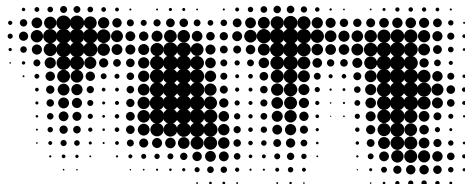


NAM JUNE PAIK

17 October 2019 – 9 February 2020

LARGE PRINT GUIDE



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FOYER

EXHIBITION GUIDANCE

This exhibition contains flashing and bright lights, nudity and artworks with magnets. If you wish to avoid any of these elements please speak to a member of staff.

Video projection

Nam June Paik 1932–2006

John Godfrey born 1942

Global Groove

1973

Video, colour, sound

Running time: 28 min 30 sec

Produced by the TV Lab at WNET/Thirteen, New York,

Director: Merrily Mossman, Narrator: Russell Connor,

Film footage: Jud Yalkut and Robert Breer

‘This is a glimpse of the video landscape of tomorrow, when you will be able to switch to any TV station on the Earth’.

Global Groove is Paik’s vision of global communications in a world shaped by mass media. Avantgarde art forms and pop cultural references are combined with imagery from around the world. In this hectic collage of sound and image, video sources are overlapped, multiplied, colourised and distorted.

Courtesy of Electronic Arts Intermix (EAI), New York and the Estate of Nam June Paik © The Estate of Nam June Paik

ROOM 1

INTRODUCTION

Nam June Paik (1932–2006) played a leading role in bridging the gap between art and technology. Always innovative, his work encompassed a variety of artistic genres, from sculpture and performance to music and live broadcasting. A frequent collaborator, he worked internationally with artists, performers and specialists from different disciplines. This exhibition traces his career across five decades, including early musical scores, videos, altered TVs, robots and large-scale installations.

Paik was born in Seoul, Korea (now South Korea) but lived and worked in Japan, Germany and the United States. His travels led him to question national borders and cultural differences in an increasingly connected world. His art reflects a fascination with the philosophies and traditions of both Eastern and Western cultures.

This room introduces some of Paik's key themes and methods. **Hand and Face** 1961 uses his own body as the source and subject of performative actions. In **TV Buddha** 1974, a sculpture of Buddha gazes into its own image, relayed through a closed circuit television system. Paik's lifelong exploration of Zen Buddhism and the meaning of meditation are also seen in **One Candle (Candle TV)** 2004.

Quote Above

My experimental TV is not always interesting but not always uninteresting like nature, which is beautiful, not because it changes beautifully, but simply because it changes

Nam June Paik, 1964

Clockwise from wall text

TV Buddha

1974

18th century wooden sculpture, closed-circuit television camera and JVC Videosphere cathode-ray tube television

TV Buddha directly expresses the contrasts and parallels between East and West and between technology and spirituality. A CCTV camera films a statue of Buddha. Its static, silent image appears live on a round TV set, inspired by popular sci-fi imagery. The Buddha is both the viewer and the viewed image, mirroring our own experience as mass media consumers. At a 1974 exhibition in Cologne, Germany, Paik himself sat in place of the sculpture to become a 'living Buddha'.

Stedelijk Museum, Amsterdam.

X32698

Clockwise from wall text

Untitled (Moon and Buddha)

1978

Ink on paper

Zen Buddhism was an important and recurring reference point throughout Paik's artistic career. However, when Paik was asked if he saw himself as a Zen Buddhist, he replied: 'No, I am an artist... I am not a follower of Zen, but I react to Zen in the same way as I react to [the music of] Johann Sebastian Bach.' In Buddhism, the moon is a symbol of truth and enlightenment.

San Francisco Museum of Modern Art.

Gift of the Hakuta family.

X68180

Untitled (TV Buddha)

1978

Ink on paper

Like the moon, the TV screen is a mesmerising light source that humans stare at. Alongside his videos and electronic installations, Paik often used a pared-down style of drawing. Reminiscent of East Asian calligraphy and Zen painting, his drawing uses a few expressive lines to trace symbolic images against a plain background.

San Francisco Museum of Modern Art.

Gift of the Hakuta family.

X68180

One Candle (also known as Candle TV)

2004

Cathode-ray tube television casing with additions in permanent oil marker and acrylic paint, and live candle

Buddhism teaches the value of meditating on 'no-thing-ness' as a way of reaching a state of enlightenment and gaining awareness of one's body. Staring at a flickering candle is a traditional meditation technique. In many cultures and religions, including Buddhism and Christianity, the flame is a symbol of the temporary nature of life and material values. Paik made the first version of **One Candle / Candle TV** in 1975 and returned to this concept several times over his long career.

The Estate of Nam June Paik. X68155

Hand and Face

1961

16 mm film transferred to video, black and white, silent

Running time: 1 min 42 sec

Camera: Wolfgang Ramsbott

This brief silent film captures one of the gestures Paik performed in **Originale** ('Originals') 1961 by the composer Karlheinz Stockhausen. This orchestrated 'happening' (an early form of performance art) combined Stockhausen's dissonant music with loosely scripted actions. Paik poured flour and water over his own head, threw beans at the audience and executed slow-motion gestures like buttoning his shirt or covering his face with his hands. The slowness and simplicity of this act of self-sensing turns it into a poetic moment of meditation.

Electronic Arts Intermix (EAI), New York.

X32679

ROOM 2

TV GARDEN

With **TV Garden** 1974–77, Paik imagined a future landscape where technology is an integral part of the natural world. Placing TV sets alongside live plants, he creates an environment in which the seemingly distinct realms of electronics and nature coexist. His approach follows a Buddhist philosophy that everything is interdependent. It also suggests that technology is not in conflict with nature but an extension of the human realm.

The TV sets display Paik's **Global Groove** 1973. This colourful, fast-paced video mixes high and popular cultures, with imagery from traditional and contemporary, Western and non-Western sources. It captures the disparate and sometimes overwhelming content of contemporary mass media. From Beethoven's **Moonlight Sonata** and chants by the Beat poet Allen Ginsberg to Nigerian dance performance and Japanese commercials, Paik's selection is as diverse as any TV channel but perhaps not as predictable.

Clockwise from wall text

TV Garden

1974-7, reconstructed 2002

Live plants, cathode-ray tube televisions and video,
colour, sound

Kunstsammlung Nordrhein-Westfalen, Düsseldorf.
X32921

Nam June Paik 1932–2006

John Godfrey born 1942

Global Groove

1973

Video, colour, sound

Running time: 28 min 30 sec

Global Groove, also seen as a large projection outside the exhibition entrance, addresses global telecommunications and predicts a shift in the way different cultures, disciplines and art forms could connect and blend in mass media. Many of Paik's recurring collaborators appeared, including John Cage, Merce Cunningham, Allen Ginsberg and Charlotte Moorman. It was produced by the experimental 'TV Lab' of New York's public access TV channel WNET/Thirteen and first broadcast on 30 January 1974.

Electronic Arts Intermix (EAI), New York.

X32882

ROOM 3

EXPOSITION OF MUSIC – ELECTRONIC TELEVISION

Paik studied the history of classical music at the University of Tokyo. He moved to Germany in 1956 to pursue his interest in experimental composition. Here he met avant-garde composers such as Karlheinz Stockhausen and John Cage. Their radical approach to performance, improvisation and their introduction of elements of chance into the process of composition had a huge influence on Paik's work.

In 1963 Paik had a solo exhibition in Wuppertal, Germany, entitled 'Exposition of Music – Electronic Television'. Three storeys of a villa converted into a gallery were filled with immersive environments and sculptures that invited the active participation of the audience. There were musical instruments made or modified by the artist, including three customised pianos and **Zen for Wind** 1963, an array of dangling objects playing random noises as they moved and rattled. In the basement visitors could create their own compositions by reproducing snippets of music using modified record and tape players. As an impromptu action, artist Joseph Beuys (a friend of Paik) destroyed one of Paik's pianos. Paik liked this anarchic gesture and left the broken remnants on display.

One room was dedicated to Paik's manipulated television sets. In **Foot Switch Experiment** 1963, the image on screen

could be altered in real time. Other televisions, such as **Zen for TV 1963**, were displayed in a broken state.

Quote above

I knew there was something to be done in television and nobody else was doing it, so I said why not make it my job?
Nam June Paik, 1975

Clockwise from wall text

Symphony for 20 Rooms

1961

Pencil on paper

Paik was influenced by Stockhausen's and Cage's willingness to rethink the space in which a composition is performed, and the role of the audience. **Symphony for 20 Rooms** was a score intended for a series of connected environments in which a variety of sounds would be produced at the same time. Paik wanted the audience to wander freely between the rooms, listening and participating by playing various instruments. It was not realised in this form but inspired his plans for the 'Exposition of Music – Electronic Television' exhibition in 1963.

Kunsthalle Bremen.

X32674

Posters for Exposition of Music – Electronic Television 1963

Screenprint on newspaper

'Exposition of Music – Electronic Television' took place at the Galerie Parnass in Wuppertal, Germany, run by Rolf and Anneliese Jährling. Paik had previously helped to organise the first Fluxus event there – the **Kleines Sommerfest: Après John Cage** ('A Small Summer Festival: After John Cage') in June 1962. He instructed that these posters should be printed in red onto Korean newspapers. They don't include 'Electronic Television' as part of the title. Paik kept his television experiments secret for a long time, even from his closest friends, and may not have wanted the poster to reveal too much.

Peter Wenzel Collection, Witten, Germany.
X68169, X72817, X73250

Vitrine

La Monte Young born 1935

Jackson Mac Low 1922–2004

An Anthology

1963, second edition 1970

Paik's initial ideas for 'Exposition of Music – Electronic Television' were outlined in the text 'To the "Symphony for 20 Rooms"'. It was first published in **An Anthology**, a collection of texts and scores inspired by John Cage's theories of indeterminism. Cage defined indeterminism as 'the ability of a piece to be performed in substantially different ways'. Edited by La Monte Young and Jackson Mac Low, and designed by George Maciunas, this book became an important reference for the Fluxus movement.

Tate Library and Archive.

Z74348

Nam June Paik 1932-2006
"New Ontology of Music 1"
"New Ontology of Music 2"
"Read Poem for Mr. I & Mr. I"
SAC Journal Vol.32, 33, 35
1963-4

Magazine, print on paper

Paik reported on the experimental music scene in West Germany for the Japanese music journal **Ongaku Geijutsu**. Later he also contributed to **SAC Journal** published by Tokyo's Sogetsu Art Center. These were closer to visual poems than texts. Short sentences in Japanese and English on different types of music and their relationship with the audience were arranged by Paik alongside newspaper articles and other clippings.

Lent by Keio University Art Center, Tokyo, Japan.
Z08817, Z08818, Z08819

Manfred Montwé born 1940

Exposition of Music. Electronic Television, 1963, Nam June Paik demonstrates 'Zen for Walking'

1963, printed 1982

Photograph, gelatin silver print on paper

Manfred Montwé.

Z75119

Manfred Montwé 1940

Exposition of Music – Electronic Television, 1963, Nam June Paik demonstrates 'Listening to Music through the Mouth'

1963

Photograph, gelatin silver print on paper

Lent by Manfred Montwé.

Z75118

Manfred Montwé born 1940

Exposition of Music. Electronic Television, 1963,

Klavier Intégral

1963

Photograph, gelatin silver print on paper

According to Tomas Schmit, who assisted Paik, the piano in **Klavier Integral** was modified by the addition of 'a doll's head, a hand siren, a cow horn, a bunch of feathers, barbed wire, spoons, a little tower of pfennig coins stuck together, all sorts of toys, photos, a bra, an accordion, a tin with an aphrodisiac, a record player arm' and many other things.

Tate Library and Archive, Nimai Chatterji Collection.

Z07883

Manfred Leve 1936-2012

Hall with Pianos

1963, printed 2019

Photograph, gelatin silver print on paper

Cage's use of chance operations in music and his aim of activating the audience greatly influenced Paik. In the 'Exposition of Music' visitors could operate all the devices. 'As the next step toward more indeterminacy, I wanted to let the audience ... act and play by itself', Paik said.

Lent by Marc Leve.

Z75185

Manfred Leve 1936-2012

Joseph Beuys batters the Ibach piano

1963, printed 2019

Photograph, gelatin silver print on paper

'I heard some clattering noise from the adjacent room. I went out to find a man smashing an Ibach piano into pieces with an ax', Paik recalled. 'It was the ever-serious and funny man, Beuys ... the piano [was] stripped of its panels and hammer and put on the ground so that onlookers ... trampled on the naked strings and made music with their feet.' Beuys later re-enacted this spontaneous destruction for the camera.

Lent by Marc Leve.

Z75186

Manfred Montwé born 1940

Exposition of Music. Electronic Television, 1963,

Visitor at Record Shishkebab

1963

Photograph, gelatin silver print on paper

Tate Library and Archive. Nimai Chatterji Collection. Z07882

Manfred Montwé born 1940

**Exposition of Music. Electronic Television, 1963,
Library with mirrored foils**

1963

Photograph, gelatin silver print on paper

In the library at Galerie Parnass, Wuppertal, Paik hung a number of mirrored foils tinted 'gold, red, silver, and other colours'. In the middle of the room was a hot-air fan, placed on its back to blow hot air between visitors' legs. Paik wanted visitors to lock themselves in and stand naked in front of the mirrored foils, feeling the warm air between their legs.

Tate Library and Archive, Nimai Chatterji Collection.

Z07885

Manfred Montwé born 1940

**Exposition of Music. Electronic Television, 1963, Flags by
Alison Knowles for Paik's Chronicle of a Beautiful Paintress
1963**

Photograph, gelatin silver print on paper

The flags in this photograph were produced by the artist Alison Knowles, as part of Paik's work **Chronicle of a Beautiful Paintress** 1962. The participant was required to stain the flags of selected world nations with her own 'monthly blood'. Paik added a framed edition of the German tabloid newspaper **Bild** reporting news of the US-organised invasion of Cuba's Bay of Pigs in 1961.

