

Twenty years after Nam June Paik inaugurated an art form by tinkering with the innards of television sets to create unprecedented images, he is being honored with a retrospective at the Whitney Museum. While his work is still controversial, few deny that this P. T. Barnum of the avant-garde has brought a new perspective to television.

VIDEO ART'S GURU

By D. C. Denison

Seventeen television sets hang from the ceiling in Nam June Paik's loft in lower Manhattan; another 24, standing on their sides, line the wall. And there are perhaps 40 more sets scattered around this drafty fifth-floor atelier. Many of them have had their circuitry rewired or their broadcast signals manipulated to suit Paik's esthetic aims; a few, clustered in a corner and surrounded by electrician's tape and coaxial cable, are missing their back panels: works in progress by the man who for almost 20 years has been considered the pre-eminent video artist in the United States and Europe.

On a recent Sunday evening, when Paik, dressed in a style that can best be described as disheveled, is host to a reception for two visiting French video artists, the scene resembles nothing so much as a television-repair shop that is running three months behind schedule.

Very few of the guests that evening appear to be surprised by the surroundings. Many of those present have already seen these same television sets in European galleries and museums. Later in the evening, some of them even make requests.

Eventually, Paik obliges by turning on small groups of sets. The effect is difficult to categorize: One multi-monitor collection features quick cut-away shots of soaring airplanes and tropical fish juxtaposed with abstract washes of neon-bright color. The 24 sets along the wall, however, have been tampered with to the opposite effect. These televisions, 12 of which Paik purchased at a hotel-renovation sale last year, have been altered in a way that reduces their broadcast signals to an elegant pattern of simple, stationary bars of electronic light.

As he turns these collections on, Paik offers surprisingly little in the way of commentary or explanation. A

slightly built, shy man, he appears to find everything, even his own work, somewhat amusing. As he turns on the 17 sets that hang suspended from the ceiling, his comment, in his aphoristic, Korean-inflected English, is characteristically oblique: "Ceiling, I think, is the last undeveloped interior space in Manhattan." He points up to an energetic videotape collage of a dancing Merce Cunningham, a gesturing John Cage and abstract waves of color. "Also notice that electronic motion, unlike mechanical motion, has no gravity."

Nam June Paik has always been an unlikely — and quite disarming — 20th-century media figure. A tenacious student of Zen Buddhism who neither smokes nor drinks, Paik does not drive a car, has yet to buy a stereo and has remained almost totally uninterested in broadcast television. None of the more than 100 television sets in his loft are hooked up to an antenna. Yet Paik's admirers consider him an artistic video pioneer of the first rank, sort of a cross between Roone Arledge and Marcel Duchamp. Most probably agree with the influential French film journal *Cahiers du Cinéma*, whose cover story on Paik described his work as "*toujours amusants, souvent beaux, quelquefois sublimes.*"

That estimation is far from unanimous, however. Some critics are decidedly less tolerant of Paik's futuristic declarations and wild Dadaist tendencies; others still regard him as a minor artist, a specialist working in a medium of dubious esthetic significance. "Mr. Paik's pronouncements abound in exaggerated promises his art shows no evidence of keeping," wrote the former New York Times art critic Hilton Kramer in 1974 in a review of one of Paik's many well-attended exhibits at a midtown gallery. "The art one actually experiences is rather modest; its delights are flickering, small-scale and fragmentary, and quickly dissipated."

All of which should make Paik's major retrospective, opening this Friday at the Whitney Museum of American Art in New York, a lively,

and possibly controversial, event. The Whitney show is also significant in that it represents the first time a major museum has honored a video artist with a retrospective.

At the reception in Paik's loft, many of those present expressed the hope that the show would bring video art into the art-world mainstream. Characteristically, Paik himself is not so sure that is where it belongs. "I think video art is half in the art world and half out," he said at one point in the evening. Then, turning over a nearby technical diagram, he drew two overlapping circles in pencil, labeling one "ART" and the other "INFORMATION." He pointed to their common area, filling it in with his pencil. "I think I am here," he said.

