

## Press Release

Title	Nam June Paik - In the Groove		
Inquiry	Curator : Lee Sooyoung t.+82 (0)31-201-8596 PR Manager : Bea Jinseon t.+82 (0)31-201-8541	m.010-4288-2713 m.010-4027-6437	
Press Release	See attached files or Download from link in email		
Release Date	December 12, 2022	7 pages	

# *Nam June Paik - In the Groove*



Featuring works by:

NAM JUNE PAIK &  
MARINA ABRAMOVIĆ  
VLADIMIR BONACIĆ  
JOHN CAGE  
IVO DEKOVIĆ  
NUŠA I SREČO DRAGAN  
SILVIO FORETIĆ  
IVAN LADISLAV GALETA  
SANJA IVEKOVIĆ  
NADA KOLUNDŽIJA  
KATALIN LADIK  
MIODRAG LAZAREV PASHU  
GEORGE MACIUNAS  
DALIBOR MARTINIS  
CHARLOTTE MOORMAN  
VLADIMIR PETEK  
VLADAN RADOVANVIĆ  
MIROSLAV MIŠA SAVIĆ  
ALEKSANDAR SRNEC  
GORAN TRBULJAK  
ANDREJ ZDRAVIĆ

in  
the  
groove

13.12.2022 - 28.02.2023

**M** MUZEJ  
**SU** SUVREMENE  
UMJETNOSTI  
ZAGREB MUSEUM OF  
CONTEMPORARY ART  
www.msu.hr

- Nam June Paik Art Center and the Zagreb Museum of Contemporary Art co-present *Nam June Paik - In the Groove* at Museum of Contemporary Art Zagreb, Croatia.
- *Nam June Paik - In the Groove* features the early experimental art practice of this resourceful and playful pioneer of media art. Akin to a TV signal or internet impulse, his groundbreaking multimedia work reverberated globally throughout the art world.
- Parallels and reflections in the “groove” of Nam June Paik can be found in Croatian and regional artworks, which resonate and cross over many of Paik’s most prominent postulations.

## ■ Overview

- Title: *Nam June Paik - In the Groove*
- Period: Dec 13, 2022 – February 28, 2023
- Venue: Museum of Contemporary Art Zagreb, Croatia
- Curator: Lee Sooyoung (Curator, Nam June Paik Art Center) Olga Majcen Linn, Martina Munivrana (Museum of Contemporary Art Zagreb), Dan Oki
- Artist: Nam June Paik & Marina Abramović, Vladimir Bonačić, John Cage, Ivo Deković, Srečo Dragan, Silvio Foretić, Ivan Ladislav Galeta, Sanja Iveković, Nada Kolundžija, Katalin Ladik, Miodrag Lazarev Pashu, George Maciunas, Dalibor Martinis, Charlotte Moorman, Miroslav Miša Savić, Aleksandar Srnec, Goran Trbuljak, Miha Vipotnik, Andrej Zdravič
- Hosted and Organized by Nam June Paik Art Center, Museum of Contemporary Art Zagreb, Croatia
- The exhibition has been made possible with support from the Embassy of the Republic of Korea in Croatia, Ministry of Culture of the Republic of Croatia, Zagreb Tourist Board, and the Centre for Cross-Cultural and Korean Studies at the University of Split.

## ■ Introduction

### *Nam June Paik - In the Groove*

**Nam June Paik Art Center (Director Kim Sung-eun) and Museum of Contemporary Art Zagreb will presents *Nam June Paik - In the Groove* at the Museum of Contemporary Art Zagreb, Croatia from December 13 to February 28, 2023.**

The exhibition *Nam June Paik - In the Groove* features the delightful early experimental art practice of this clever and playful pioneer of media art. Akin to a TV signal or internet impulse, his groundbreaking multimedia work reverberated globally throughout the art world. Signals, parallels and reflections in the “groove” of Nam June Paik can be found in Croatian and regional artworks which resonate and crossover many of Paik’s most prominent postulations.

Nam June Paik's fiercely experimental and innovative practice was revolutionary for contemporary art. His pioneering work helped define the emerging field of video and new media art, grounded in both a deep understanding of electronic communication technology and in its powerful effects on a global scale. Throughout his career, Paik traversed a plethora of different fields to contemplate and articulate a new society informed by technology and our relationship to it. His incessant drive to question and repurpose media while taking chances with various approaches to art-making has defined his legacy as a true pioneer in the contemporary art canon.

Although Paik's artistic merit is most often interpreted through a western lens of modernism and art history, the artist was a truly international phenomenon. From his South Korean childhood and musical education in Japan to his art career in Europe and the United States, Paik brought a

global and hybrid perspective to art practice and has inspired countless others from across Asia and the western world. More than any other single artist, Nam June Paik grasped the revolutionary implications for both art and society with the emergence of video technology into the hands of everyday people. He argued presciently for an 'electronic superhighway' as an open and free network with a global audience, insubordinate to a monopoly of broadcasters.

Showing his works and his creative processes in the Museum of Contemporary Art in Zagreb is not just going to inform regional audiences about Nam June Paik, but also reveal his specific relationships and parallel practices with Croatian, Serbian and Slovenian artists. In this way the exhibition will reconfigure certain aspects of media art from the 1960s to the 1990s. The exhibition will be divided into several discursive sections, according to different topics taken up by Nam June Paik.