Tate Library and Archive, Nimai Chatterji Collection.
Z07886

Manfred Montwé born 1940

**Exposition of Music. Electronic Television, 1963,
Peter Brötzmann demonstrates Random Access
1963**

Photograph, gelatin silver print on paper

Tate Library and Archive, Nimai Chatterji Collection.
Z07884

On the wall

Poster for Exposition of Music – Electronic Television

1963

Two-colour lithograph on paper

The 16 boxes in this poster refer to ideas Paik was developing while working on the exhibition. It is possible that all the sentences were meant to refer to artworks or areas of the exhibition, as is the case with 'Prepared W. C.', 'objets sonores' and 'Instruments for Zen-Exercise'. Paik also wrote 'A Study of German Idiocy' next to a published review of the 'Exposition of Music' that he hung on the glass wall leading to the main hall.

Peter Wenzel Collection, Witten, Germany.

Z08820

Centre of the room

Zen for TV

1963, reconstructed 1990

Manipulated 19-inch cathode-ray tube 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. Early electronics were fragile and often malfunctioned. This suited 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 glitches. One TV set was damaged during transport and its screen showed only a horizontal line. Paik turned it on its side and retitled it **Zen for TV**.

San Francisco Museum of Modern Art.

Gift of the Hakuta family.

X68349

Rembrandt Automatic (Rembrandt TV)

1963, reconstructed 1976

Rembrandt Automatic cathode-ray tube television set

Two of the TV sets delivered to 'Exposition of Music – Electronic Television' were damaged during transport. However, Paik found ways to incorporate both of them in his exhibition. One became **Zen for TV**. The other was completely broken. Paik decided to place it face down, hiding the screen but highlighting the brand name 'Rembrandt' on its back. This was a playful allusion to the 17th-century Dutch painter Rembrandt van Rijn.

Wulf Herzogenrath, Berlin.

X32875

Map on the wall

This map shows the ground floor layout of Paik's 1963 exhibition 'Exposition of Music – Electronic Television' and photographs from all three floors of the exhibition. Held at Galerie Parnass, a middle-class villa, Paik's radical staging completely transformed the building. Paik took over the ground floor gallery rooms, the basement and a large portion of the private house upstairs with works that often mocked traditional bourgeois customs and values.

In a reference to Korean shamanism, Paik placed a severed cow's head in the entrance until the police ordered it to be removed soon after the opening. Elsewhere a mannequin head was hung above the toilet and another smashed mannequin lounged in the bath upstairs. The staircase contained a chaotic grouping of toys, instruments and press reports of Marilyn Monroe's death. George Maciunas, the founder of the Fluxus movement, brought a parachute as a projection screen for the garden – seen on the left weighed down by a sewing machine.

Credits for map

GARDEN ROOM

Television room © photo Peter Brötzmann

Kuba TV with Nam June Paik and Karl Otto Götz, photograph
Manfred Leve / © Marc Leve, Estate of Manfred Leve

BACK GARDEN

Parachute in garden © photo Peter Brötzmann

HALL

Hall with pianos, photograph Manfred Leve / © Marc Leve,
Estate of Manfred Leve

UPPER FLOOR

Nam June Paik demonstrates **Listening to Music through
the Mouth** © Photo by Manfred Montwé

UPPER FLOOR BATHROOM

Bathroom with mannequin in bathtub, photograph Manfred Leve / © Marc Leve, Estate of Manfred Leve

STAIRCASE TO THE UPPER FLOOR

Mementos of the 20th Century and magazines on the floor ©Anneliese Jährling, Köln | Cologne, the Gilbert and Silverman Fluxus collection, Detroit, and | ZADIK, Köln | Cologne, Foto | photo Rolf Jährling

BASEMENT

Record Shishkebab in the basement, photograph Manfred Leve / © Marc Leve, Estate of Manfred Leve

Random Access in the basement, photograph Manfred Leve / © Marc Leve, Estate of Manfred Leve

Zen Chair, photograph Manfred Leve / © Marc Leve, Estate of Manfred Leve

Objets Sonores in the basement, photograph Manfred Leve / © Marc Leve, Estate of Manfred Leve

First Fluxus exhibition in the basement, photograph
Manfred Leve / © Marc Leve, Estate of Manfred Leve

ENTRANCE

Cow's head in the entrance ©Anneliese Jährling, Koln |
Cologne, the Gilbert and Silverman Fluxus collection, Detroit,
and | ZADIK, Koln | Cologne, Foto | photo Rolf Jährling

Corrected large poster for the exhibition ©Anneliese
Jährling, Koln | Cologne, the Gilbert and Silverman Fluxus
collection, Detroit, and | ZADIK, Koln | Cologne, Foto | photo
Rolf Jährling

LAVATORY

Prepared toilet, photograph Manfred Leve / © Marc Leve,
Estate of Manfred Leve

Media Sandwich

1961-4

Phonograph records, German electronics magazines and rotogravure print with additions in ink

Here Paik uses found objects to represent key moments in the evolution of technology used for recording and distributing images and sounds. The top two rows display records, the first format for the mass consumption of music. At the bottom is an 1832 almanac publication, pointing back to the invention of the printing press as the birth of mass media. In the middle are German electronics magazines, from which non-specialists – including Paik – could learn how to make their own telecommunication devices.

The Estate of Nam June Paik.

X68147

Random Access for Audio Tape with Original Score

'String Quartet'

1957, 1978

Ink and lithograph on paper, acrylic box and strips of audio tape

This work includes one of the few known music scores composed by Paik while he was studying music in Germany. Written in 1957, **String Quartet** was probably never performed in public. Paik later incorporated this score in a new version of **Random Access**, the interactive collages of magnetic audio tape he first made in 1963. The addition emphasised his progress from a relatively traditional way of composing music to a radically experimental practice, where musical instruments and recorded sounds became elements of participatory artworks.

Private collection.

X37182

Random Access. 6th Century A.D.

1978

Two antique pages of printed music score with pieces of audio tape, mounted on board

In this witty version of **Random Access**, Paik pasted fragments of audio tape over the square notes of an early music score. Square marks (known as neumes) are arranged on four lines, which later evolved into the five lines commonly used in western music. Applying an extended tape head to this score to read the fragments of audio, as in the other works in the **Random Access** series, would result in a sort of random electronic 'choir'.

Private collection.

X37183

Random Access

1963, reconstructed 2000

Strips of audiotape, open-reel audio deck, extended playback head and speakers. Interactive exhibition copy.

This interactive exhibition copy recreates the audiotape collage in the basement of the Galerie Parnass. Pick up the extended player head and run its top side over the magnetic tape on the wall. You can follow one strip of tape or cut across several. Depending on the speed of your gesture, the sounds may be distorted or difficult to hear. There is no 'right way' of playing **Random Access**: each mix of sounds is a new and unique composition

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 Turner 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.

X77893

Quote above

I wanted to let the audience ... act and play by itself.
So I have resigned the performance of music ...
I made various kinds of musical instruments ...
to expose them in a room so that the congregation
may play them as they please.

Nam June Paik, 1963

Cabinet

Audio tape head with extension (part of the original Random Access installation)

1963

Magnetic audio tape head with extension, wooden box

This extended tape head is a fragment of the original 1963 installation. It was originally attached to a functioning reel-to-reel tape player, which has now been lost. Traces of one of the original magnetic tape collages remain to this day on the wall of the basement of the Wuppertal villa that used to be the Galerie Parnass. Paik described this interactive mural as a 'city map and abstract painting, sight and sound and action'. A new recreation of this piece is available for use in this room.

Private collection.

X37179

Random Access (Audio Tape)

1963, reconstructed 1975

Chipboard covered with plastic foil and strips of audio tape, portable cassette player with extended magnetic tape head

Like the **Record Shishkebab**, visitors were invited to interact with functioning collages of magnetic audiotapes, some on paper scrolls, some directly on the wall. The audio head was still attached to the tape player but placed at the end of an extension cord so that it could be used to manually 'read' the tape. Paik borrowed the title **Random Access** from the concept of 'random access memory' in computing.

Private collection.

X36307

Centre of room

Record Shishkebab (Random Access)

1963, reconstructed 1980

Radio, record player with extended axis, records, wood, metal, cable and movable pickup arm

A number of interactive works based on audio playing devices were displayed in the basement, including two **Record Shishkebabs**. These were record players mounted on old radios, their axis extended upwards to hold randomly selected records. Another pole with more records spun around. 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. Paik created this replica for a 1980 exhibition.

Museum Ostwall im Dortmunder U, Dortmund.

X32677

Foot Switch Experiment

1963, reconstructed 1995

Modified cathode-ray tube television and foot switch

In this interactive piece, the foot switch turns the cathode-ray tube off and on again, while generating a fading square of light. It was displayed in a room with 12 or 13 TVs turned into artworks, scattered all over the floor. At that time Germany had two TV channels. A room full of TVs all showing different images and demonstrating different functions provided far more variety than the average TV experience.

Please press the foot switch once. If you would prefer to press the switch with your hand, we have an adaptation available – please speak to a member of staff.

The Estate of Nam June Paik.

X66424

To activate this artwork, please press the foot switch once. If you would prefer to press the switch with your hand, we have an adaptation available - please speak to a member of staff.

Vitrine

Listening to Music Through the Mouth

1962–3

Gramophone cabinet with old running device, records

This record player was already an old-fashioned model at the time of the 'Exposition of Music – Electronic Television'. It was available for visitors to play a selection of records, some of which had been modified by Paik. As part of a playfully transgressive performance, Paik attached the gramophone's loose audio head to the base of a dildo. He then placed the other end in his mouth and held it so that the needle touched the record. He could therefore listen to the recording as the sounds vibrated inside his head.

Former Hahn Collection, Museum Moderner Kunst Stiftung Ludwig, Vienna.

X71227

Violin with String

1961

Violin, twine

This violin was one of the objects Paik used to perform **Zen for Walking**. It involved Paik slowly dragging objects attached to a piece of string. Other objects he used include a spoon, the wheels of a child's toy and a row of tin cans skewered onto a stick. The sounds produced by the objects while being dragged were a key part of the work and a form of indeterminate music.

Former Hahn Collection, Museum Moderner Kunst Stiftung Ludwig, Vienna.

X32668

Wall

Prepared Piano

1962-3

Piano, mixed media

Paik was influenced by John Cage's willingness to allow elements of chance and other unforeseen factors into musical performance. Cage also developed the idea of a 'prepared piano'. He would place objects such as nuts and bolts or pegs inside the piano to alter its sounds in unpredictable ways and generate percussive noises. Paik went much further, challenging the audience to play pianos cluttered with all sorts of objects, including barbed wire. This piano had its keys glued down, while another was completely blocked by a wooden plank placed under the keys.

Arter, Istanbul.

X36349

Zen for Wind

1963

Wood, aluminium, iron, steel, leather, stones, adhesive tape, porcelain, hemp and sisal string, paint and lacquer

'Exposition of Music – Electronic Television' included works that Paik described as **objets sonores** ('sound objects') and 'instruments for zen-exercise'. **Zen for Wind** was placed on a bush in the front garden. According to Fluxus artist Tomas Schmitt, who helped with the installation, it was like a large, noisy wind chime: 'rattles, clappers, a tin, a key, a wooden doll, a metal bolt, a sandal, and other objects hang on strings and whisper to one another.'

Friedrich Christian Flick Collection in
Hamburger Bahnhof, Berlin.

X33099

Manfred Leve 1936-2012

Exposition of Music – Electronic Television, 1963,

Prepared Piano

1963, printed 2019

Photograph, gelatin silver print on paper

Paik and his collaborators made most of the modifications to the pianos while installing the exhibition at Galerie Parnass. Many of the objects they used were not completely fixed and could be moved from one piano to another. New items were also added over time. When the exhibition closed, most of these were removed. However, this photograph gives a sense of what the Prepared Piano displayed in this room looked like during the show.

Lent by Marc Leve.

Z75184

Manon-Liu Winter
Michael Krupica
For Nam June Paik's Piano
2008

Video, colour, sound
Running time: 7 min, 52 sec

Musician and composer Manon-Liu Winter plays her own composition on Paik's Prepared Piano, **Klavier Intégral**, which is now too fragile to travel. 'I wanted to use the original sound of the instrument as closely as possible' Winter explained. **Klavier Intégral** was originally connected to sirens, heaters, ventilators, tape recorders and other devices which could be activated by playing certain keys. One piano key switched off the lighting in the room, while another switched it back on.

Manon-Liu Winter.
X32663

WARNING

Artworks in Room 4 contain magnets

ROOM 4

WARNING

Artworks in this room contain magnets

EXPERIMENTS: THE PAIK-ABE VIDEO SYNTHESIZER

Paik's visionary projects often required access to expensive technology. He would contact companies with high-tech laboratories, asking them to collaborate on 'electronic art experiments'. In 1966 Paik approached Bell Labs in New Jersey, an advanced research centre for communication technologies and computing. He wanted to develop 'a TOTAL ELECTRONIC OPERA', using 'generators and video tape recorders as the performing characters and instruments, and TV as the distribution media.'

Paik hoped to use computers to explore randomness. However, he only made a few fragmentary works at Bell Labs. Ultimately, he felt that computers at that time were too slow and rigid to suit his radical creative process.

In 1969, as artist-in-residence at the Boston TV station WGBH-TV, Paik built an analogue 'video synthesizer' in collaboration with Shuya Abe. Paik had been testing various techniques for manipulating images in real time. The synthesizer could apply effects such as distorting, colourising and superimposing to video images, using several sources. At a 1971 exhibition in New York, visitors could try it themselves and see the results live on monitors. A patented invention, the Paik-Abe Video Synthesizer was adopted by several TV studios.