Television images are produced when charged electrons strike the interior, phosphor-coated surface of a cathode-ray tube. In 1962, Nam June Paik, then a young avant-garde musician, bought 13 secondhand television sets and spent about a year in his studio in Cologne, Germany, exploring ways to manipulate these charged particles. Eventually, by interfering with the cathode-ray tube's electromagnetic field, he was able to splash these electrons against the screen in patterns that were unfamiliar and evocative. The following year, when Paik exhibited these electronically doctored sets at the Galerie Parnass in Wuppertal, West Germany, the term "video art" formally entered the esthetic vocabulary.

Nearly 20 years later, "video art" still elicits quizzical looks. The vast majority of the work remains largely inaccessible to the general public; certainly very little of it reaches the living-room tube. Yet recently, there has been a definite rise in interest in video art, particularly among eager video students at colleges and universities. The Museum of Modern Art and the Whitney Museum both run active video-art programs. The Kitchen in Manhattan, perhaps video art's liveliest showcase, screens video-

tapes by up to 10 artists a month in its viewing room. Elsewhere, media centers like the Boston Film/Video Foundation and San Francisco's Video Free America have also become established and productive.

Unlike the first generation of video artists, who were primarily sculptors and painters and simply dabbled in the new medium, many of the artists whose work is currently exhibited at these galleries are members of the so-called TV Generation. (One of the best-known of these emerging video artists, Bill Viola, described his youth in New York as a "seven-channel childhood.")

Video art matters to these young practitioners because it attempts to explore the expressive possibilities of a medium that has grown so powerful and pervasive during their lifetime. The challenge implied in all video art is not only the attempt to change the viewer's perception of the cathode-ray tube, to cause people to see it as something other than simply a tool for delivering large audiences to advertisers, but also to provide an interpretation of the world in the context of a massive communication explosion. Today, many art students regard television as an attractive and still largely unexplored artistic frontier.

Paik's influence on this second generation of video artists is palpable. Last year, when the Massachusetts Institute of Technology's Council for the Arts invited Paik to the school for a series of workshops and a lecture, it was a major event. "We had the largest crowd we've ever had for a film-video event," said Benjamin Bergery, a lecturer at M.I.T. "There was a definite sense that people were coming to see the master." And last December, when Paik made a similar appearance at Video Free America in San Francisco, the crowd was so large that many had to watch the lecture on, appropriately enough, a tele-

