaborated with artists such as Wolf Vostell and Joseph Beuys, and met avant-garde composer John Cage, whose ideas and art had a tremendous influence on his work. In 1964, Paik came to New York, where his "discovery" of the Sony Portapak and video art has become one of video's most enduring, if apocryphal, legends. (According to this tale, Paik bought one of the first Sony Portapaks to be manufactured for the consumer market. He made his first tape the same day, recording Pope Paul VI's visit to New York from a cab window; the tape was then exhibited at the Cafe à Go Go.) In New York, Paik began a longtime collaboration with avant-garde cellist Charlotte Moorman, with whom he produced a series of important performance-based works. Among their most notorious pieces are



*MAJORCA-fantasia*



*Living with the Living Theatre*



*Global Groove*

the *Opera Sextronique* (1967), the *TV Bra for Living Sculpture* (1969), and *TV Cello* (1971). Paik is perhaps most widely recognized for his prodigious body of video installations and sculptures, from the landmark works of the 1970s, including *TV Buddha* (1974), *TV Garden* (1974-78), and *Fish Flies on Sky* (1975), to the 1986 *Family of Robot*. Paik's experiments with satellite technology began in 1977 at Documenta 6 in Kassel, West Germany, where he collaborated on a live telecast with Joseph Beuys and Douglas Davis. His "live" international satellite broadcasts of the 1980s, including *Good Morning Mr. Orwell* (1984), *Bye Bye Kipling* (1986), and *Wrap Around the World* (1988), are global video installations that conjoin disparate spatial, contextual and temporal elements. Linking the artworld and the media, pop culture and the avant-garde, technology and philosophy, Paik's works resonate with an irreverent humor and subversive brilliance that have influenced contemporary art, video and television.

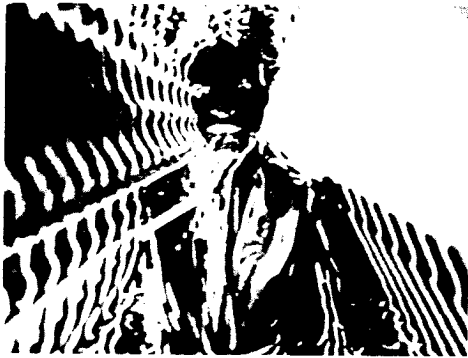
Paik was born in 1932. He studied music and art history at the University of Tokyo, producing a thesis on Arnold Schoenberg, and graduated in 1956 with a degree in aesthetics. Paik's studies continued in Germany at the Universities of Munich and Cologne, and the Conservatory of Music in Freiburg. From 1959-63, Paik worked with Karlheinz Stockhausen at the WDR Studio für elektronische Musik in Cologne. After meeting Fluxus founder George Maciunas in 1961, he participated in numerous European Fluxus performances, actions and events. Paik's first one-man exhibition was the 1963 *Exposition of Electronic Music - Electronic Television* at the Galerie Parnass in Wuppertal, West Germany. Paik came to New York in 1964; his first one-person exhibition in New York was at the Bonino Gallery in 1966. In 1969, Paik participated in the landmark exhibition *TV as a Creative Medium* at the Howard Wise Gallery in New York. Also in 1969, Paik and electronics engineer Shuya Abe created the Paik/Abe Synthesizer at the New Television Workshop at WGBH in Boston. Many of his tapes were produced in the 1970s while he was artist-in-residence at the Television Laboratory at WNET/Thirteen in New York. Since 1979, he has taught at Staatlichen Kunstakademie in Düsseldorf, West Germany. Paik is the recipient of numerous awards, including a Rockefeller Foundation grant, the American Film Institute's Maya Deren Award for Independent Film and Video, The New York State Governor's Art Award, and The New York City Mayor's Award to Distinguished Immigrants. His works have been the subject of numerous exhibitions, including his first United States retrospective at the Everson Museum, Syracuse, in 1974, and a 1976 retrospective at the Kölnischer Kunstverein, Cologne. In 1982, the Whitney Museum of American Art in New York honored him with a comprehensive retrospective of videotapes, video sculptures, installations and performances, entitled *Nam June Paik*. In recent years, his installations have been widely exhibited internationally, in one-man shows at institutions including Tokyo Metropolitan Art Museum; Centre Georges Pompidou, Paris; and Holly Solomon Gallery, New York, among many others. His work has also been seen in group shows at festivals and institutions including Whitney Museum of American Art Biennial, New York; Documentas 6 and 7, Kassel, West Germany; San Francisco Museum of Modern Art; and Video Sculpture, DuMont Kunsthalle, Cologne. In 1988 he was the subject of a major retrospective at the Hayward Gallery in London. His live, international satellite extravaganzas have been broadcast around the world. Paik lives in New York.