Image credit

Nam June Paik at the Paik-Abe Video Synthesizer, WGBH studios, Boston, c.1969-71 Courtesy of WGBH Media Library & Archives

Quote above

[I want] to shape the TV screen canvas
as precisely as Leonardo
as freely as Picasso
as colorfully as Renoir
as profoundly as Mondrian
as violently as Pollock
and as lyrically as Jasper Johns
Nam June Paik, 1969

Counterclockwise from wall text

Digital Experiment at Bell Labs

c.1966-7

35 mm film transferred to video,
black and white, silent
Running time: 4 min

This early computer-generated film is one of the few experiments conducted by Paik at Bell Labs that became an artwork. Paik made it after learning programming language FORTRAN. A very simple animation shows a white dot ambling across a black background. It is followed by a string of jumbled characters, which may have been the result of an unforeseen 'data dump' that Paik decided to keep as part of the film. The computer Paik used 'printed' by creating impressions on microfilm: each screen frame captured on the 35mm film became a frame of this animation.

Electronic Arts Intermix (EAI), New York.

X37415

Nam June Paik 1932-2006 in collaboration with David
Atwood, Fred Barzyk, Olivia Tappan
9/23/69 Experiment with David Atwood
1969

Video, colour, sound

Running time: 80 min

Produced by the Artists' Television Workshop
at WGBH, Boston

Paik produced this videotape when he was an artist-in-residence at Boston's public access TV channel WGBH. It is a video collage of pure electronic abstractions, live TV broadcasts, pre-recorded material and images recorded in the studio. Paik based his ideas for the Paik-Abe Video Synthesizer on the results of this early experiment with video and audio synthesis.

Electronic Arts Intermix (EAI), New York.
X32880

**Electronic Video Recorder, Café au Go Go,
October 4 and 11, 1965
1965**

Electrostatic print on paper

Paik reportedly purchased his first portable video recorder on 4 October 1965, and immediately used it to record the arrival of Pope Paul VI at New York's St. Patrick's Cathedral. Later that night, he showed the video at the Café au Go Go in Greenwich Village. Portable video cameras opened up new possibilities for Paik to make his own 'video tapes' and installations using video feedback loops. Paik's earliest surviving videotape, **Button Happening** c.1965, is displayed in Room 6.

San Francisco Museum of Modern Art.
Gift of the Hakuta family.
X68172

Do you know?

1973

Screenprint on paper

San Francisco Museum of Modern Art.

Gift of the Hakuta family.

X68177

Vitrine

Nam June Paik 1932–2006

Spread of Videá'n'Videology 1959–1973 1974, showing a reproduction of **Confused Rain**

1967

Lithograph on paper

Paik wanted to use computers to generate random patterns, mimicking the chaotic character of his semi-improvised performances. However he found programming to be too rigid for his anarchic experiments. In this computer-generated visual poem the letters of the word CONFUSE appear scattered at random across a sheet of paper. Paik made **Confused Rain** 'to protest the lack of common sense in the computer'.

The Estate of Nam June Paik.

Z75112

Nam June Paik: Electronic Art

1965

Lithograph on paper

Paik held a series of three 'Electronic Art' exhibitions at the Galleria Bonino in New York. At the first one he presented a number of modified televisions, including some whose images were distorted by magnetic coils, as seen in **Nixon** in Room 4. The catalogue (left) also included an essay by John Cage, on display in Room 5. The second exhibition featured collaborations with artists including Ay-O, Mary Bauermeister, Christo, Ray Johnson and Otto Piene. Its catalogue (right) included an essay on Paik by artist Allan Kaprow, whose 'happenings' were an early form of performance art.

Peter Wenzel Collection, Witten, Germany.

Z08748

Nam June Paik: Electronic Art II

1968

Lithograph on paper

Peter Wenzel Collection, Witten, Germany.

Z74893, Z08749

The first 'snapshots' of Mars

1966

Lithograph on paper

Tate Library and Archive. Periodicals Special Collections.

Z74299

Dick Higgins 1938–1998

Emmett Williams 1925–2007

Manifestos

1966

Staple-bound publication, lithograph on paper

Paik's contribution to this Fluxus-related anthology was a text on the relationship of cybernetics to art. In its proper use, the term cybernetics is not limited to the realm of technology. Instead, it refers more generally to the study of functioning systems (whether human, animal or machine) and how they respond and adapt to changes in their environment. The term was popularised by mathematician and philosopher Norbert Wiener.

Tate Library and Archive. David Mayor Collection.

Z74156

Paik–Abe: Electronic Art III

1971

Lithograph on paper

Peter Wenzel Collection, Witten, Germany. Z08750

Peter Moore 1932–1993

Nam June Paik with Robot K-456

1964

Photograph, gelatin silver print on paper

Robot K-456 was outfitted with rubber breast paddings, a tin-foil pie plate as a hat, and an electric fan as a navel. It could walk, play taped recordings, wave its arms and lift its hat. Paik gradually added new functions for performances, such as urinating and defecating white beans. Paik constructed **K-456** in Japan in 1963–4, helped by his brother and the engineer Shuya Abe.

Tate Library and Archive. Nimai Chatterji Collection.

Z07887

Nam June Paik 1932–2006

Robot Opera

1965

Electrostatic print and porous point pen-and-ink
on paper invitation

Paik's texts and leaflets were often chaotic, with irregular spacings, crooked or rotated sections, and visible mistakes and corrections. They also tended to be poetic and ambiguous, including pseudo-equations, predictions for the future and obscure instruction pieces which Paik considered to be equivalent to music scores.

Tate Library and Archive. Nimai Chatterji Collection.

Z07908

Nam June Paik 1932–2006

Robot Opera

1964

Electrostatic print on paper

Following the debut of **Robot Opera** at the 2nd Annual New York Avant Garde Festival, Paik produced this brochure featuring reviews of the event. A 'manifesto' for his **Robot Opera** events was printed on the back. In the cuttings **Robot K-456** is referred to as female. However, it was originally meant to be androgynous, with round breasts as well as a metal penis. The latter feature was removed before the robot was brought into the United States.

Tate Library and Archive. Nimai Chatterji Collection.

Z07912

Wall

**Electronic Schematic Drawing for
Paik/Abe Video Synthesizer**

1969

Graphite, coloured pencil and ink on paper

Paik explained: 'I wanted to have some keys that could make it possible for me to edit seven different sources at the same time, to edit in real time. The first thing I thought of was seven cameras with seven picture sources which could be mixed instantaneously on a switch table. So the machine has two pieces of equipment, the keys for immediate mixing and a tiny watch dial that changes the color from infra-red to ultra-violet. The operator can change the colors. The seven cameras themselves are tuned to one color each.'

Estate of Nam June Paik.

X68148

Peter Moore 1932–1993

Nam June Paik in his Studio, Canal Street, New York

1965

Photograph, gelatin silver print on paper

Peter Wenzel Collection, Witten, Germany.

Z74203

Nam June Paik 1932-2006

Shuya Abe born 1932

Paik-Abe Video Synthesizer

1969-72

Metal cabinet, electronic components, plastic dials, wires and acrylic

Paik wanted to create an instrument that could combine all the stages of shooting and editing video images that he required. At WGBH, he worked with electrical engineer Shuya Abe, who had also helped him build Robot K-456, to develop a 'video synthesizer'. Paik's vision was to build a device that could translate a variety of video sources into countless patterns and configurations and control them using a mixing board. The ability to edit the images in real time allowed the video synthesizer to be used during live TV broadcasts.

Estate of Nam June Paik.

X68149

Nam June Paik 1932–2006

Shuya Abe born 1932

Robot K-456

1964

Aluminium, wire, wood, electrical parts, foam and radio-control devices

After 'Exposition of Music – Electronic Television' Paik spent a few months in Japan. He was interested in the country's boom in advanced electronic technologies. In Tokyo, Paik met Shuya Abe, an innovative electronic engineer who had the technical know-how to turn Paik's visionary ideas into reality. Their first project together was to build a radio-controlled robot. Named after a Mozart piano piece, Paik wanted **Robot K-456** to look tattered and comical in order to mock both 'high culture' and technology.

Friedrich Christian Flick Collection in
Hamburger Bahnhof, Berlin.

X32714

Counterclockwise

EXPERIMENTS: ROBOTS

In 1963 Paik had the idea of building a radio-controlled robot to use as a 'mechanical performer'. Electronic engineer Shuya Abe helped him to construct **Robot K-456** 1964. Intentionally shoddy, this comical humanoid figure could walk, raise its arms, play recorded sounds and even urinate. 'I thought it should meet people in the street and give them a split-second surprise', Paik explained.

Paik wanted to make technology appear closer to humanity, rather than the product of complex and hidden scientific processes. Most innovations were first developed for military purposes. By making technology approachable and less intimidating, Paik hoped to reclaim it for peace. He showed how it already played a huge part in everyone's daily life and was likely to become even more central over time.

In 1986 he showed 'Family of Robot', a group of human-like figures built using radio cabinets and TV sets. Each succeeding generation was made with newer models. **Aunt** and **Uncle** are shown here. Paik often made robots out of working TVs, using their screens to present portraits of friends and historical figures.

Uncle

1986

Television casings, electronic components, speaker cone, cathode-ray tube, metal, enamel paint, ten cathode-ray tube televisions and video, colour

Paik created **Aunt** and **Uncle** for the 1986 exhibition Family of Robot in Cincinnati, Ohio. He assembled three generations of family members, including a grandmother and grandfather, mother and father, aunt and uncle and children. Generational shifts were reflected in the choice of materials: the grandparents used 1930s radio cabinets and 1940s TV sets, while the children were made of the newest TV models. Paik's robot sculptures made out of TVs would become some of his best-known works.

Collection of Sylvio Perlstein.

X32715

Aunt

1986

Television casings, radio, cathode-ray tube, antennae, enamel paint, seven cathode-ray tube televisions and video, colour

The Family of Robot presented a condensed history of media hardware across the 20th century. These technologies were juxtaposed with the traditional family structure, particularly the extended, multi-generational family common in Korean culture. TV screens inside the robots' body parts show images of family life from around the world. Other sculptures in the Family of Robot mimicked architectural forms, suggesting that telecommunications were becoming a key social structure on par with the built environments where people live and meet.

Collection of Simone Leiser.

X32718

TV Chair

1968

Closed-circuit television camera, chair, acrylic and black and white cathode-ray tube television

Paik predicted that video technologies would become so ingrained in our daily lives that they would blend into our living environments, taking the form of video furniture or walls. **TV Chair** proposes an absurd piece of 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 sitting on the chair would also make it impossible to watch.

Estate of Nam June Paik.

X32695

Three Eggs

1975-82

3.5-inch cathode-ray tube television, television casing, closed-circuit television camera, tripod and two eggs

In **Three Eggs** the CCTV system is used to construct a simple visual pun on illusion, reality and perception. The real egg also appears as a televised one on the screen of the monitor next to it. The egg inside the other monitor is, however, real. Presented in an infinite feedback loop, CCTV is revealed as a live system that constantly performs, captures and displays itself.

Tate. Presented by the Hakuta Family

(Tate Americas Foundation) 2017

T14877

Three Camera Participation/Participation TV

1969, 2001

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

The three CCTV cameras are each connected to the three primary colours of a video signal: red, blue and green. These 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 in real time. Paik had made earlier works called **Participation TV** where the image was distorted or modulated in real time by audio signals, such as sounds picked up by a microphone.

Kunsthalle Bremen, Germany.

X70629

Counterclockwise

EXPERIMENTS: TECHNOLOGY AND PARTICIPATION

In the early 1960s Paik began to experiment with TV sets and other audio-visual equipment. He distorted the images on screen with magnets. Later he created live video feedback systems using CCTV cameras.

Paik recognised the power of TV and video technologies to reach a vast audience. He thought artists could help steer them to become more democratic tools for cultural output. He also realised that equipment for recording and broadcasting images would eventually become widely available, turning every consumer into a potential producer.

Many of Paik's works demonstrate how TVs and CCTV cameras could be turned against themselves and distorted to reveal their hidden workings. If mass media were manipulative, Paik manipulated them back. In **Three Camera Participation** 1969 he pointed the lens directly at the viewers, encouraging them to become directly involved in the creation of electronic images.

Wall

Magnet TV

1965

Modified 17-inch black and white cathode-ray tube television set and magnet

By 1963 Paik had experimented with several techniques for disrupting TV images. He only began to use magnets after the 'Exposition of Music – Electronic Television'. He especially appreciated how easy it was to distort TV images using magnets: it did not require technical skills or contact with internal components. Paik also made some interactive versions where members of the public could move the magnet over the TV set.

Whitney Museum of American Art, New York. Purchase, with funds from Dieter Rosenkranz.

X32877

Life Ring 66

1966

Copper wire, electrical tape, masking tape, and string

Old TVs used a technology known as cathode-ray tubes (CRT), which worked by directing beams of electrons onto the screen. These beams are modulated by coils placed around the neck of the tube, which generate magnetic fields in response to electrical signals. While on a trip to Japan in 1963-4, Paik learned that he could use strong magnets to interfere with this existing electromagnetic system.

Life Ring 66 was a hand-held magnetic coil that he used to dynamically alter TV images in a performative manner.

San Francisco Museum of Modern Art.

Gift of the Hakuta family.

X70630

Nixon

1965, reconstructed 2002

Two 20-inch cathode-ray tube televisions, magnetic coils, amplifiers, oscillator, capacitors, timer and video, black and white and colour, sound

Running time: 10 min, 51 sec

This video installation draws upon the most significant television images of Richard Nixon's presidency up to his resignation speech following the Watergate scandal in 1974. Paik began to use circular magnetic coils to subvert broadcast material in 1965. He often chose politicians as the subjects of his distortions, as a form of visual satire that worked on multiple levels: both against the figures of authority seen on the screen and against the manipulative nature of mass media images.