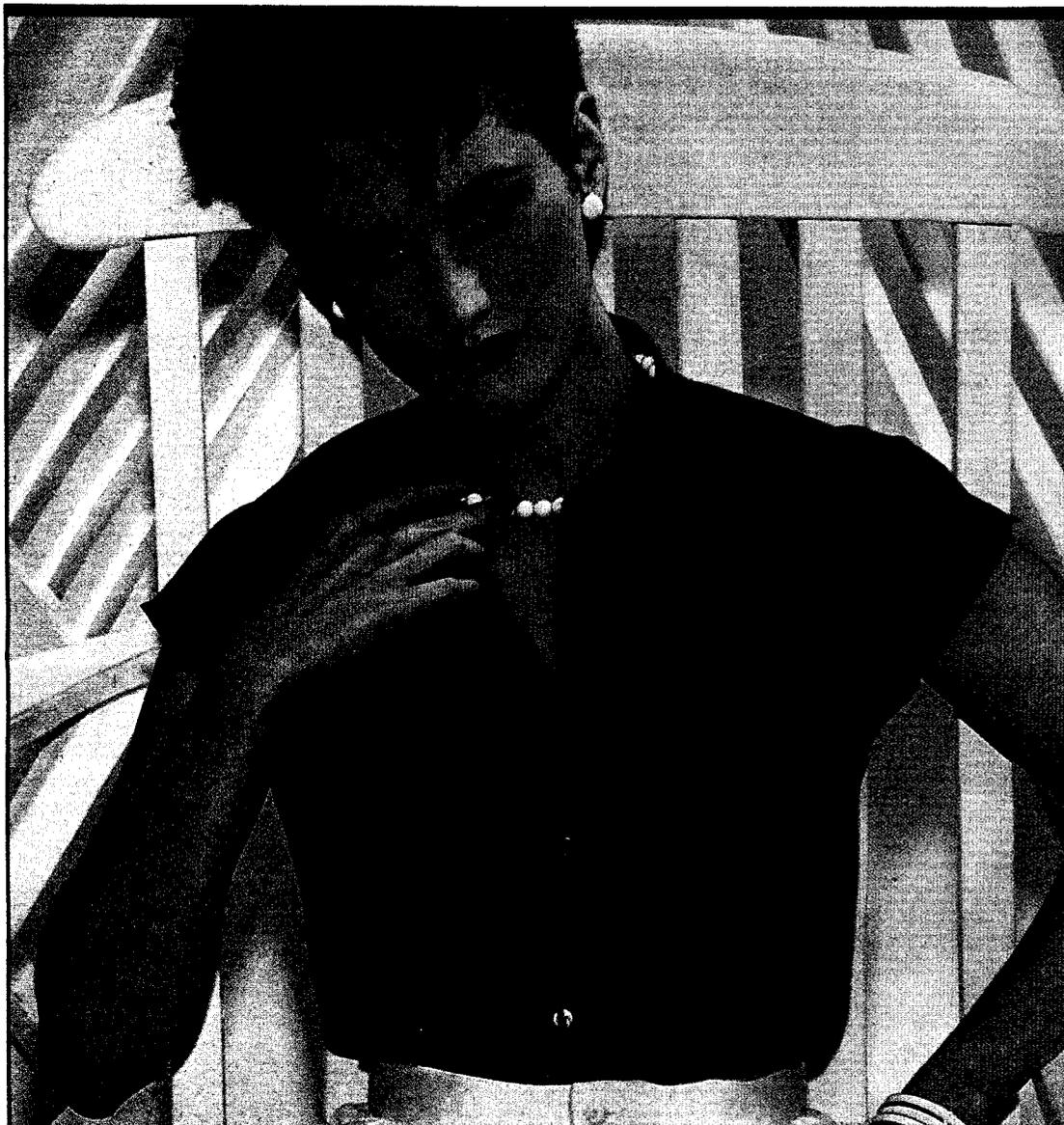
In his SoHo loft, Paik perches in front of a pyramid of televisions that paint a towering self-portrait. His best pieces are a deft combination of visual innovation and ironic commentary.

D. C. Denison is a staff writer for *The Boston Phoenix*.

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There are a number of reasons for Paik's pre-eminent position in the small world of video art. For one thing, though he has always worked in a medium that is essentially corporate in nature, he has succeeded in developing his own unmistakable personal approach to television, which puts standard video fare into a new perspective. The subject of Paik's art — global communication, television technology — has also hit home with a growing audience looking for a new slant on the television age. And while many of his less successful projects degenerate into anarchistic silliness, it is this combination of visual innovation and ironic commentary that distinguishes his best work. "The importance of Nam June Paik's work comes from the fact that he's always working on two or three levels," according to David Loxton, the director of WNET's Television Laboratory. "Many of his works are visually stunning, but they are more than that, because frequently he uses his work to make a comment on the television medium itself. This gives his art a richness that is lacking in a great deal of video art."

Finally, Paik's popularity owes something to the fact that in a field that has already earned a reputation for boring self-indulgence, he is a colorful and exotic character, an avant-garde P. T. Barnum whose work is both lively and provocative.

Paik has more than just entertainment in mind, of course. Before he began working in video art, Paik was already well known in Europe as an avant-garde composer and a "cultural terrorist"; his performances, many of them with an alliance of artists known as Fluxus, were notable for their extravagant conceits (a 1959 performance, for example, featured an audio-tape collage that juxtaposed Rachmaninoff's Piano Concerto No. 2 in C minor with lottery announcements and recordings of Japanese toy cars; the stage props included smashed glass, tin boxes full of stones, an upended grand piano, eggs, a live hen and a motorcycle). Paik's video art is based on the same anarchist, Dadaist impulses, and while his pieces are not specifically designed to be funny (though Paik — and just about everybody else — is inclined to laugh when they are discussed), they have provided a refreshing change from the pompous esthetics that have frequently dominated video art.