#### Global Groove

by Nam June Paik and John J. Godfrey. Director: Merrily Mossman. Narrator: Russell Connor. Film Footage: Jud Yalkut, Robert Breer. Produced by the TV Lab at WNET/Thirteen, 1973. 28:30 min. color. stereo sound.

"This is a glimpse of the video landscape of tomorrow, when you will be able to switch to any TV station on the earth, and *TV Guide* will be as fat as the Manhattan telephone book." So begins *Global Groove*, a seminal tape in the history of video art. This radical manifesto on global communications in a media-saturated world is rendered as a frenetic electronic collage, a sound and image pastiche that subverts the language of television. With surreal visual wit and an antic neo-Dada sensibility, Paik manipulates an emblematic pastiche of multicultural elements, artworld figures and Pop iconography. Pepsi commercials appropriated from Japanese television are juxtaposed with performances by avant-garde artists John Cage, Merce Cunningham, Allen Ginsberg and the Living Theatre: dancers moving in a synthesized, colorized space to Mitch Ryder's *Devil with a Blue Dress On* are intercut with traditional Korean dancers. Charlotte Moorman, her image wildly synthesized, plays the *TV Cello*; Paik and Moorman play the *TV Bra for Living Sculpture*; Richard Nixon's face is distorted by a magnetically altered television. In an ironic form of interactive television, Paik presents "Participation TV," in which he instructs viewers to open or close their eyes. Paik subjects this transcultural, intertextual content to an exuberant, stream-of-consciousness onslaught of disruptive editing and technological devices, including audio and video synthesis, colorization, ironic juxtapositions, temporal shifts and layering — a controlled chaos that suggests a hallucinatory romp through the channels of a global TV. In its postmodern content, form and conceptual strategies, *Global Groove* had a profound influence on video, television and contemporary art.





*Two Channel Music Tape: Spring/Fall*

**A Tribute to John Cage**

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

1973, re-edited 1976. 29:02 min. color. sound.

*A Tribute to John Cage* is Paik's homage to avant-garde composer John Cage. A major figure in contemporary art and music, Cage is one of the primary influences on Paik's work, as well as his friend and frequent collaborator. In this multifaceted portrait, Paik creates a pastiche 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 democratization of sounds — are evident as he performs such seminal pieces as 4'33" (of complete silence) in Harvard Square, or throws the I Ching to determine performance sites. Among the collage of elements included in this work are segments from Paik's *Zen for TV*, Paik and Charlotte Moorman in early performances, including the *TV Bra*, and anecdotes from composer Alvin Lucier.



*Global Groove*

**Suite 212**

by Nam June Paik in collaboration with Douglas Davis, Jud Yalkut, and Shigeko Kubota. ("The Selling of New York" by Nam June Paik. Director: Merrily Mossman. Host: Russell Connor. Produced by the TV Lab at WNET/Thirteen.

1975, re-edited 1977. 30:23 min. color. sound.

*Suite 212* is Paik's "personal New York sketchbook," an epic electronic collage that presents multiple perspectives of New York's media landscape on a fragmented tour of the city. Opening with the 1972 work *The Selling of New York*, a series of short segments designed for WNET's late-night television schedule. Paik critiques the selling of New York by multinational corporations, and its role as the master of the media and information industries. Russell Connor is the ubiquitous television announcer whose droning statistical information on New York is ridiculed by a series of "average" New Yorkers, until a burglar steals the TV set on which we see his talking head. Intercut throughout this comic scenario are appropriated Japanese TV commercials of American products. At the core of *Suite 212* is a series of short, collaborative pieces that form an accelerated, vibrant romp through New York neighborhoods. Street interviews with Douglas Davis' neighbors, Jud Yalkut's rendering of a Chinatown noodle shop and a colorized walk

along the bridge to Ward's Island, and Paik and Shigeko Kubota's hallucinatory tour of the Lower East Side with Allen Ginsberg are among the segments in this dizzying time capsule of New York in the 1970s.

**Nam June Paik: Edited for Television**

by Nam June Paik. Interview: Calvin Tompkins, Russell Connor. Camera/Supervising Engineer: John J. Godfrey. Produced by the TV Lab at WNET/Thirteen (VTR series).

1975. 28:14 min. b&w and color. sound.