Tate. Purchased with funds provided by Hyundai Motor Company, the Asia Pacific Acquisitions Committee and Tate Americas Foundation 2015

T14339

ROOM 5

JOHN CAGE AND MERCE CUNNINGHAM

Paik met the experimental composer John Cage in 1958 in Darmstadt, Germany. Cage was such a significant influence on his work that Paik described the year 1957 as '1 BC (Before Cage).' Cage inspired Paik to incorporate chance and silence into his work. Their conversations also deepened Cage's interest in Zen Buddhism and other East Asian philosophies.

Cage's **4' 33"** 1952 – a piece of music in which the musicians remain silent – gave Paik the idea for his **Zen for Film** 1964. This blank 16mm film explored themes of emptiness, boredom and random interference. Dust and scratches on the film, and incidental events such as the shadows cast by the spectators, became part of the work.

Another long-time friend and collaborator was the choreographer Merce Cunningham. **Merce by Merce by Paik** was Paik's two-part video tribute to him, involving or referencing a wide network of friends and artists. Film-maker Charles Atlas worked with Paik on **Part One: Blue Studio: Five Segments** 1975–6. Cunningham performed a choreography created especially for the video. For **Part Two: Merce and Marcel** 1978, Paik and artist Shigeko Kubota mixed images of Cunningham, artist Marcel Duchamp and other footage to question the relationship between art and everyday life.

Clockwise from wall text

Hommage à John Cage, Music for Audiotapes and Piano 1958-9

Audio

Running time: 4 min, 13 sec

Paik moved from Munich to Cologne in 1958 to work at the Studio for Electronic Music of the West German Radio Station (WDR). That same year he attended Cage's lectures at the Darmstadt International Summer Course for New Music. These directly inspired his **Hommage à John Cage**, which was performed in 1959 at Galerie 22 in Düsseldorf and in 1960 in the studio of artist Mary Bauermeister in Cologne. This was Paik's first venture outside the boundaries of conventional composition and music performance.

Courtesy of the Estate of Nam June Paik.

Z75192

Untitled (John Cage)

1996

Graphite, pastel and collage of playing cards on paper

In 1978 Paik created a deck of playing cards with stills from his video **A Tribute to John Cage** 1973 printed on their back. Playing cards are associated with games of chance and may refer to Cage's use of random variables to compose his music. The drawing is a portrait of sorts. The cards make the eyes and the mouth, with a nose added in. The Chinese characters spell out excerpts of eastern philosophical writings and the Chinese saying 'laughter brings many blessings'.

San Francisco Museum of Modern Art.

Gift of the Hakuta family.

X68183

Vitrine

Klaus Barisch born 1938

Nam June Paik, John Cage and David Tudor at 'Etude for Piano Forte', Atelier Mary Bauermeister, 6 October 1960
1960, printed 2019

Photograph, gelatin silver print on paper

Paik performed his notorious **Étude for Piano Forte** in Cologne, at the studio of painter Mary Bauermeister. After playing music by Chopin, he hit the piano then walked up to the audience, which included composers John Cage, David Tudor and Karlheinz Stockhausen. Paik cut Cage's tie in half and shredded his clothes with scissors, then poured shampoo over the heads of Cage and Tudor.

Klaus Barisch.

Z74797-Z74801

Nam June Paik 1932–2006

**Four audio tapes used for Hommage à John Cage,
Music for Audiotapes and Piano**

1959

Four audio tapes, wooden box, lithograph on paper

Using pre-recorded sounds as a musical instrument, Paik's **Hommage à John Cage** was an early example of sampled music. According to one review, the performance included 'two pianos (one of which had no keys), tape recorders, tin cans with stones, a toy car, a plastic train, an egg, a pane of glass, a bottle holding the stump of a candle, and a music box.'

Private collection.

X32673

John Cage 1912–1992

**'Nam June Paik: A Diary', in Nam June Paik: Electronic Art
1965**

Lithograph on paper

Peter Wenzel Collection, Witten, Germany.

Z74892

John Cage 1912–1992

**'On Nam June Paik's Zen for Film' in Paik–Abe:
Electronic Art III**

1971

Lithograph on paper

Paik's third exhibition at Galleria Bonino focused on the newly invented Paik–Abe Video Synthesizer. Visitors could use the Synthesizer to manipulate video images. The exhibition also presented the video sculptures that Paik made for Charlotte Moorman, including **TV Bra for Living Sculpture**, **TV Cello** and **TV Eyeglasses**, all displayed in Room 9.

Peter Wenzel Collection, Witten, Germany. Z74894

Nam June Paik 1932–2006
My Jubilee ist Unverhemmet
1978

Vinyl, lithograph on paper

Peter Wenzel Collection, Witten, Germany.
Z08751

Wall

Cage Waves

1996

Graphite on paper

This drawing suggests a series of sound waves, accompanied by a smiling face. It conveys Paik's affection for his friend and mentor John Cage, who died four years earlier in 1992. Paik showed a great interest in waves as 'one of the most widespread phenomena in the physical, biological, human world'.

Tate. Tate Americas Foundation.

Presented by the Hakuta Family.

L03648

Zen for Film

1964

16mm film, black and white (blank), silent

Running time: 8 min

Zen for Film is not an endless loop: in its original form, it lasts 20 minutes. This shorter version was created for an anthology titled **Fluxfilm**. By suggesting they watched the blank film the same way as 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, yourself and other viewers. At a 1965 screening in New York, Paik stood in front of the projection, casting and watching his own shadow.

Estate of Nam June Paik.

X66417

A Tribute to John Cage

1973, re-edited 1976

Video, colour, sound

Running time: 29 min, 2 sec

Produced by the New Television Workshop
and the TV Lab at WNET/Thirteen.

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

X68251

Paik's multifaceted portrait of John Cage includes performances, anecdotes, and interviews with friends and colleagues. Paik also includes examples of his own participatory music and television works that relate to Cage's strategies and concerns. The ideas underpinning Cage's radical approach to composition – chance, randomness, the democratisation of sounds – are demonstrated as he performs **4'33"** in Harvard Square and throws the **I Ching** (the ancient Chinese divination text) to determine performance sites. The video includes footage of Robot K-456 walking around New York, early performances by Paik with cellist Charlotte Moorman and anecdotes from composer Alvin Lucier.

Nam June Paik 1932–2006

Charles Atlas born 1949

Merce Cunningham 1919–2009

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

1975-6

Video, colour, sound

Running time: 15 min, 38 sec

Merce by Merce by Paik is a two-part tribute to choreographer Merce Cunningham. This first part is based on a choreography devised by Cunningham specifically for the camera and manipulated by artist Charles Atlas. Cunningham is multiplied, overlaid and transported from the studio to a series of unexpected landscapes. The accompanying audio collage includes the voices of John Cage and artist Jasper Johns.

Electronic Arts Intermix (EAI), New York.

X32885

Nam June Paik 1932–2006

Shigeko Kubota born 1937

Merce by Merce by Paik: Part Two: Merce and Marcel

1978

Video, colour, sound

Running time: 13 min 5 sec

This complex video assemblage pays tribute to artist Marcel Duchamp (1887-1968) as well as Merce Cunningham. Art is linked to everyday movements and gestures. There are images of taxis moving through the streets of New York, a baby's first steps and a fight scene featuring actor Bruce Lee. In a witty layering of past and present, an interview with Cunningham by Russell Connor is intercut and superimposed with an earlier conversation between Duchamp and Connor.

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

X66453

ROOM 6

SELF-REFLECTION

This room presents artworks and objects from Paik's studio that shed light on his diverse interests. It includes his address book, notebooks, Casio keyboard, toy TVs and robots. There are publications with articles about his own work and about his colleagues, and reference books that he used.

Paik experimented with many different creative processes and artistic media, often including fragments of personal stories in his work. **Egomachine** 1974 is a playful work that highlights an artist's ego. The title of **July 20** 1985 is Paik's birthday. It shows historic moments from the same date as well as cryptic diagrams.

Paik also made works that question the traditional media of painting. **Untitled** 1974, 1982–3 combines the physical elements of a painting such as a frame and canvas with an empty TV casing. His later TV sculptures, such as **Self-Portrait** 2005, often incorporate drawings and text in oil markers or paints.

Quote above

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

Clockwise from wall text

Egomachine

1974

Typewriter and paper

This object can be seen as a humorous self-portrait, pointing at the tendency of many artists to talk and write a lot about themselves and their work. Paik was no exception: his writings are often intensely self-reflective and he regularly appeared as a performer and subject of representation in his works.

Former Hahn Collection, Museum Moderner Kunst Stiftung
Ludwig, Vienna.

X32672

Self-Portrait

2005

Cathode-ray tube television casing with 10-inch liquid-crystal display monitor, permanent oil marker and video, colour, silent

Paik painted and drew throughout his career, often over existing materials, like newspapers and found objects. Many of his late works are characterised by colourful painted additions, such as faces and TV screens. The two come together here in a self-portrait painted on top of a TV screen showing footage of and by the artist. This is one of Paik's very last works. He signed the work with his name in English, Korean and Chinese.

San Francisco Museum of Modern Art, Phyllis C. Wattis Fund for Major Accessions.

X68187

A selection of objects from the studios of Nam June Paik
1954-2000s

Passports, notebooks, address books, plastic toys, bronze figurines, books, magazines, postcards, leaflets, art supplies and other ephemera

The Estate of Nam June Paik.
Z75112

Notiz Block Notebook
1978

39 drawings, ink on paper

Tate. Tate Americas Foundation.
Presented by the Hakuta Family.
L03799

Paper TV Show

1974

Spiral-bound sketchbook, 26 drawings, 2 photographs,
gelatin silver prints on paper

Peter Wenzel Collection, Witten, Germany.

X36932

Untitled (Zen for Head I)

1962

India ink and tomato on paper

Experimental composer La Monte Young's **Composition 1960 #10 to Bob Morris** consisted of a single statement: 'Draw a line and follow it'. **Zen for Head** was Paik's interpretation of this instruction. He dipped his head in black ink and used it to draw a line on a long paper scroll. The single, gestural 'brushstroke' resonated with Asian calligraphy and Zen meditation techniques. Paik first performed this action in Karlheinz Stockhausen's **Originale**. This version was created during the **Fluxus Internationale Festspiele Neuester Musik**, Wiesbaden, in 1962.

Museum Wiesbaden, Germany.

X66431

**TV documentation of the Fluxus Internationale Festspiele
Neuester Musik, Wiesbaden
1962**

Video, black and white, sound
Running time: 5 min 45 sec

This short newsreel documenting the 'Fluxus International Festival of Newest Music' includes footage of Paik performing **Zen for Head** as well as other pieces by Fluxus artists: Joseph Byrd's **Piece for Richard Maxfield** 1960, George Maciunas' **In Memoriam to Adriano Olivetti** 1962, Benjamin Patterson's **Variations for Double-Bass** 1961, Dick Higgins' **Constellation No.4** 1960, Emmett Williams' **Four-Directional Song of Doubt for Five Voices** 1957 and Philip Corner's **Piano Activities** 1962. Paik participated in several of these works.

Museum Wiesbaden. Courtesy of Hessischer Rundfunk.
Z08790

Untitled (Zen for Head II)

1962

India ink on cloth

When performing **Zen for Head** at the **Fluxus Internationale Festspiele Neuester Musik** at Wiesbaden in 1962, Paik also dipped this tie in a bowl of ink in order to use it as a 'brush'. He made some drawings in a similar spirit, using only his tie.

Museum Wiesbaden, Germany.

X73156

Button Happening

c.1965

Video, black and white, silent

Running time: 2 min

The introduction of portable video cameras in the mid-1960s enabled artists to record moving images and document performances without expensive and bulky equipment. Paik recorded this tape on the day he acquired his first portable video camera, a Sony Portapak. It captures a brief performance piece in which he simply buttons and unbuttons his jacket, a gesture included in his performances as part of Stockhausen's **Originale** in 1961.

Electronic Arts Intermix (EAI), New York.

X32681

Untitled

1974, 1982-3

Television casing, framed canvas, wooden panel, cloth, pastel, oil paint and television antennae

Bringing together an empty television case with pastel drawings, a cloth stained with oil paint, and a wooden frame with canvas support, this work seems to assemble the elements of a traditional oil painting but with a TV set in the middle. Paik argued that 'the cathode ray tube will replace the canvas.' Here the television set functions as a sculptural object and a wall-hung 'picture' in its own right.

Tate. Tate Americas Foundation.

Presented by the Hakuta Family.

T14759

Quote above

I have treated cathode ray tube (TV screen) as a canvas.
Nam June Paik, 1968

July 20

1985

Offset lithograph on cardboard

This print celebrates the historical significance of 20th July, Paik's birthday. A childhood photograph of Paik and his father is juxtaposed with former US first lady Jacqueline Kennedy Onassis, who shared the same birthday. Also included is Claus von Stauffenberg, the German officer whose failed attempt to assassinate Hitler took place on 20 July 1944. Another photo commemorates the Apollo 11 moon landing on 20 July 1969. Four pseudo-mathematical equations, a recurring motif in Paik's works, appear under dates in the far past and far future, suggesting a logical continuity between these events.

Peter Wenzel Collection, Witten, Germany.

X36931

It rains in my TV as it rains in my heart

1974

Watercolour on paper

Paik subverts the opening lines of a poem by the 19th-century French poet Paul Verlaine: 'It rains in my heart / As it rains on the town' ('Il pleure dans mon coeur / Comme il pleut sur la ville'). Paik may be referring to the interference he intentionally applied to TV images as a kind of 'rain'. In another work with the same title, he drew TV screens with what appears to be random static noise or the 'snow' seen in analogue TV and video.

San Francisco Museum of Modern Art.

Gift of the Hakuta family.