Paik's wild irreverence is

probably also responsible for his relative success on broadcast television, where his work has appeared more often than any other video artist's. His first commission came in 1968, when Paik, along with five other artists, was invited to WGBH, the public broadcasting station in Boston, to work on a program about experimental artists, "The Medium Is the Medium." "Each artist had one day in the studio to make a seven-minute tape," Fred Barzyk, one of the show's directors, recalls. "Nam June arrived on his day with a small truck loaded with old TV's. He set them up in the studio and put on a pair of rubber gloves and a huge pair of rubber boots — supposedly to prevent shock. Then he began manipulating the sets from behind, sparks flying, as the most amazing images appeared on the screens. And the entire time he was doing this, he'd be instructing the cameramen, 'O.K., get this! Get this!'"

Later in the day, Paik mixed these abstract images with videotapes of a nude go-go dancer, a visually manipulated campaign speech by President Richard M. Nixon and shots of perfect strangers whom he had invited in off the street. The soundtrack was Beethoven's "Moonlight" Sonata. The resulting piece, entitled "Electronic Opera No. 1," convinced Barzyk and his colleagues that Nam June Paik was just what the broadcast-television industry needed. Since then, Paik has continued to work at broadcast stations (specifically WGBH and WNET in New York), where he has produced some of his best work.

Many of his accomplishments have been technical in nature. For example, Paik spent a year at WGBH, as an "artist in residence," constructing (with a Japanese engineer, Shuya Abe) the first videosynthesizer ever used on broadcast television. The Paik-Abe videosynthesizer, as it has come to be called, is a sort of mixing machine, controlled by a console of knobs, switches and dials, that allows the operator to combine images (some of them deliberately distorted) from a number of television cameras with splashes of bright color and electronically produced patterns and configurations.

Paik has also continued to use broadcast stations for his antiformalist assaults on the medium. In one — produced by the Boston Symphony Orchestra in collaboration with WGBH — he was asked to provide visual accompaniment for a program of symphonic highlights. Paik's contribution, a movement from

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Beethoven's Piano Concerto No. 4 in G major, begins with lyrical, videosynthesized patterns of color alternating with shots of the orchestra's string section. Then, a few minutes into the piece, a bust of Beethoven appears briefly; minutes later, it appears again, electronically distorted; finally, a hand enters the picture and begins slapping the bust, rocking Beethoven's grim image from side to side. As the movement draws to a close, a grand piano fills the screen and catches fire. On the last note of the piece, it falls over.

Symphony trustees later learned the piano was a toy that was shot in close-ups, but they remained far from pleased. "It was not exactly what they had in mind," one WGBH producer recalls.

"People often laugh when they talk about Nam June," Fred Barzyk says, "but he really is quite a good thinker. I know he changed the way we at 'GBH thought about television."

"Paik is also a very clever politician," Barzyk adds. "He can talk to engineers, station vice presidents and grant makers better than almost anyone I've seen. He's subtly charming; you end up giving him everything. He's also quite a pamphleteer — he keeps in touch." At this, Barsyck opens a desk drawer and pulls out a stack of perhaps 30 postcards. (Almost everyone who has worked with Paik has a similar collection.) "If I kept all the cards he sent me, I'm sure I'd have over a hundred," he says.

"Nam June Paik Edited for Television," a half-hour show broadcast on WNET-TV in 1975, gave viewers a chance to catch up on Paik's 10 years of work in the United States. It was also an opportunity for Calvin Tomkins, an art critic for *The New Yorker*, to observe Paik's methods. Tomkins accompanied the program's host, Russell Connor, on an interview with Paik at his loft. Soon after they arrived, Tomkins recalls, Paik, wearing a large plaid cap, climbed up on a wooden scaffolding. "The scaffolding sort of set the tone for the interview," says Tomkins, who, along with Connor, joined Paik on his perch, "and I think that it was all very conscious on Paik's part. He wants to give things a spin, a twist, and he sets things up so that will happen."

Tomkins does not think, however, that Paik's puckish sense of humor detracts from his work or its critical reception. "Nam June's wildness, his sense of humor, is actually very refreshing," he

says. "A good many American artists tend to be awfully self-important, very serious about their work. Paik is entertaining, which is kind of a bad word in formalist art circles — it's like the word 'decorative' — but people realize that Paik is really quite extraordinary, both as an artist and as a technician. His things are something quite apart from entertainment. . . . To my mind, he's the only one of the video artists I've seen who has thought through the implications of the medium and acted on his thinking. He's also, of course, a very appealing character — very hard to resist — even if you understand only every eighth word."