Produced for public television station WNET/Thirteen in New York, *Nam June Paik: Edited for Television* is a provocative portrait of the artist, his work and philosophies. This fascinating document features an interview of Paik by art critic Calvin Tompkins (who wrote a *New Yorker* profile of the artist in 1975) and ironic commentary by host Russell Connor. Taped in his Soho loft, with the multi-monitor piece *Fish Flies on Sky* suspended from the ceiling, Paik elliptically addresses his art and philosophies in the context of Dada, Fluxus, the Zen Koan, John Cage, Minimal art, information overload and technology. "I am a poor man from a poor country, so I have to entertain people every second," states Paik. Excerpts from his works include *Suite 212* and *Electronic Opera Nos. 1 and 2*; Charlotte Moorman performing *TV Bra for Living Sculpture*, and

# Nam June Paik

**Media Shuttle: Moscow/New York**

**You Can't Lick Stamps in China**

**Lake Placid '80**

**My Mix '81**



*Guadalcanal Requiem*



*MAJORCA-fantasia*

## **Media Shuttle: Moscow/New York**

by Dimitri Devyatkin and Nam June Paik. With excerpts from works by: Bill Gwin, Shigeo Kubota, Douglas Davis. Titles: Phillip Morton, Thomas DeFanti. Supervising Engineer/Video-tape Editor: John J. Godfrey. Production Manager: Darlene Mastro. Associate Director: Terry Benson. Production Assistant: Ruth Bonomo. Associate Producers: Carol Brandenburg, Ann Woodward. Produced by Russell Connor and David Loxton, the International Television Workshop and WNET. 1978. 28:11 min. b&w and color, sound.

"What would happen if the people of New York and Moscow had a kind of citizen's band television, could see and talk with each other via satellite? The idea of a 'Media Shuttle' evoked this science fiction fantasy." So begins *Media Shuttle: Moscow/New York*, in which Devyatkin and Paik create a transcultural time capsule with their distinctive interpretations of two cities and two cultures in the 1970s. This global groove opens with excerpts from Paik's *The Selling of New York*, a kinetic, image-processed tour of Manhattan that is intercut with comic scenarios and commercials appropriated from Japanese television. Devyatkin then offers a verité documentary view of Moscow, from cultural activities to everyday life: these scenes are interrupted and juxtaposed with Paik's colorized, synthesized footage of New York. The tape ends with a young Siberian artist who listens to the Voice of America in his village: using only his mouth, he mimics the instruments of Henry Mancini's orchestra. The young man's oddly affecting rendition of *The Shadow of Your Smile* is perhaps the final word on the international language of popular culture in a media-dominated world.

## **You Can't Lick Stamps in China**

by Nam June Paik and Gregory Battcock. Camera: Gregory Battcock, Joe Gold, Dimitri Devyatkin, Bob Harris. Narration: Russell Connor. Excerpts by Shigeo Kubota, Jud Yalkut, Pamela Souza, Joyce Chen, Elliot Rose, John J. Godfrey, Tom DeFanti, Phil Morton. Produced by the International Television Workshop and the TV Lab at WNET/Thirteen. 1978. 28:34 min. color, sound.

A collaboration with the late art critic Gregory Battcock, *You Can't Lick Stamps in China* begins as a witty travelogue that explores the position of the Western tourist in relation to other cultural contexts. Created for the Visa series, which was conceived by Paik to highlight artistic/cultural explorations, the tape takes the form of a document of Battcock's two-month cruise to China. The trip is then reframed and recontextualized at a reunion of Battcock's fellow travellers, during which they watch the original travel footage and comment on their experiences. Ultimately, the tape considers the mediation of reality through memory and images.

## **Lake Placid '80**

by Nam June Paik. Computer Graphics: Judson Rosebush, Dan Sandin, Phil Morton, Tom DeFanti. Commissioned by the National Fine Arts Committee of the 1980 Olympic Winter Games. 1980. 3:49 min. color, sound.

Paik produced this exuberant, high-speed collage as a commission for the National Fine Arts Committee of the 1980 Olympic Winter Games. In a fractured explosion of densely layered movement and action, images of Olympic sports events are mixed with Paik's

recurring visual and audio motifs: the dancers from *Global Groove*, Allen Ginsberg, the song *Devil With a Blue Dress On*, Ski jumpers, skaters and hockey players are re-edited, fragmented, colorized, accelerated and transformed, colliding on the screen in a frenzy of synthesized energy. Movements, time-frames and images shift in seemingly random, often ironic juxtapositions. The hyperbolic pace and rhythm of this energetic "music video" ends with Paik's computer-graphic version of the Olympic logo superimposed over a chanting Allen Ginsberg.