X68178

Untitled

1974-92

Paper, ink, graphite and crayon on playing cards

A drawing depicting a rolling wave has been collaged onto a background of playing card stock. The playing cards carry suggestions of chance and game-playing, both key concepts for the artists associated with Fluxus. The wave resembles the print **The Great Wave off Kanagawa** by the Japanese artist Hokusai (1760–1849), in which boats are threatened by a mighty surge of water – a more precarious take on the theme of chance.

Tate. Tate Americas Foundation.

Presented by the Hakuta Family.

L03644

Can Car

1963

Metal cans, wheels, electric motor

Made in Germany during Paik's early years as an artist, **Can Car** was constructed by soldering together two rusty oil cans and the wheels of a toy. Paik was known to use his young nephew's toys to make little sculptures such as this one. A small functioning electric motor enabled it to roll around.

Tate. Presented by the Hakuta Family.

T14689

WARNING

Artworks in Room 7 contain flashing lights

ROOM 7

WARNING

Artworks in this room contain flashing lights

TRANSMISSION

Paik wanted to use telecommunication technologies to distribute art and enable long-distance live collaborations. In the late 1960s, as artist-in-residence at Boston's public television station WGBH-TV, Paik developed some of the earliest examples of video art made for broadcast TV.

Video Commune (Beatles Beginning to End) 1970 was an improvised collage of distorted TV imagery. It was composed using the Paik-Abe Video Synthesizer and accompanied by the Beatles' songs. Paik invited passers-by into the studio and let them 'remix' video images as they aired.

Paik saw satellite transmissions as the perfect tool for his art to cross geographical boundaries. Aired on 1 January 1984, **Good Morning, Mr. Orwell** connected live events in New York and Paris. It was also broadcast in Korea, the Netherlands and West Germany.

Paik's next satellite project, **Bye Bye Kipling** 1986, linked New York, Seoul and Tokyo during the Asian Games. **Wrap Around the World** 1988 similarly connected Korea, the USA,

Brazil, Austria, Germany, Ireland, Israel, Japan, Italy, China, the UK and the USSR.

In 1974, Paik coined the phrase 'Electronic Superhighway' to refer to a decentralised, world-wide system for exchanging information. His 1993 video wall **Internet Dream** refers to his prediction of a global information network.

Quote above

TV will gain many branches ... Picture-Phone, tele-facsimile, two way inter-active TV for shopping, library research, opinion polling, health consultation, bio-communication, inter-office data transmission, and many other variants will turn the TV set into ... 1001 new applications, not only for daily convenience but also for the enrichment of life itself ... a new nuclear energy in information and society-building, which I would call tentatively 'BROADBAND COMMUNICATION NETWORK'.

Nam June Paik, 1974

Clockwise from wall text

Bye Bye Kipling

1986

Video, colour, sound

Running time: 30 min, 32 sec

The title of **Bye Bye Kipling** referred to a line from Rudyard Kipling's poem **The Ballad of East and West**: 'East is East, and West is West, and never the twain shall meet.' Paik aimed to prove Kipling wrong through a satellite broadcast that linked artists and events in New York, Seoul and Tokyo during the Asian Games. It brought together 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.

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

X32892

Wrap Around the World

1988

Video, colour, sound

Running time: 43 min, 33 sec

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

Paik's final satellite broadcast **Wrap around the World** connected Korea (shortly before the start of the Olympic Games in Seoul), USA, Brazil, Austria, Germany, Ireland, Israel, Japan, Italy, China, the UK and even the USSR. Images include musicians David Bowie and Ryuichi Sakamoto chatting in Japanese, Brazilian carnival dancers and Paik himself performing in traditional Korean clothes.

Electronic Arts Intermix (EAI), New York.

X66404

Internet Dream

1994

Ten 20-inch cathode-ray tube televisions, forty-two 13-inch cathode-ray tube televisions, custom-made video wall system, steel frame and three video channels, colour, sound

This is one of Paik's 'video walls', installations made of complex layouts of TVs that could take a number of forms. He also sometimes called this type of work a 'matrix'. Over his career, Paik created a number of video walls and constructions, some using hundreds of TVs. **Internet Dream** is a tribute to Paik's earlier ideas around world-wide digital communication networks, made at a time when the Internet was no longer a sci-fi dream but an increasingly common tool.

ZKM Center for Art and Media, Karlsruhe.

X32984

Good Morning Mr. Orwell

1984

Video, colour, sound

Running time: 37 min, 54 sec

Produced by WNET, New York; FR3, Centre Georges
Pompidou, Paris; WDR Westdeutsche Fernsehen

Paik's first international satellite transmission, on New Year's Day 1984, was a rebuttal to George Orwell's dystopian novel **Nineteen Eighty-Four** 1949, in which telecommunications are instruments of mass surveillance and oppression. Paik showed events happening simultaneously in the US and Europe, overlapping in the same frame. The event featured an intentionally jarring mix of 'high art' and popular entertainment, as well as a computer animation accompanying a composition by Philip Glass.

Electronic Arts Intermix (EAI), New York.

X32890

Electronic Opera #1

1969

Video, colour, sound

Segment from **The Medium is the Medium** 1969, Produced
by WGBH TV, Boston

Running time: 4 min, 45 sec

Electronic Opera #1 was Paik's contribution to **The Medium is the Medium**, one of the earliest examples of public television broadcasting videos by artists. WGBH in Boston commissioned work by six artists: Paik, Allan Kaprow, Otto Piene, James Seawright, Thomas Tadlock and Aldo Tambellini. In an ironic twist on the idea of 'interactive television', Paik presented a form of 'participation TV' in which he instructs viewers to open or close their eyes.

Courtesy of WGBH Media Library & Archives, Boston.

X77591

Nam June Paik 1932–2006

Jud Yalkut born 1938

Video Commune (Beatles beginning to end)

1970, re-edited 1992

Video, colour, sound (separate audio channel
with recordings by the Beatles)

Running time: 8 min 36 sec

The live TV broadcast of **Video Commune** on 1 August 1970 was the public debut of the Paik-Abe Video Synthesizer. Originally broadcast live over four hours, it was an improvised montage of distorted TV imagery accompanied by The Beatles' songs. This shortened version was made by filming a TV screen on 16mm film. This version is silent, and the artists invited viewers to listen to The Beatles while watching it.

Electronic Arts Intermix (EAI), New York.

X70631

ROOM 8

FLUXUS

Formed in the early 1960s, Fluxus was an international collective of radically experimental artists. Its founder George Maciunas took notice of Paik's performances and immediately recruited him as a member. As a frequent traveller between Europe, the USA and Japan, Paik played an important role in drawing together artists, composers and performers from across the world.

The ideas of Fluxus suited the undefined, playful and boundary-crossing character of Paik's work. Fluxus artists often used scores and written instructions to generate anarchic live performances. Any situation or gesture, no matter how mundane, could turn into a Fluxus event. Any material or object could be made into an artwork. Cheap and portable, Fluxus works often took the form of publications, newspapers, multiples and mail art projects.

Fiercely independent and disruptive, Paik sometimes went against the wishes of Maciunas and was temporarily 'expelled' from Fluxus. In 1964 he was marked as a 'traitor' for taking part in Stockhausen's experimental musical drama **Originale**, which was being boycotted by Maciunas. However, Paik continued to make Fluxus-inspired works throughout his career. His admiration for Maciunas and his Fluxus spirit never wavered.

Clockwise

Quote above

THEATRE FOR POOR MAN

Summon a taxi,
position yourself inside
request a long ride,
OBSERVE THE METER

Nam June Paik, 1961

Wall

Fluxus Island in Décollage Ocean

1962-3

Ink on paper

Made as part of a series of publications by artist Wolf Vostell titled **Décollage, Fluxus Island in Décollage Ocean** was an imaginary 'map' of Fluxus, imagined as an archipelago (a cluster of islands). Within it, Paik lays out key concepts, spaces, people and events, real and imaginary, connected to the birth of the movement.

Kunsthalle Bremen, Germany.

X32680

Vitrine

Neo-Dada in der Musik

1962

Lithograph on paper

Neo-Dada in der Musik, held in the Düsseldorf 'Chamber Theatre' on 16 June 1962, was the second official Fluxus event. Paik performed several of his key early actions, including **One for Violin Solo** 1962, in which he held a violin in mid-air and then destroyed it by smashing it violently against the table, and the piano piece **Sonata quasi una fantasia** 1962, seen in a photograph nearby.

Tate Library and Archive. David Mayor Collection.

Z74161

Manfred Leve 1936–2012

**Nam June Paik performing 'Sonata quasi una fantasia' at
Neo-Dada in der Musik, Kammerspiele, Düsseldorf, 1962**
1962, printed 2019

Photograph, gelatin silver print on paper

In **Sonata quasi una fantasia**, Paik played Beethoven's **Moonlight Sonata** on a piano while getting undressed, until he was left in swimming briefs. He then cut holes in the briefs with scissors, smeared himself with tomato puree, leaned on the keyboard, loosened a piano key with a screwdriver and activated a siren. Also on stage was a blackboard inscribed with artist George Brecht's **WORD EVENT**, which consisted of the word 'EXIT.'

Lent by Marc Leve.

Z75190

'Way Way Way Out' (The Stars and Stripes, 30 August 1962)
1962

Lithograph on paper (newspaper sheet)

This article, a preview of the **Fluxus Internationale Festspiele Neuester Musik**, includes photographs of performances from the recent **Neo-Dada in der Musik**. Two show Paik performing **One for Violin solo**, in which he slowly lifted a violin and smashed it with a single action.

Tate Library and Archive. Victor Musgrave Collection.
Z74166

George Maciunas 1931–1978

Leaflet for Fluxus Internationale Festspiele Neuester Musik
1962, reprinted 1992

Lithograph on paper

Peter Wenzel Collection, Witten, Germany.
Z08755

Wall

Untitled

c.1964-5

Lithograph on paper

Peter Wenzel Collection, Witten, Germany.

X73170

Vitrine

Hartmut Rekort

**Performance of Philip Corner's
'Piano Activities' at the 'Fluxus Internationale Festspiele
Neuester Musik', Wiesbaden.**

1962

Photograph, gelatin silver print on paper

Philip Corner's **Piano Activities** was a 'piece for many pianists', inviting performers to explore and produce sounds with various parts of a piano. In a very free interpretation, George Maciunas and a number of Fluxus artists, including Paik, attacked a grand piano over several days until it was completely destroyed. From left to right: Emmett Williams, Wolf Vostell, Paik, Dick Higgins, Ben Patterson and Maciunas.

Tate Library and Archive. David Mayor Collection.

Z07905

Hartmut Rekort

Nam June Paik performing 'Simple'

1962

Photograph, gelatin silver print on paper

Simple was a section of Karlheinz Stockhausen's theatrical composition **Originale**, first performed in 1961. It featured Paik pouring flour and water over his own head as Stockhausen's **Kontakte** was played. Paik was later allowed to perform **Simple** at Fluxus events because it was considered to be Paik's own work rather than Stockhausen's.

Peter Wenzel Collection, Witten, Germany.

Z74202

Hans de Boer

**Alison Knowles in Nam June Paik's 'Serenade for Alison',
Parallel Performances of New Music, Amsterdam**

1962, printed later

Digital print on paper

The score for **Serenade for Alison** was published in Wolf Vostell's magazine **Décollage**. Knowles performed Paik's piece at an event called **Parallel Performances of New Music**, organised by Vostell at the Galerie Monet in Amsterdam in 1962. Knowles interpreted the score freely and added some personal elements.

Peter Wenzel Collection, Witten, Germany.

Z74171

Hans de Boer

**Alison Knowles in Nam June Paik's 'Serenade for Alison',
Parallel Performances of New Music, Amsterdam**

1962, printed later

Photograph, gelatin silver print on paper

Paik gave Knowles a Korean striped silk bathrobe to wear in her rendition of **Serenade for Alison**. She attached a series of items to it, including clothes pegs, sleigh bells and transistor radios tuned to the local news station. Standing on a table, she gradually removed multiple pairs of underwear and retuned her radios. Eventually, she stepped down and led the audience out of the gallery to walk through the city.

Peter Wenzel Collection, Witten, Germany.

Z74201

Wall

George Maciunas 1931–1978

Poster for Festum Fluxorum Fluxus

1963, reprinted 2002

Digital print on paper

In February 1963, Paik, Joseph Beuys and George Maciunas organised the **Festum Fluxorum Fluxus** in the hall of the Düsseldorf Academy of Art. The two-day festival was advertised as a programme of 'music and anti-music' as well as 'instrumental theater.' Here Maciunas distributed his Fluxus manifesto: 'PROMOTE A REVOLUTIONARY FLOOD AND TIDE IN ART. Promote living art, anti-art, promote NON ART REALITY to be fully grasped by all peoples, not only critics, dilettantes and professionals.'

Peter Wenzel Collection, Witten, Germany.

Z08826

Vitrine

Manfred Leve 1936–2012

Nam June Paik's Fluxus Champion Contest, performed during Festum Fluxorum/Fluxus/Staatliche Kunstakademie, Düsseldorf

1963, printed 2019

Photograph, gelatin silver print on paper

The instructions for Paik's **Fluxus Champion Contest** read: 'Performers gather around a large tub or bucket on stage. All piss into the bucket. As each pisses, he sings the national anthem. When any contestant stops pissing, he stops singing. The last performer left singing is the champion.' The winner of this contest was the North American Frank Trowbridge.

Lent by Marc Leve.

Z75187

Manfred Leve 1936–2012

Nam June Paik, Young Penis Symphony, 1962, Festum Fluxorum Fluxus, Theater, Staatliche Kunstakademie Düsseldorf, 1963

1963, printed 2019

Photograph, gelatin silver print on paper

Paik staged an interpretation of his score **Young Penis Symphony**, with participants sticking their fingers (rather than their genitals) through a large sheet of paper. The holes made by the fingers then turned into larger tears and the ripped paper was thrown around the stage as part of Benjamin Patterson's action **PAPER PIECE**.