Nam June Paik saw his first television set in a downtown Tokyo department store in 1952. He does not remember being impressed with the new invention. At the time, he was 20 years old; two years earlier, he had escaped with his family from war-ravaged Seoul, South Korea, where he was born. His father had owned two factories but lost them both in the conflict. Soon afterward, they fled to Tokyo.

In Korea, Paik had studied classical piano and composition, but World War II and the impending Korean War made it difficult to pursue his interest in 20th-century Western music. "It took me three years to find one Schönberg record," he says, recalling his adolescence in Korea. Once in Tokyo, however, Paik was quick to take advantage of the situation. He enrolled in the University of Tokyo in 1952; four years later, he graduated with a degree in esthetics (his thesis topic: Arnold Schönberg).

In 1956, Paik traveled to Germany. Two years later, he settled in Cologne, then a center of avant-garde music. Soon he received a commission to work at the Studio for Electronic Music, where Karlheinz Stockhausen and others were experimenting with electronic means of composition. Before long, Paik himself began incorporating elements of electronic music into his work. His approach to music took an abrupt turn, however, in 1958, when he met the American composer John Cage, who was traveling through Germany on a concert and lecture tour. Cage surprised Paik by announcing that electronic music — as it was then — was "dead as a doornail" and that the future direction of music was toward theater. Paik, who had seen his share of dozing audiences at electronic music concerts, agreed. "I saw the

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Paik is continually editing and re-editing his work. And although he continues to perform with Miss Moorman, he rarely sticks with any of his video innovations long enough for them to become predictable.

Although it has frequently attracted a great deal of attention, video art has never been a successful commodity on the art market. After five shows at the Galeria Bonino, Mrs. Bonino can remember only one Paik television set that left the premises — it was stolen. Other galleries have not fared much better. "Commercially, video art has turned out to be almost totally unprofitable," says Leo Castelli, who has always had a way with difficult art. (Castelli founded Castelli-Sonnabend Tapes and Films with Ileana Sonnabend).

Video art's relative novelty is obviously one reason for its poor showing in the galleries. "If you've been trained in a formal way of thinking about art, you're not likely to accept the television screen as an art form," says Grace Glueck, a New York Times art critic. "By now, people understand how to look at abstract art, but when they look at these video-art pieces, it's difficult for them to understand what the artist is doing."

Howard Wise is perhaps the most energetic dealer in video art, through a nonprofit operation he founded in 1971 called Electronic Arts Intermix (E.A.I.). Wise now represents 75 video artists. The market for their tapes (which rent for between \$50 and \$75 for one-time use and sell in the range of \$175 to \$300) is still largely restricted to libraries, universities and museums. Paik remains, by far, E.A.I.'s most popular and successful artist.

Despite his popularity, Paik does not come even close to earning a living from his tapes. He estimates his share from rentals and sales of his work at about \$3,000 a year, which means that, like most video artists, he has to make his money in other ways. His main source of income at this point is his professorship at the Kunstakademie in Dusseldorf, Germany, where he spends a few months every year. The Akademie (where his long-time friend and associate Joseph Beuys, the German avant-garde artist, is a fellow faculty member) pays Paik in the vicinity of \$20,000 to \$25,000 a year. Though the public and private grants he managed to garner in the 1970's are drying up, Paik now supplements his income with an occasional three- or four-day workshop at a university or media center.

Yet while many video artists are frustrated by the lack of financial support, Paik is, as usual, philosophical. "People don't expect to pay for television," he says. "Television is like water. When you want to watch, you just turn it on like a faucet, and then, later, you turn it off. People want to see video once, maybe twice, but they don't want to own it. When you work in video art, you are really giving it away. Also," he continues, "video art is not a good investment.

People buy art for intrinsic value but also for tax shelter value, no? Video art does not fit in with this part of the art world. So, I'm afraid video artists will be poor for some time."