### ■ Museum of Contemporary Art Zagreb

The Museum of Contemporary Art Zagreb is a living place of creation, display, interpretation, and preservation of contemporary art in all its forms. Its goal is to encourage and uphold the understanding of contemporary art through professional, innovative, and educative usage of exhibitions and collections, thus enabling different groups of visitors to learn, be creative, and get a unique experience. As a multi-program institution it mediates heritage and the contemporary scene, reaching from visual to performing and film art, thus making it an active and critical part of our community.

The Museum of Contemporary Art primarily attempts to be a public and autonomous venue where the categories of social engagement, responsibility, and equal opportunities for everybody are tested and examined on daily basis. Let us question that which has been already achieved through direct communication with artists and the public, through our respect for their experience, so that we have been able to change and gain strength.

## ■ Works

### 1. Nam June Paik, *Moon is the oldest TV* (1965(2000))



Nam June Paik, *Moon is the oldest TV* (1965(2000))  
13 CRT TV sets, 12-channel video, color, silent, LD; E-Moon, 1-channel video, color, sound, DVD  
Nam June Paik Art Center Collection © Nam June Paik Estate

Nam June Paik enjoyed playing with time parameters in a spatial coordinate through video. In this work, Paik shows the moon, one of the oldest sources of light in the history of humanity, through the television monitor. Twelve different stages of the moon from the crescent to the full moon are embodied in twelve televisions. When this work was first on display at Galeria Bonino, New York, in 1965, an early model of the vacuum-tube television was used. Paik produced different images that looked like the cycle of the moon, simply by fixing a magnet in the tubes and thereby interfering with electromagnetic signals of the internal circuitry. After vacuum-tube televisions were discontinued, he videotaped moon-shaped images and displayed them on the monitors. Looking at the twelve phases of time, the viewer is invited to reflect on the depth and length of time, as well as the ephemerality and eternity of time simultaneously. The title seems to allude to the fact that in times when there were no televisions, people projected images and imagined stories while looking at the moon, the only natural satellite of Earth, which may be analogous to watching TV.

## 2. Nam June Paik, *Good Morning Mr. Orwell* (1984)



Nam June Paik, *Good Morning Mr. Orwell* (1984) video still of the production  
Nam June Paik Art Center Video Archives Collection © Nam June Paik Estate

In opposition to the forecast of a totalitarian society where Big Brother would centralize knowledge and authority by use of television in George Orwell's *1984*, Nam June Paik conducted a live broadcast of his satellite project, *Good Morning Mr. Orwell* all over the world as he connected New York and Paris in real-time. This was edited in a way to transpose or juxtapose the performances of avantgarde artists such as John Cage, Merce Cunningham and Charlotte Moorman in New York and Joseph Beuys and Urban Sax at the Pompidou Centre in one frame. The satellite during the 1980s was the product of the Cold War and the fruit of high technology invested with exorbitant amount of national capital. As a result, this technology was only accessible to few major broadcasts and the NASA. However, Paik thought of the satellite broadcast system as an opportunity to bridge different continents and culture.

### 3. Nam June Paik, *TV Buddha* (1974)



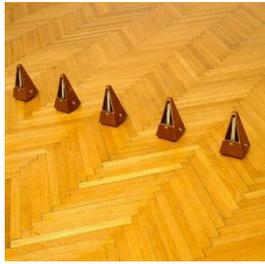
Nam June Paik, *TV Buddha* (1974)

1 limestone Buddha statue, 1 CRT TV set, 1 CCTV camera, variable dimensions

Nam June Paik Art Center Collection © Nam June Paik Estate

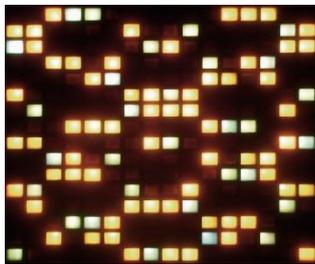
Paik's *TV Buddha* is basically a Buddha statue watching television. A closed circuit television camera installed behind the monitor captures the statue, and its image is projected on the television screen in real time. The Buddha sculpture stares at its own image on the screen. Retaining the same structure, Paik made multiple versions of *TV Buddha*, using different sizes, shapes and settings of statues and monitors. The collection of Nam June Paik Art Center has a seated stone statue and a 14-inch monitor placed on a white pedestal. This work embodies a series of exploratory themes: the contrast between Buddha, a religious truth-seeker and a symbol of Eastern wisdom, watches television, a symbol of modern civilization and mass media; and also the electronic reinterpretation of Greek mythological narcissism and Zen Buddhist meditation. In the permanent feedback loop of an object and its real-time image, Paik investigated the capacity of television mediating the relationships between reality and representation, and between input time and output time which seem to be simultaneous but are in fact delicately discrepant. On the occasion of *Projekt '74* in Cologne, Paik wore a Buddhist robe and sat in place of Buddha and gazed at the monitor, in which he acted himself as a living statue.

#### 4. Marina Abramović, *Five sound ambiences* (1974)



Marina Abramović, *Five sound ambiences* (1974)  
element installation  
Museum of Contemporary Art Zagreb Collection

#### 5. Vladimir Bonačić, *DIN GF. 100 – 14. V. B. 1969.* (1969)



Vladimir Bonačić, *DIN GF. 100 – 14. V. B. 1969.* (1969)  
dynamic object  
Museum of Contemporary Art Zagreb Collection

#### 6. Sanja Iveković, *Resnik* (1994)



Sanja Iveković, *Resnik* (1994)  
video installation with plants, 11' 24"  
Museum of Contemporary Art Zagreb Collection