

VIDEO ART ON VIEW AT THE MODERN

PROJECTS: NAM JUNE PAIK, the latest in The Museum of Modern Art's continuing PROJECTS series exploring recent developments in contemporary art, is on view in the first-floor Projects Galleries through October 9, 1977. Selected by Barbara London, Curatorial Assistant in charge of Video, the exhibition features a selection of the Korean-born artist's works from 1963-1977. Included in the program is the premiere of a new videotape, Merce and Marcel, a tribute to dancer/choreographer Merce Cunningham.

One of the innovators of video art, Nam June Paik began his artistic activities in connection with the German Fluxus artists who, in the late 1950's, were combining elements of music, dance, theatre, poetry, painting and sculpture in their Performance events. Originally trained as a musician, Paik began his involvement with video in the early 1960's, a time when there was enthusiastic support for technological exploration in the arts. He started with a series of old television sets and began experimenting with their mechanisms, rewiring them to distort the black and white imagery. Two re-creations shown in the present exhibition, Zen for TV and TV with Magnet, were originally made during this period.

Merce and Marcel, a recently completed work done in collaboration with Shigeko Kubota, is being shown at The Museum of Modern Art for the first time. Merce and Marcel is a tribute to Paik's longtime friend Merce Cunningham, with whom he shares a deep fascination with the role of chance and time in the shaping of a work of art. It is a video collage containing carefully selected elements, combined and rearranged, of Paik's taped sequences, as well as those of artists Bill Gwin, Nancy Graves, and Steina and Woody Vasulka. In this work, Paik compares formal dance with popular dance and with natural or nondance movements, a concern central to Cunningham's work. In addition, taking a 1964

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