One measure of Paik's status in the video-art community is the amount of time he spends on the other side of the lens. In October 1981, the Anthology Film Archives in New York devoted an entire program to three documentaries on Paik. And he is not a totally unwilling participant in these projects, which is why he agreed to join Cage in a reading of a piece Cage wrote, entitled "Nam June Paik: A Diary," for the video team of John Sanborn and Kit Fitzgerald. (Portions of this taping will appear on one of seven WNET broadcasts by or about Paik, beginning May 9.)

When Paik entered Cage's sunny, spare loft, bowing slightly to all present, everything was already set up: cameras, microphones and lights.

"No rehearsal," Paik said, laughing, as he sat down next to Cage in front of the cameras. "Mr. Cage is very busy. One take."

The reading (which began, "What is this thing called Art? TV?") lasted about five minutes. Afterward, Sanborn and Fitzgerald, clearly in awe of their subjects, left the cameras running and peppered Cage and Paik with questions. The first question: "Nam June, did you really cut off Mr. Cage's tie in that performance in Germany?"

Later in the day, back at his loft, Paik relaxed with a cup of tea. As usual, just about every horizontal surface in the immediate area was crowded with soldering guns, capacitors, resistors and technical diagrams. Paik and his wife of five years, Shigeko Kubota, also a video artist, have long since lost their private battle with television technology. Their bedroom is filled with a dozen old, black-and-white television consoles which, Paik insists, are the only sets that have the right circuitry for a multimonitor installation he is assembling. As a result, both he and his wife now sleep in the middle of the loft, next to a quartz heater, under the hanging television sets. ("Yes, they do make me a little nervous," Miss Kubota admits.)

Sitting under those hanging television sets, Paik ponders the future of video art; he draws a familiar analogy. "Now video art is at the stage that photography was at in the 1930's and 40's," he says. "At that time, it was recognized as an art form by many, but high-art collectors had not been found. So photographers worked in the commercial area. Many video artists are also working in the commercial area now, but I think that could change in the future."

Asked about his own future, Paik looks around the loft. "After Whitney show, if I can afford it, I would like to get Shigeko and me a normal apartment," he says. "I don't need more money, just a modest studio apartment. Then, I think, I will be very happy." ■