## **My Mix '81**

by Nam June Paik. Compiled by Eric Trigg. Interviewer: Esther Schwartz Harriot. 1981. 24:50 min. color, sound.

*My Mix '81* merges excerpts from earlier Paik works, including *Lake Placid '80*, *Suite 212*, and *Electronic Opera No. 2*, with an interview of the artist by Esther Schwartz Harriot. Taped in his New York loft, Paik brings his characteristically elliptical and humorous approach to a discussion of the aesthetic context and artistic motivations that lie behind his work.

**NAM  
JUNE  
PAIK**



"Electronic Zen with Tri-Color Moon" 1967  
"Festival of Lights" exhibition, Howard Wise Gallery, December 1967  
Photo by Bernard Gotfryd

15 YEARS OF ASSOCIATION IN VIDEO

**NAM JUNE PAIK**  
**THE GRAND DADA OF VIDEO**

THE HOWARD WISE GALLERY/ELECTRONIC ARTS INTERMIX  
1967-1982

Nam June Paik's Exposition of Electronic Television at the Galerie Parnass, Wuppertal, Germany in March 1963 was probably the first Video Exhibition mounted anywhere.

Korean-born, European-educated electronic musician, Paik soon came to be recognized as the seminal force of video and its respected spokesman.

Coming to New in 1964, his work was exhibited at the Bonino Gallery, and subsequently at the Howard Wise Gallery, New York, which specialized in kinetic and electronic art.

One of the most sensational works shown in the sensational exhibition LIGHTS IN ORBIT (Howard Wise Gallery, Feb. 4-March 4, 1967) was Paik's "Electronic Blues." Two sine wave oscillators were connected to a TV set which Paik had modified to produce rapidly moving harmonic images controlled by the viewer on the screen.

In May-June 1969, the Gallery presented what was probably the first survey of the then-underground video movement, TV AS A CREATIVE MEDIUM, which included several participation works by Paik.

Another Paik work was also presented, "TV Bra for Living Sculpture," with Charlotte Moorman, who performed for several hours each afternoon on her Lockey-Hill Cello (1975), while she wore two tiny TV sets on her bosom. These were not ordinary TV sets, but had been hooked up to her cello by the wily Paik so that the sounds produced by her bowing distorted the images on the sets. A good example of Paik's "humanizing technology."

# **ELECTRONIC ARTS INTERMIX, INC.**

In 1970, the Gallery was closed and Electronic Arts Intermix was started as a not-for-profit corporation to "explore the potentials of video as an art medium."

Electronic Arts Intermix conducts two operations in support of video:

**THE EDITING/POST PRODUCTION FACILITY** is a sophisticated small-format facility where qualified individual video artist/producers may do their editing at modest cost in a calm and friendly atmosphere conducive to creativity.

**THE ARTISTS VIDEOTAPE DISTRIBUTION SERVICE** makes available selected programs by distinguished video artists to educational and cultural institutions and for dissemination by cablecasting.

These efforts are supported in part by public funds from the National Endowment for the Arts (a Federal organization) and the New York State Council on the Arts. The Rockefeller Foundation has supplied funds for much of the Editing/Post Production Facility's equipment.



The Whitney Museum of  
American Art  
945 Madison Avenue at 75th Street, NYC  
is honoring

## NAM JUNE PAIK

With a One-Man  
RETROSPECTIVE EXHIBITION  
April 30—June 27, 1982

The entire fourth floor and the Film/Video Gallery on the second floor of the spacious four-story Whitney Museum of American Art are given over to the Retrospective, which consists of video installations, video sculptures, videotapes and live performances.

Among these are:

**THE TV GARDEN**, where numerous TV sets will be playing Paik's "Global Groove" and other of Paik's well-known videotape programs amidst a luscious garden of plants and flowers.

**THE TV CLOCK**, 24 TV sets, each indicating one of the 24 hours of the day/night.

**TV FISH** shows tropical fish in 15 aquaria, behind which 15 TV sets display similar fish swimming on their screens, thus superimposing live fish over video fish.

**LASER VIDEO PROJECTION**, developed by Horst Bauman, projects laser images from Paik's videotapes across the gallery walls. A New York premiere.

Paik and Charlotte Moorman will continue their long-standing collaboration, which began in 1964, by giving two evenings of performances on Wednesday, June 2, and Thursday, June 3, each at 8:00 PM.

Charlotte Moorman will perform Paik's **LIVING VIDEO SCULPTURE, CONCERTO FOR TV CELLO**, 1971. Times to be announced.