Lent by Marc Leve.

Z75188

Wall

George Maciunas 1931–1978

**Fluxmanifesto [fragment] / Fluxmanifesto on
Fluxamusement / Fluxshop / Fluxorchestra**

1965

Lithograph on paper

Tate Library and Archive. David Mayor Collection.

Z74086

Vitrine

Manfred Leve 1936–2012

**Nam June Paik at Benjamin Patterson's Paper Piece during
Festum Fluxorum Fluxus, Staatliche Kunstakademie,
Düsseldorf, 1963**

1963, printed 2019

Photograph, gelatin silver print on paper

Lent by Marc Leve.

Z75189

Wolf Vostell 1932–1998

Décollage n.3

1962

Lithograph on paper

Paik published several pieces in this issue of Wolf Vostell's magazine **Décollage**. They include some of his scores, photographs of his performances and 'sonic objects', and a text he wrote in the run up to the 'Exposition of Music – Electronic Television'.

Tate Library. Periodicals Special Collections.

Z74297

Text above

Eat every even day of month
a white key of piano.

Eat every odd day of month
a black key of piano.

Wall

George Brecht 1926–2008

Fluxus Editorial Council for Fluxus

V TRE No.5 (FLUXUS Vacuum TRapEzoid)

March 1965

Lithograph on paper

Tate Library and Archive. David Mayor Collection.

Z74023

Vitrine

Nam June Paik 1932–2006

Moving Theater No. 2

1963

Planographic print on paper

Tate Library and Archive. Nimai Chatterji Collection.

Z07910

Nam June Paik 1932–2006

**Untitled (Monthly Review of the University for
Avant–Garde Hinduism)**

c.1964

Relief print, ink and postage stamp on paper, coins

The Monthly Review of the University for Avant–Garde Hinduism was a mail art project consisting of a series of leaflets and small items, like coins and chopsticks, that Paik posted to his international contacts. Despite the project's title, these mail-outs happened on an irregular basis, so that they could surprise their recipients: 'When you are about to forget the last one you received you get something again'.

Tate Library and Archive. Victor Musgrave Collection.

Z74162-Z74164

Wall

Photograph of Fluxkit

c.1965

Photograph, gelatin silver print on paper

Tate Library and Archive. David Mayor Collection

(TGA 815/2/2/4/252)

Z74296

Vitrine

Nam June Paik 1932–2006

Postmusic

1963

Lithograph on paper

Paik produced **Postmusic** as part of a mail–art project titled **The Monthly Review of the University for Avant–Garde Hinduism**. This text, subtitled 'An essay for the new ontology of music', was about music and its relation to his practice as a visual artist. He mentions 'New American style boring music', presumably referring to the compositions of La Monte Young and Morton Feldman, later known as minimal music. Paik considered boredom as a key concept in Zen philosophy and as a positive quality in art.

Peter Wenzel Collection, Witten, Germany.

Z08746

Nam June Paik 1932–2006

Zen for Film

1965

16mm film length, plastic box and lithograph on paper

This version of **Zen for Film** was a box with a strip of blank film. Owners could set up their own projections of Paik's film. It was included in the **Fluxkit**, a portable case containing multiples by several Fluxus artists, which was designed and assembled by George Maciunas and sold by mail order.

Tate Library and Archive. Nimai Chatterji Collection.

Z06018

George Maciunas 1931–1978

Fluxus (promotional brochure for Fluxyearboxes)

1962

Lithograph on paper

Tate Library and Archive. Victor Musgrave Collection.

Z74165

Dick Higgins 1938–1998

George Maciunas 1931–1978

Nam June Paik

1964

Lithograph on paper

Peter Wenzel Collection, Witten, Germany.

Z74193

George Maciunas 1931–1978

Name Card for Nam June Paik

1964/65

Lithograph on paper

Peter Wenzel Collection, Witten, Germany.

Z74192

Wall

Sugihura

Poster for "Intermedia Arts Festival"

1969

Lithograph on paper

In the mid-1960s poet and artist Dick Higgins formulated the term 'intermedia' to describe art practices crossing boundaries between disciplines, including but not limited to Fluxus. The term spread to Japan, where it was used to connect local avant-garde movements to parallel international phenomena. This is the poster for a festival organised in Tokyo by Fluxus artists Takehisa Kosugi, Mieko Shiomi and Yasunao Tone. It included a reenactment of Paik's **Opera Sextronique**, a 1967 collaboration with cellist Charlotte Moorman.

Tate Library and Archive. David Mayor Collection.

Z74084-5

Vitrine

Nam June Paik 1932–2006

Kalendriana 1–4

c.1962

Ink and carbon copy on paper, adhesive tape

Tate Library and Archive. Nimai Chatterji Collection.

Z74276

Nam June Paik 1932–2006

Half-Time, published in 'Décollage' No.4

1964

Lithograph on paper

Tate Library and Archive. Nimai Chatterji Collection.

Z06696

George Maciunas 1931–1978

Leaflet for Flux Game Fest

1973

Lithograph on paper

In 1964 Paik took part in a performance of Stockhausen's **Originale** in New York. George Maciunas considered Stockhausen to be 'a characteristic European-North American ruling-class Artist' and expelled all the Fluxus artists who participated in the performance. He eventually welcomed Paik back into the circle of 'official' Fluxus artists and invited him to take part in events such as this.

Tate Library and Archive. David Mayor Collection.

Z74160

Paik performing Simple at Sogetsu Art Center, Tokyo, 1964, illustrated in an unidentified Japanese magazine.

In Tokyo in 1963–4, Paik held a solo performance at the Sogetsu Art Center, a hub of the Japanese avant-garde. Paik's presentation was part of a series that featured Japanese and international avant-garde composers, including fellow Fluxus members Takehisa Kosugi, Yasunao Tone, Toshi Ichihyanagi and Yoko Ono. Paik played a significant role in making connections among Japanese, European and North American artists and composers.

Text above

On Sunny days, count the waves of the Rhine.
On windy days, count the waves of the Rhine.

Wall

Flux Fleet

1974

Metal irons, enamel oil paint

Flux Fleet reflects the influence of Marcel Duchamp on Paik. Duchamp was a key figure in dada, an early 20th century avant-garde movement that radically opposed social conventions and rational thought. The use of found objects, or 'ready-mades' to use the term introduced by Duchamp, was a characteristic of Fluxus' neo-dada spirit. Both dada and Fluxus artists turned everyday items into artworks by exhibiting them in an unexpected context, unmodified or with minimal changes. Here a line of old-fashioned irons, usually associated with domestic chores, become an armada of mock battleships in military procession.

Tate. Tate Americas Foundation.

Presented by the Hakuta Family.

T14690

George Maciunas 1931–1978

Fluxfest Sale

1966

Lithograph on paper

This Maciunas-designed issue of the magazine **Film Culture** (No.43, Winter 1966) included his Expanded Arts Diagram. This was a concise graphic visualisation of the evolution of various 'expanded performing arts' related or parallel to the Fluxus movement. The diagram also serves as a timeline of Fluxus according to Maciunas, showing the various splits into separate 'factions'. At that time Maciunas no longer considered Paik to be part of the core Fluxus group. The introductory section includes pointed comments on 'sensationalism' and 'pseudotechnology' which may be partly directed at Paik.

Tate Library and Archive. David Mayor Collection.

Z74087

George Brecht 1926–2008
Fluxus Editorial Council for Fluxus
V TRE No.4 (Fluxus cc fiVe ThRee)
June 1964

Lithograph on paper

A key text written by Paik in the wake of his 1963 'Exposition of Music – Electronic Television' appears on the front page of this issue of **V TRE**. This demonstrates the continuity Paik saw between his pivotal solo exhibition and his activities as a member of Fluxus. The anarchic, interdisciplinary and participatory spirit of that exhibition offered a perfect encapsulation of the traits that led Maciunas to invite Paik to join Fluxus.

Tate Library and Archive. David Mayor Collection.
Z74022

George Brecht 1926–2008
Fluxus Editorial Council for Fluxus
V TRE No.4 (verso)
June 1964

Lithograph on paper

Tate Library and Archive. David Mayor Collection.
Z74032

George Brecht 1926–2008
Fluxus Editorial Council for Fluxus
V TRE No.3
(Fluxus cc Valise e TRangle)
March 1964

Lithograph on paper

This sheet, as well as others on this wall, is probably from a set of reprints issued by the Italian magazine **Flash Art** in c.1970. These were distributed in the UK by Beau Geste Press, a Devon-based independent publisher run by Felipe Ehrenberg, Martha Hellion and David Mayor, active from 1970 until 1976. The papers of David Mayor later entered the Tate Archive, providing several of its key Fluxus holdings and many of the items in this room.

Tate Library and Archive. David Mayor Collection.
Z74021

George Brecht 1926–2008
Fluxus Editorial Council for Fluxus
V TRE No.1 (ccV TRE)
January 1964

Lithograph on paper

V TRE was an irregular periodical created by George Brecht in 1963. With the founding of Fluxus, Brecht and Maciunas relaunched **V TRE** as a newspaper showcasing the activities of the various members of the collective. This issue reprints a profile on Paik originally published in the Japanese newspaper **Yomiuri Shimbun**. The article included references to his Korean nationality, his action-music performances and the 'Exposition of Music – Electronic Television', along with quotes on John Cage.

Tate Library and Archive. David Mayor Collection.
Z74024

Nam June Paik 1932–2006

Wolf Vostell 1932–1998

**ACTIONS / AGIT POP / DÉ-COLL / AGE / HAPPENINGS /
EVENTS / ANTI ART / L'AUTRISME / ART TOTAL / RE[FLUXUS],
featuring Nam June Paik's collage I Admire MONKEY
1964**

Print on paper

Paik designed the poster for an action event on 20 July 1964 in Aachen, Germany. Controversially, it took place on the 20th anniversary of the failed coup against Hitler. Paik's poster juxtaposed excerpts from a report on torture in the Algerian War (1954-62) with Japanese illustrations of restraint and torture.

Tate. ARTIST ROOMS. Acquired jointly with the National Galleries of Scotland through The d'Offay Donation with assistance from the National Heritage Memorial Fund and the Art Fund 2008.

AR00731

George Maciunas 1931–1978
Fluxus Preview Review (Fluxroll)
1963

Lithograph on paper

Tate Library and Archive. Nimai Chatterji Collection.
Z06781

George Maciunas 1931–1978
Fluxus Preview Review (Fluxroll)
1963

Lithograph on paper

Tate Library and Archive. David Mayor Collection.
Z06782

ROOM 9

CHARLOTTE MOORMAN

Paik and the cellist Charlotte Moorman worked together for almost thirty years. They shared a common interest in avantgarde music and in staging energetic live performances. Both artists believed that sexuality was unjustly excluded from classical music, and many of their performances involved Moorman playing the cello in various states of undress.

Known as the 'topless cellist', Moorman was arrested for indecent exposure during a 1967 performance in New York. Paik responded by building a series of television sculptures, such as **TV Bra for Living Sculpture** 1969, **TV Cello** 1971 and **TV Eyeglasses** 1971, which she could use as costumes and props. Paik saw this as another opportunity to show that humanity could coexist and even partially merge with technology.

Anti-militarism was another joint interest. For the video **Guadalcanal Requiem** 1977–9, Paik and Moorman confronted the trauma of war through a joint performance on the South Pacific island of Guadalcanal, the site of a brutal battle in the Second World War.

Moorman's life was cut short by cancer in 1991. Paik made several works dedicated to his friend and collaborator,

including the poignant **Room for Charlotte Moorman** 1993.

Quote above

Why is sex, a predominant theme in art
and literature, prohibited ONLY in music?

Nam June Paik, 1967

Clockwise from wall text

World First Video Tape

Monthly Magazine

1967

Electrostatic print on paper

San Francisco Museum of Modern Art.

Gift of the Hakuta family.

X68175

New Cinema Festival I

1965

Electrostatic print on paper

San Francisco Museum of Modern Art.

Gift of the Hakuta family.

X68174

Wolf Vostell 1932–1998

Poster for 24 Hours

1965

Print on paper

ARTIST ROOMS. Acquired jointly with the National Galleries of Scotland through The d'Offay Donation with assistance from the National Heritage Memorial Fund and the Art Fund 2008.
AR01036

Jean-Jacques Lebel born 1936

Poster for the 2ième

Festival de la Libre Expression

1965

Lithograph on paper

Tate Library and Archive. Nimai Chatterji Collection.

Z06778

Jim McWilliams born 1937

**Poster for Charlotte Moorman Concert,
Philadelphia College of Art**

1965

Lithograph on paper

Peter Wenzel Collection, Witten, Germany.

Z08753

Jim McWilliams born 1937

Poster for The Avant-garde in Philadelphia

1966

Lithograph on paper

Peter Wenzel Collection, Witten, Germany.

Z08752

Bill Sontag 1932-2010

**Poster for Nam June Paik & Charlotte Moorman, April 1
1968**

Lithograph on paper

Peter Wenzel Collection, Witten, Germany.

Z08822

Mastropaul Design

**Poster for Nam June Paik - Paik-Abe Video Synthesizer
with Charlotte Moorman**

1972

Lithograph on paper

Peter Wenzel Collection, Witten, Germany.

Z08823

Peter Moore 1932–1993

**Poster for Charlotte Moorman - Nam June Paik,
Cornell University**

1972

Lithograph on paper

Peter Wenzel Collection, Witten, Germany.

Z08824

Peter Moore 1932–1993

Nam June Paik - Charlotte Moorman, 1964-74

1976

Lithograph on paper

Peter Wenzel Collection, Witten, Germany.

Z08825

Nam June Paik 1932–2006

Peter Moore 1932-1993

Jim McWilliams born 1937

Poster for Global Groove

1974

Lithograph and crayon on paper

Peter Wenzel Collection, Germany.