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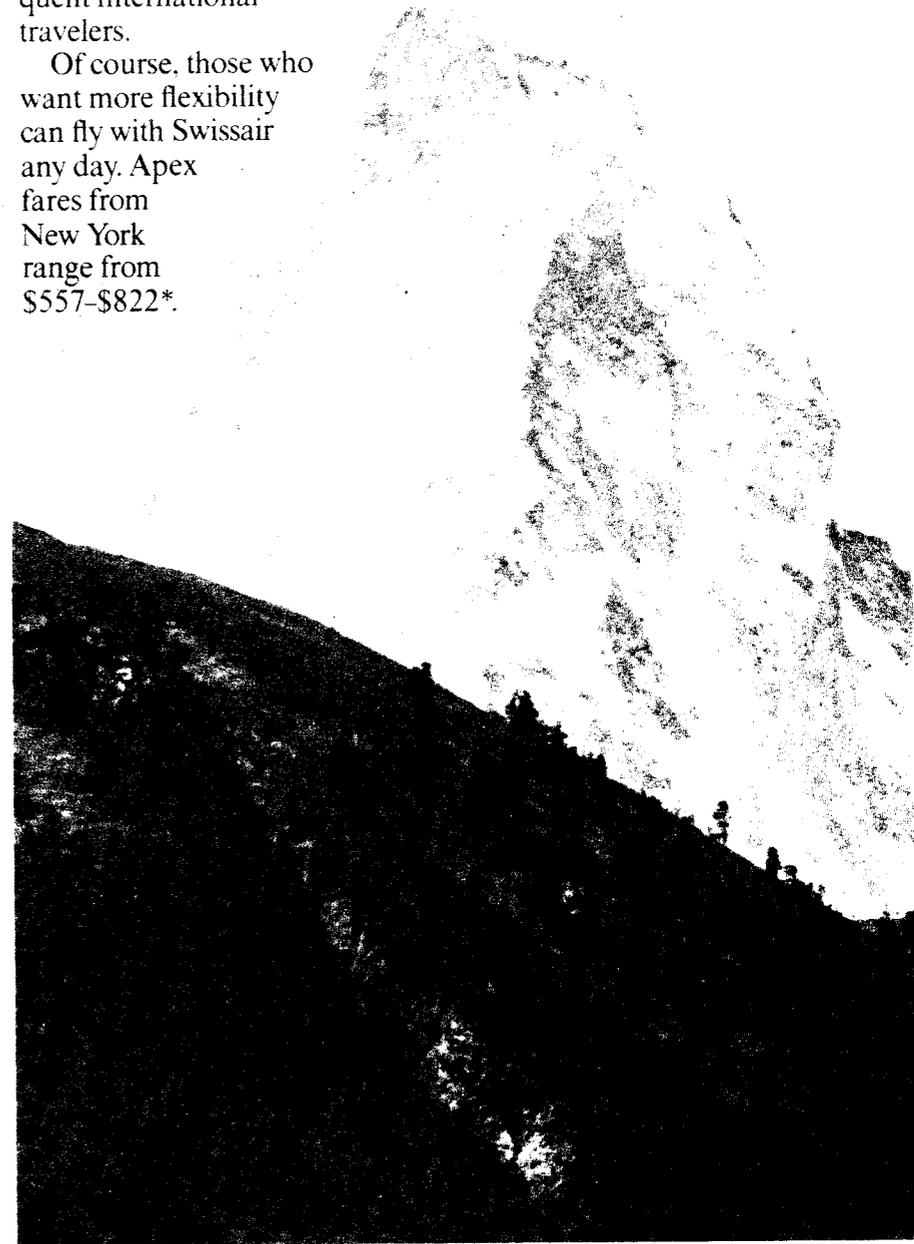
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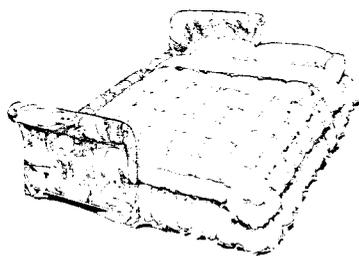
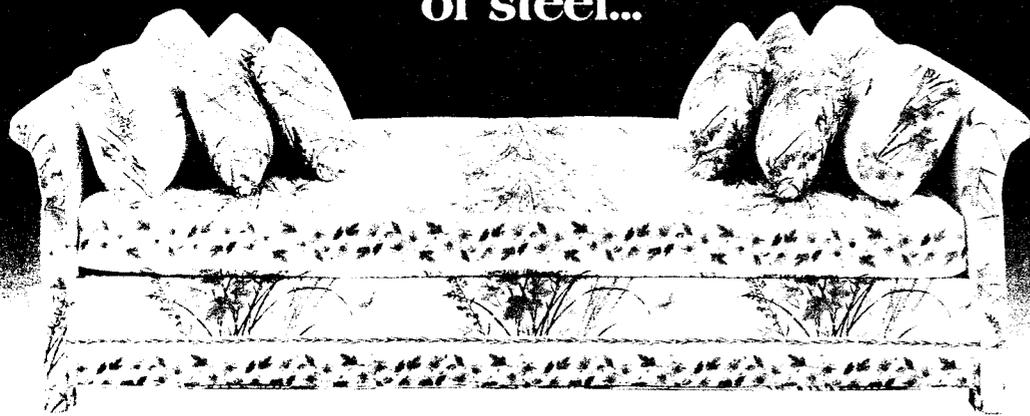
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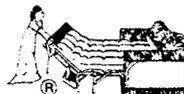


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VIDEO ART

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limits of electronic music," he says, "and I wanted to expand electronic music to include electronic visions."

For the next few years, while continuing to experiment with electronics, Paik embarked on a series of avant-garde performances in galleries, museums and concert halls in Düsseldorf, Cologne and Stockholm. Probably the most frequently recounted work of this period is "Etude for Pianoforte." The performance, which took place in a studio in Cologne, began normally enough with Paik playing Chopin on the piano. It ended a few minutes later, when Paik jumped off the stage to where John Cage was sitting with the pianist David Tudor and Karlheinz Stockhausen, produced a pair of scissors, cut off Cage's tie at the knot, poured a bottle of shampoo over Cage and Tudor (Stockhausen was spared) and then forced his way through the crowd and out the door. A few moments later, a telephone rang in the front of the room. It was Paik calling from the bar downstairs, announcing the end of the concert.