There will be a panel discussion of Paik's art on Wednesday, May 21, at 6:30 PM. Participants will be Pontus Hulten, Director of the Museum of Contemporary Art, Los Angeles; John Cage, composer; Dr. Wulf Herzogenrath, Director of the Kolnischer Kunstverein, Cologne; David Ross, Director of the Institute of Contemporary Art, Boston; and John C. Hanhardt of the Whitney Museum of American Art.

A definitive and scholarly catalogue published by the Whitney Museum of American Art in association with the W.W. Norton & Co. will accompany the Retrospective.

John G. Hanhardt organized the Exhibition and the Catalogue.

All of Nam June Paik's video programs, including those shown at the Retrospective, are available from **ELECTRONIC ARTS INTERMIX, INC.**

A Catalogue is available from **ELECTRONIC ARTS INTERMIX, INC.** listing and briefly describing Nam June Paik's videotape works and those of seventy-five other distinguished video artist/producers.

Write to **ELECTRONIC ARTS INTERMIX, INC.**, 84 Fifth Avenue, New York, NY 10011 on your institutional letterhead for a complimentary copy, or phone (212) 989-2316 for information.



"Anti-Gravity," Nam June Paik

Charlotte Moorman performing on P





Museum of  
Art  
75th Street, NYC

# PAIK

-Man  
EXHIBITION  
27, 1982

eo Gallery on the second floor  
useum of American Art are  
onsists of videotape installations,  
performances.

V sets will be playing Paik's  
ll-known videotape programs  
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ria, behind which 15 TV sets  
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"Anti-Gravity," Nam June Paik

Photo by Peter Moore, ©1976

Charlotte Moorman performing on Paik's TV BRA FOR LIVING SCULPTURE



Photo by Peter Moore, ©1969

## The TV Lab

The NAM JUNE

# ON TV

May 9 throu

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The programs will be aired on

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In addition to the above pro  
include the following:

"Nam June Paik Edited For T  
and Calvin Tomkins.

"Suite 212," 1977, includes e

"You Can't Lick Stamps In C  
Battcock.

"Lake Placid '80," Paik's win

"My Mix," 1981, selections c

All the above programs are a  
ELECTRONIC ARTS INTERMIX  
MIX, INC., 84 Fifth Avenue, N  
letterhead.

Most of Paik's videotape wo  
the TV Lab at WNET/13, D  
Directors.





Photo by Peter Moore, © 1976

Charlotte Moorman performing on Paik's TV BRA FOR LIVING SCULPTURE



Photo by Peter Moore, © 1969

# The TV Lab at WNET/CH 13

presents

The NAM JUNE PAIK RETROSPECTIVE

## ON THE AIR

May 9 through June 20, 1982

in concert with

The Whitney Museum of American Art

The programs will be aired on seven consecutive Sundays at midnight.

- MAY 9 12:15 a.m. "A Tribute to Nam June Paik: Video Portrait of a Man Who Won't Sit Still" by Sanford/Fitzgerald, 1982. Guest stars: John Cage, Marcel Duchamp, Charlotte Moorman. Abnormal approaches to the para-mundane.
- MAY 16 12:00 a.m. "Allan 'n' Allen's Complaint," with A. Ginsberg, A. Kaprow, and S. Kubota, 1982.
- MAY 23 12:05 a.m. "Global Groove," with J. Godfrey, 1982.
- MAY 30 12:30 a.m. "Merce by Merce by Paik," with M. Cunningham, C. Atlas, S. Kubota, 1975.
- JUNE 6 11:55 a.m. "Media Shuttle: Moscow/New York," with Dimitri Devyatkin, 1978.
- JUNE 13 12:08 a.m. "Guadalcanal Requiem," with Charlotte Moorman, 1979.
- JUNE 20 12:23 a.m. "A Tribute to John Cage," 1973.

In addition to the above programs, Paik's videotape programs include the following:

"Nam June Paik Edited For Television," 1975, with Russell Connor and Calvin Tomkins.

"Suite 212," 1977, includes early works.

"You Can't Lick Stamps In China," 1978, with the late Gregory Battcock.

"Lake Placid '80," Paik's winter sports.

"My Mix," 1981, selections of earlier works.

All the above programs are available in video cassette formats from ELECTRONIC ARTS INTERMIX, INC. Write ELECTRONIC ARTS INTERMIX, INC., 84 Fifth Avenue, New York, NY 10011 on your institutional letterhead.



Most of Paik's videotape works were produced in conjunction with the TV Lab at WNET/13, David Loxton and Carol Brandenburg, Directors.