X72822

Quote above

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.

Charlotte Moorman

Vitrine

Peter Moore 1932–1993

Nam June Paik and Charlotte Moorman with Robot K-456
1964

Photograph, gelatin silver print on paper

Robot K-456 debuted in Paik's **Robot Opera**, as part of the 2nd Annual Avant Garde Festival of New York, organised by Charlotte Moorman. It played a recording of President John F. Kennedy's 1961 inaugural address and defecated white beans in the streets of New York.

Tate Library and Archive. Nimai Chatterji Collection.
Z07889

Peter Moore 1932–1993

Nam June Paik and Charlotte Moorman with Robot K-456

1964

Photograph, gelatin silver print on paper

Paik arrived in New York in June 1964 and began looking for a musical collaborator. Moorman, who organised the Annual Avant Garde Festival of New York, cast him in its staging of Stockhausen's **Originale**. This was the start of their long-lasting partnership. Peter Moore photographed the pair just before the start of the Festival in August.

Tate Library and Archive. Nimai Chatterji Collection.

Z07890

Nam June Paik 1932–2006

Peter Moore 1932–1993

New School Presents Nam June Paik

1965

Lithograph on paper

This poster advertises an event that included the second main performance of Paik's **Robot Opera. Robot K-456** and Moorman both took part. It includes one of Paik's poetic formulae, and a more technical text explaining his practice appears on the back.

Tate Library and Archive. David Mayor Collection. Z74159

Tate Library and Archive. Nimai Chatterji Collection. Z07880

Catalogue for 24 Hours [24 Stunden]

1965

Lithograph on paper, plastic and flour

This tiny catalogue includes documentation of the **24 Hours** happening in the form of photographs by photographer Ute Klophaus. 'Hidden' among the pages of the book is a secret compartment with a small plastic bag containing flour, a multiple by contributing artist Wolf Vostell. It came with the instruction: 'Occupy yourself with flour for twenty-four hours.'

San Francisco Museum of Modern Art Library and Archives.
X68171

Heinrich Riebesehl 1938–2010

Charlotte Moorman and Nam June Paik in '24 Hours'

1965

Photograph, gelatin silver print on paper

Rolf Jährling turned his Galerie Parnass into a stage for happenings and invited six artists – Joseph Beuys, Bazou Brock, Paik, Eckart Rahn, Tomas Schmit and Wolf Vostell – to perform in separate rooms for 24 hours. The performance coincided with the 21st anniversary of D-Day, though only Moorman and Vostell acknowledged this. Moorman wept during her performance of Giuseppe Chiari's **Per Arco**, which included recordings of wartime sounds such as bomb explosions and weapons.

Peter Wenzel Collection, Witten, Germany.

Z74184, Z74185

Heinrich Riebesehl 1938–2010

Robot K–456 in '24 Hours'

1965

Photograph, gelatin silver print on paper

Peter Wenzel Collection, Witten, Germany.

Z74188

Dorine van der Klei

Nam June Paik in '24 Hours'

1965

Photograph, gelatin silver print

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'.

Peter Wenzel Collection, Witten, Germany.

Z74204

Heinrich Riebesehl 1938–2010

Charlotte Moorman and Nam June Paik in '24 Hours'

1965

Photograph, gelatin silver print on paper

Peter Wenzel Collection, Witten, Germany.

Z74184

Heinrich Riebesehl 1938–2010

**Charlotte Moorman and Nam June Paik (at the piano)
in '24 Hours'**

1965

Photograph, gelatin silver print on paper

For her performance of **Variations on a Theme by Saint-Saëns**, Moorman occasionally sat on a kneeling man, with the endpin of her cello in the mouth of another man lying face up on his back. Far from being a passive object of contemplation and titillation in her topless and semi-nude performances, Moorman subverted gender roles and played with audience expectations. She was more than just an interpreter of other people's compositions, always making each piece her own.

Peter Wenzel Collection, Witten, Germany.

Z74187

Bodo Niederprüm 1928–2019

Charlotte Moorman and Nam June Paik in '24 Hours'
1965

Photograph, gelatin silver print on paper

Peter Wenzel Collection, Witten, Germany.

Z73806, Z74183

Jim McWilliams born 1937

Peter Moore 1932–1993

Poster for Opera Sextronique

1967

Lithograph on paper

'SEX is very underdeveloped in music, as opposed to literature and optical art', Paik wrote. **Opera Sextronique** 1967 was his and Moorman's solution. In this cello composition in four parts, performed in New York, Moorman was to play while wearing an electric bikini made for her by Paik, topless with a full-length skirt, bottomless in a football jersey and, finally, fully nude playing a fake bomb turned into a cello. Policemen stormed the stage during the performance and Moorman was arrested for indecent exposure.

Peter Wenzel Collection, Witten, Germany.

Z08754

Dorine van der Klei
Charlotte Moorman and
Nam June Paik in '24 Hours'
1965, printed later

Digital print on paper

This photograph was taken during Moorman's and Paik's performance of **26'1.1499" for a String Player** by John Cage. Moorman played this piece numerous times during her career, with and without Paik. She played her cello alongside a range of objects that she used as noise-making instruments, including a toy gun. Later a topless Paik was turned into a 'human cello' as he held a string along his back.

Peter Wenzel Collection, Witten, Germany.
Z74182

Wolf Vostell 1932–1998

Décollage no.6

1967

Lithograph on paper

Paik asked his network contacts to send the Mayor of New York John Lindsay a letter of complaint regarding Moorman's arrest during the performance of **Opera Sextronique** in 1967. The 6th issue of **Décollage** included a response sent by the New York Police Department to the magazine's editor, artist Wolf Vostell. The court case that followed put the question of the artistic merits of arousal on trial. Moorman was found guilty of indecent exposure.

Tate Library and Archive. Nimai Chatterji Collection.

Z74298

Peter Moore 1932–1993

Charlotte Moorman and Nam June Paik performing John Cage's '26'1.1499" for a String Player' ('Human Cello'), Channel 13 TV studio, May 27, 1971

1971

Photograph, gelatin silver print on paper

Despite his friendship with Paik and Moorman, Cage believed that their interpretations of his **26'1.1499" for a String Player** shifted the attention from the music to the performers and 'favoured actions rather than sound events.' Paik and Moorman sometimes included a section where Paik became a 'human cello'. It was played by the duo with the utmost seriousness.

Estate of Peter Moore, courtesy of Paula Cooper Gallery,
New York
Z75113

**Postcard for 'Charlotte Moorman – Nam June Paik.
To See in Order to Hear' Staatliche Kunsthalle Dusseldorf,
October 1975
1975**

Lithograph and relief print on paper

Tate Library and Archive. David Mayor Collection.
Z74287

**Postcard announcing performances of
T.V. Bra for Living Sculpture
1975**

Lithograph relief print, ballpoint pen ink and postage stamp
on paper

This postcard announced a series of joint performances by Moorman and Paik. By the end of the 1960s, at the height of the sexual revolution, wearing a bra was seen as a somewhat conservative choice. **TV Bra** thus also had a paradoxical and satirical effect, having been adopted by Paik and Moorman partly as a form of self-censorship following Moorman's arrest for 'partial nudity'. Moorman was otherwise still topless and the bra, made of clear straps, was somewhat revealing.

Tate Library and Archive. David Mayor Collection.
Z74295

Jim McWilliams born 1937
Leaflet for Mixed Media Opera
1968

Lithograph on paper

Peter Wenzel Collection, Witten, Germany.
Z74195, Z74895

Kalender 69 – E.A.(E.u.E.O.u.E)
1969

Lithograph on paper

Tate Library and Archive. David Mayor Collection.
Z74289

Peter Moore 1932–1993

Charlotte Moorman with TV Cello and TV Eyeglasses

1971

Photograph, gelatin silver print on paper

Peter Wenzel Collection, Witten, German.

Z74190

Jim McWilliams born 1937

Programme poster for Jail to Jungle.

Charlotte Moorman & Nam June Paik

1977

Lithograph on paper

Held at the prestigious New York concert venue Carnegie Hall, this event looked back at Paik and Moorman's collaborations over the years. It included a recreation of their 'scandalous' performance **Opera Sextronique**, a restaging of Charlotte Moorman's trial for indecent exposure and a screening of their recent video collaboration **Guadalcanal Requiem**.

Tate Library and Archive. Barbara Reise Collection.

Z07906

Jim McWilliams born 1937

Frank Pileggi 1940-1993

Leaflet for Guadalcanal Requiem

1979

Lithograph on paper

Peter Wenzel Collection, Witten, Germany.

Z74197

Attributed to Frank Pileggi

1940–1993

Charlotte Moorman and Nam June Paik perform Joseph Beuys's 'Infiltration Homogen für Cello', Guadalcanal, Solomon Islands, April 21, 1976

1976

Photograph, gelatin silver print on paper

Joseph Beuys's work **Infiltration Homogen für Cello** (Homogeneous Infiltration for Cello) 1966–75 was a cello covered in felt with the addition of a red cross. It was created in honour of Charlotte Moorman. Moorman and Paik reconstructed a version of this work during their trip to the Solomon Islands in 1976 in order to use it as part of the filming of **Guadalcanal Requiem**.

Peter Wenzel Collection, Witten, Germany.

Z74191

Wall

Oil Drums, Hommâge a Charlotte Moorman

1964, 1991

Three 19-inch cathode-ray tube televisions, two blue metal barrels, wood, nylon straps, modulator and video, colour, sound

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

Schulz Collection, Berlin.

X32691

TV Cello

1971

Three cathode-ray tubes (15-inch, 9-inch and 20-inch), acrylic boxes, three television casings, electronics, wiring, wood base, fan and stool

Collection Walker Art Center, T. B. Walker Acquisition Fund, 1992, Minneapolis. Formerly the collection of Otto Piene and Elizabeth Goldring, Massachusetts.

X66411

TV Cello was used in many performances by Moorman and Paik over the years. Paik removed the tubes from three TV sets and stacked them inside transparent boxes, which were turned into a playable cello. The screens still functioned, displaying live TV broadcasts or tapes that could be modified in real time during performances. Pickups on the cello converted the strings' vibrations into optical signals which distorted the images on the TV screens.

Please note that to preserve the fragile TV screens in this artwork, these can only be switched on Thursdays-Sundays.

Untitled

1969–74

Asian scroll, ink and photograph, gelatin silver print
on paper

Paik collected antique Japanese scrolls and occasionally incorporated them into his works. This one shows a painting of a woman playing the koto, a traditional Japanese stringed instrument. Paik added a photograph of Moorman wearing **TV Bra for Living Sculpture**, taken by Peter Moore. The juxtaposition connects two musicians across time and space. Paik also inscribed the scroll with handwritten dedications and poetic instruction pieces. 'Juilliard' is the prestigious performing arts school where Moorman had studied.

Peter Wenzel Collection, Witten, Germany.

X32688

Quote above

With the assassination of Kennedy, the war, the bomb – well, in times like this you just can't expect the kind of art you had before.

Charlotte Moorman, 1967

Wall

Untitled (Charlotte Moorman)

1996

Inkjet print on canvas

San Francisco Museum of Modern Art.

Gift of the Hakuta family.

X68185

Room for Charlotte Moorman

1993

Various articles of clothing and black and white poster, print on paper

Moorman passed away on 8 November 1991 after a long battle with cancer. Paik was deeply affected by her passing and continued to make works in honour of his friend and key collaborator. **Room for Charlotte Moorman** was among Paik's contributions to the 1993 Venice Biennale. It includes Moorman's own clothes, including some formal gowns which she wore during their joint performances. In the centre is an enlarged photograph of Moorman at 19, taken after she won a beauty pageant in her native Little Rock, Arkansas.

Estate of Nam June Paik.

X68153

Vitrine

Charlotte Moorman 1933–1991

Poster for Festival of the Avant Garde '64

1964

Lithograph on paper

Moorman was a driving force in the New York avant-garde scene of the 1960s and 1970s. As the organiser of the Annual Avant Garde Festivals, she showcased local talents and brought a huge number of international artists, experimental musicians and theatre practitioners to New York, often to perform for the first time.

Peter Wenzel Collection, Witten, Germany.

Z74891

Peter Moore 1932–1993

'Originale' Rehearsal and P.R. Setup for 2nd Annual New York Avant Garde Festival

1964

Photograph, gelatin silver print on paper

The 2nd Annual Avant Garde Festival of New York featured the US premiere of Stockhausen's **Originale** at Judson Hall. Directed by artist Allan Kaprow, it included Paik and Moorman as performers. This event caused a rift among Fluxus artists, as Maciunas urged his circle to boycott the performance and organised a picket outside the venue. Paik was 'expelled' from Fluxus for a number of years.

Estate of Peter Moore, courtesy of Paula Cooper Gallery, New York.

Z75116

Peter Moore 1932–1993

**Publicity photograph for 3rd Annual New York Avant Garde
Festival, Judson Hall, 1965.**

1965

Photograph, gelatin silver print on paper

Front, left to right: Nam June Paik, Charlotte Moorman,
Philip Corner, James Tenney.

Back, left to right: Takehisa Kosugi, Gary Harris, Dick Higgins,
Judith Kuemmerle, Kenneth King, Meredith Monk, Al Kurchin,
Phoebe Neville.

Estate of Peter Moore, courtesy of Paula Cooper Gallery,
New York

Z75115

Peter Moore 1932–1993

**Publicity Photograph for the 9th Annual New York
Avant Garde Festival**

1972

Photograph, gelatin silver print on paper

This publicity shot shows Moorman and a number of participants from the 9th Annual Avant Garde Festival of New York on the upper deck of the main venue, the Alexander Hamilton river boat. Paik is holding a portable video camera, bottom row, second from the right.

Lent by the Estate of Peter Moore, courtesy of Paula Cooper Gallery, New York.