Performances such as these, which caused one German music critic to label Paik "the world's most famous bad pianist," surprised even Cage, who wrote soon after that Paik's "work, conversation, performances, daily doings never cease by turn to amaze, delight, shock and even terrify me."

Paik arrived in New York for the first time in 1964, and almost immediately made his presence felt by staging a number of avant-garde performances that included music, nudity, television technology and a large, jury-rigged robot of his own design, Robot K-456. In most cases, the music — and the nudity — was provided by Charlotte Moorman, a young cellist and well-known interpreter of avant-garde music who, after overcoming her initial shock, assisted in Paik's plans to bring sex to music. "Sex is major theme in art and literature," Paik explains. "Why not in music?"

Paik's first show, at the New School for Social Research, was typical of those that followed. It included a number of color-television experiments, Paik's Robot K-456, a few sculptural pieces and the premiere of Paik's first work for Miss Moorman, "Cello Sonata No. 1 for Adults Only." Miss Moorman ap-

peared in an evening gown and played a few measures of Bach's Third Cello Suite, then stopped and removed an article of clothing. She played a few more measures, stopped again and removed another article of clothing. The piece continued in this fashion until she was almost completely nude.

The review in the next day's New York Herald Tribune began: "There were some strange doings last night at the New School. . . ." (Three years later, Miss Moorman was arrested for indecent exposure during her performance of Paik's "Opera Sextronique." She was convicted in a highly publicized trial and given a suspended sentence.)

In 1965, the Galeria Bonino on 57th Street in Manhattan gave Paik a one-man show of his "electronic art," the first in a series of five he would have at the gallery during the next 11 years. "Nam June's shows were always very experimental," Fernanda Bonino recalled recently. "It was always very messy — wires everywhere — and something was always breaking down. Most of the time, Nam June used to sleep under a table in the back room, so he could attend to the pieces. Whenever he had a show, it always looked like there was some sort of happening or performance going on, but it was just Nam June."

Critical reaction to these shows was surprisingly favorable. John Canaday, then The New York Times's art critic, wrote an enthusiastic review of one of Paik's first shows at the Bonino Gallery. He described Paik as the "John Cage of the ordinary domestic TV set," and went on to say that "the exhibition has unquestioned fascination and probable potential for expansion."

The notoriety that surrounded Paik's early work — especially Miss Moorman's topless performances — has followed Paik for years and has led some to classify him as little more than a particularly tenacious holdover from the heyday of modern-art "happenings." But Paik has rarely stood still long enough to justify the charge. The electronic clutter in his loft clearly attests to the fact that he incorporates the ever-expanding tools of television technology as his palette. Recently, he has worked with both laser and satellite technology. Even his videotapes, perhaps his best-known works, are in a constant state of flux. Like a nervous poet,



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In Corning, stroll down the restored turn-of-the-century Market Street and visit the new Rockwell Museum of Western art. (Opening in June.)

Come visit the Corning Glass Center, in the beautiful Finger Lakes region of New York State.

Open daily 9AM-5PM. Admission charge. Send for free brochure. Corning Glass Center, Dept. 5-55, Corning, N.Y. 14831.

 **Corning Glass Center**
Corning, New York

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

NAM JUNE PAIK

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

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

Among these are:

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

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

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

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

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

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

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

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

John G. Hanhardt organized the Exhibition and the Catalogue.

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

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

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



"Anti-Gravity," Nam June Paik

Charlotte Moorman performing on P





Photo by Peter Moore, © 1976

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



Photo by Peter Moore, © 1969

The TV Lab at WNET/CH 13

presents

The NAM JUNE PAIK RETROSPECTIVE

ON THE AIR

May 9 through June 20, 1982

in concert with

The Whitney Museum of American Art

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

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

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

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

"Suite 212," 1977, includes early works.

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

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

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

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



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