Z75117

**Leaflets for the 9th Annual Avant Garde Festival
of New York**

1974

Lithograph on paper

The 9th Annual Avant Garde Festival of New York took place aboard the Alexander Hamilton river boat, floating on the Hudson River. It included a version of Paik's **TV Bed** on the upper deck.

Tate Library and Archive. David Mayor Collection.

Z07894

Peter Moore 1932–1993

Charlotte Moorman with Nam June Paik, playing his 'Train Cello - Music is Mass Transit', 10th Annual New York Avant Garde Festival

1973

Photograph, gelatin silver print on paper

Paik's **Train Cello** was inspired by the setting of the 10th Annual Festival, tracks 34 and 35 of New York's Grand Central Station. Paik wrote a typically witty statement for this piece, obviously referring to his collaborations with Moorman: 'Music is a Mass Transit Too – So Is the Bra'.

Estate of Peter Moore, courtesy of Paula Cooper Gallery,
New York

Z75114

Nam June Paik 1932–2006

Proposal for the 12th Avant Garde Festival

1975

Photocopy on paper

Tate Library and Archive. David Mayor Collection.

Z07895, Z74288

Wall

Jim McWilliams born 1937

Poster for Eighth Annual New York Avant Garde Festival

1971

Lithograph and relief print on paper

Tate Library and Archive. David Mayor Collection.

Z74082

Jim McWilliams born 1937

**Poster for Tenth Annual New York Avant Garde Festival
1973**

Lithograph and screenprint on paper

McWilliams was a friend of Moorman who taught at the Philadelphia College of Art. Having already designed posters for performances by Paik and Moorman, he produced the eye-catching posters for Moorman's Annual New York Avant Garde Festivals from 1966 onwards. The first three posters had been designed by Moorman herself in a simple, almost minimalist style. McWilliam's colourful and busy designs expressed the exuberance and liveliness of the festivals.

Tate Library and Archive. David Mayor Collection.

Z74079

Nam June Paik 1932–2006

Charlotte Moorman 1933–1991

Guadalcanal Requiem

1977, re-edited 1979

Video, colour, sound

Running time: 28 min 33 sec

Produced by the TV Lab at WNET/Thirteen, New York

Electronic Arts Intermix (EAI), New York.

X32886

Guadalcanal Requiem revisits the memories and historical traces of the 1942-3 Battle of Guadalcanal, the Allied Forces' first major offensive against Japan during the Second World War. Archival footage of the war and recollections from participants of the battle are juxtaposed with footage of local inhabitants and performances by Paik and Moorman. These include Paik's **Peace Sonata (New Piece for Charlotte)** 1966, in which Moorman crawls along a beach wearing a soldier's uniform with her cello strapped to her back, while Paik walks towards her dragging a violin.

Warning: This video contains images of dead bodies that some viewers may find distressing.

TV Eyeglasses

1971

Two 1.5-inch cathode-ray tubes, sunglasses, adhesive tape, two miniature cathode-ray tube television casings and electronics, two power adapters and cables

These modified goggles were designed for Moorman, and she usually wore them while playing **TV Cello**. They debuted during a performance of **Concerto for TV Cello and Videotape** at the Galleria 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**.

Estate of Nam June Paik.

X68151

TV Bra for Living Sculpture

1969

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

'The real issue implied in Art and Technology is not to make another scientific toy, but how to humanize the technology', Paik said in 1969. Moorman usually wore the **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.

Estate of Nam June Paik.

X68150

Rare Performance Documents

1961-1994, Volume 1: Paik-Moorman collaborations

(Nam June Paik, Charlotte Moorman: Rarities and Outtakes)

1965-73, compiled 2000

Video, black and white and colour, sound

This compilation includes the following works:

Performance Documentation, Aachen, Germany

1965

Running time: 4 min, 14 sec

Charlotte Moorman at The Howard Wise Gallery

c.1969

Running time: 1 min, 43 sec

Electronic Arts Intermix (EAI), New York.

X36295

TV Bed, The Everson Museum of Art

1972

Running time: 1 min, 10 sec

TV Cello Performance

1973

Running time: 1 min, 42 sec

Waiting for Commercial (Performance)

c.1972

Running time: 8 min, 20 sec

New Television Workshop Performance

1971

Running time: 7 min, 25 sec

ROOM 10

JOSEPH BEUYS

Having first met at the Zero group exhibition in Düsseldorf in 1961, Paik and Joseph Beuys maintained their artistic and personal friendship throughout their careers. This room brings together some of their collaborative projects, including **Documenta 6 Satellite Telecast 1977**, **In Memoriam George Maciunas 1978** and **Coyote III 1984**.

Paik and Beuys had many shared experience and interests. Their countries, Germany and Korea, were both divided by the Cold War. Both artists were drawn to similar images such as the moon, rabbits and shamanistic symbols. They both wanted to unite Europe and Asia, man and nature, and the scientific and the spiritual in their work.

While Beuys became increasingly active in the political sphere, Paik remained non-political and sought answers in technology, information and communication.

Clockwise from wall text

Quote above

The one good fortune in my life was that I got to know John Cage while he was considered more a gadfly than a guru and Joseph Beuys when he was still an eccentric hermit in Düsseldorf.

Nam June Paik, 1990

Wall

Volker Bradtke

**Nam June Paik, Joseph and Eva Beuys, Charlotte Moorman
and Jean Pierre Wilhelm, 1966**

1966

6 photographs, gelatin silver prints on paper

Beuys attended Paik's very first performance of **Hommage à John Cage – Music for Audiotapes and Piano**. They met again at the time of the early Fluxus events **Neo-Dada in der Musik** 1962 and **Festum Fluxorum Fluxus** 1963, and became lifelong friends. These photographs were taken during Paik and Moorman's European tour in 1966, when they were staying with Joseph and Eva Beuys in Düsseldorf.

Peter Wenzel Collection, Witten, Germany.

Z73807

Documenta 6 Satellite Telecast

1977

Video, colour, sound

Running time: 30 min

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

Electronic Arts Intermix (EAI), New York.

X37418

Joseph Beuys 1921-1986

Nam June Paik 1932-2006

In Memoriam George Maciunas:

Piano Duet Joseph Beuys & Nam June Paik

1978, re-edited 1995

Video, black and white, sound

Running time: 74 min

Beuys, Paik and Maciunas remained good friends until the latter's untimely death in 1978. Soon afterwards, Beuys and Paik played a 'piano duet' in his memory at the same venue as the 1963 Festum Fluxorum Fluxus, which Beuys had organised. Together, Beuys and Paik improvised for 74 minutes. The length of the concert was a reference to Maciunas's age. He died aged 47, so Beuys and Paik decided to invert that number.

Courtesy of the Joseph Beuys Estate, Edition Block
and Gunther Gude.

X36318

**Poster for Piano Duet Joseph Beuys & Nam June Paik:
In Memoriam George Maciunas
1978**

Lithograph on paper

ARTIST ROOMS. Acquired jointly with the National Galleries of Scotland through The d'Offay Donation with assistance from the National Heritage Memorial Fund and the Art Fund 2008.
AR00791

Joseph Beuys 1921–1986

Nam June Paik 1932–2006

In Memoriam George Maciunas

1984-6

Portfolio of felt sculpture, wood sculpture, two phonograph records and screenprint in wood box

Made as follow-up to their joint 1978 performance, this work is another tribute to the founder of Fluxus. It contains a record of the 1978 **Piano Duet** concert and two works that reflect their early connection to Fluxus. Beuys's work is **Felt Wedge**, the combination of a form and a material typical of his works from the 1960s. Paik contributed **Primeval Piano (Urklavier)**, a rudimentary xylophone made of unrefined sticks harking back to his much earlier 'sonic objects'.

Harvard University Art Museums/Busch-Reisinger Museum,
The Willy and Charlotte Reber Collection, Louise Haskell Daly
Fund. X75930

Vitrine

Ger van Dijck 1939

Raoul Marroquin 1948

Marjo Schumans 1955

Fandangos n.7

1976

Magazine, print on paper

'The most important Art & Scandal Newspaper in the whole world', **Fandangos** was a Dutch avant-garde magazine edited by Ger van Dijck, Raoul Marroquin and Marjo Schumans. The cover for issue n.7 featured a photograph of Paik and Joseph Beuys taken by Klaus Staeck. Later Staeck also published a number of prints by Paik, including **July 20 1985**, seen in Room 6.

Peter Wenzel Collection, Germany.

Z08747

Joseph Beuys 1921-1986

Nam June Paik 1932-2006

Piano Duet

1981

54 screen prints on playing cards in linen covered box,
screen print mounted to lid

Lent by the Harvard Art Museums/ Busch Reisinger Museum,
The Willy and Charlotte Reber Collection, Louise Haskell
Daly Fund.

X75931

Wall

Joseph Beuys 1921–1986

Nam June Paik 1932–2006

Coyote III

1984

Video, colour, sound

Running time: 62 min 10 sec

Paik and Beuys' last collaborative performance was held in Tokyo, where both artists were holding solo exhibitions. While travelling 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 Beethoven's **Moonlight Sonata** and other moon-related songs from Korea and Japan.

ZKM Center for Art and Media, Karlsruhe and courtesy of the Joseph Beuys Estate.

X76878

The Mongolian Tent

1993

Felt, bronze, oak, straw, television casing, electronic candle, bronze Buddha sculpture

Paik's contribution to the German pavilion at the 1993 Venice Biennale focussed on the historic links between Venice and Mongolia. Paik and Beuys shared an interest in the exchanges between Europe and Asia and felt a strong connection to the Eurasian steppe. Beuys was fascinated by non-western and pre-modern belief systems, including shamanism and Central-Asian tribalism. Paik, in turn, often emphasised his 'Mongolian DNA': 'Ural-Altair Horse-back hunting people [who] moved around the world in [the] prehistoric age from Siberia to Peru to Korea to Nepal to Lapland.'

LWL-Museum für Kunst und Kultur, Münster.

X70632

Nam June Paik 1932–2006

Chongro Cross

1991

Eight 9-inch cathode-ray tube televisions, four lightboxes with four gelatin silver prints on transparency, various Korean folk objects, concrete hat, wood and two video channels, black and white and colour, silent

San Francisco Museum of Modern Art, Phyllis C. Wattis Fund for Major Accessions.

X35789

This work is both a homage to Beuys, who died in 1986, and a reflection on Paik's own family history and cultural origins. In the corners of the wall-mounted grid are photographs of Paik aged one with his father and of Paik's grandfather. Video monitors alternate footage of his family's textile factory in the Chongro district of Seoul, filmed in 1929, and a 1990 performance in the same city where Paik, dressed as a Korean shaman, performed a ritual for the late Beuys. On the ground are traditional Korean objects found at shrines commemorating one's ancestors. At the centre of the display is a concrete cast of Beuys's hat.

WARNING

The final rooms contain very bright and flashing lights, and nudity. If you would like to avoid the lights, please exit the way you came in.

ROOM 11

ONE CANDLE (CANDLE PROJECTION)

In **One Candle (Candle Projection)** 1989, 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 Room One, 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.

One Candle (Candle Projection)

1989

Close-circuit television camera, tripod, candle on custom stand and colour video projectors including modified CRT projectors

Museum für Moderne Kunst, Frankfurt am Main.

X32700

WARNING

The final room contains very bright and flashing lights, and nudity. If you would like to avoid the lights, please exit the way you came in.

ROOM 12

SISTINE CHAPEL

In 1993 Paik and German artist Hans Haacke were invited to jointly represent Germany at the Venice Biennale. Both artists had lived in the United States since the mid-1960s.

Paik exhibited a series of works inspired by Marco Polo's thirteenth-century journey from Venice to Mongolia and beyond. He used the subject to explore the historical and philosophical links between Europe and Asia. **The Mongolian Tent** 1993 (shown in Room 10) was also shown in the German Pavilion, which received the Golden Lion award that year.

Another key work from Paik's Venice Biennale exhibition was **Sistine Chapel** 1993, presented here for the first time since 1993. This immersive video installation filled one of the wing spaces of the pavilion, including the ceiling. It originally used 42 projectors which switched at random between four separate videos, all playing at the same time. An audio-visual collage of new footage and samples from Paik's past videos, it featured many of the friends, collaborators and public figures seen in this exhibition. It was Paik's own way of summarising his artistic career with video.

Sistine Chapel

1993

Video projectors, metal, wood, custom video switchers and four video channels, colour, sound

Soundtrack featuring: Ryuichi Sakamoto, Living Theatre, Janis Joplin, Charlotte Moorman, Allen Ginsberg, David Bowie

Estate of Nam June Paik.

X66419

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Starr Cinema, Tate Modern

£12, concessions £8

Panel discussion on Paik's continuing influence on art and culture. Contributors include artists Cécile B. Evans, Haroon Mirza and Stephen Vitiello. Chaired by Sook-Kyung Lee, Senior Curator of International Art at Tate.

**Research supported by Hyundai Tate Research Centre:
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ARTIST'S TALK: ZACH BLAS

Tuesday 3 December

18.30–20.00

Starr Cinema, Tate Modern

£10, concessions £7

PERFORMANCE: ELC TV DINNER E03

Tuesday 10 December

18.30–20.00

Starr Cinema, Tate Modern

£12, concessions £8

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Exhibition organised by Tate Modern and San Francisco Museum of Modern Art in collaboration with Stedelijk Museum Amsterdam, the Museum of Contemporary Art, Chicago and National Gallery of Singapore.

Curated by Sook-Kyung Lee, Senior Curator, International Art, Hyundai Tate Research Centre: Transnational, Tate Modern

and Rudolf Frieling, Curator of Media Arts, San Francisco Museum of Modern Art, with Valentina Ravaglia, Curator, Displays and International Art and Michael Raymond, Assistant Curator, Tate Modern .

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Let us know your thoughts
#NamJunePaik

