

CONDITIONS OF USE FOR THIS PDF

The images contained within this PDF may be used for private study, scholarship, and research only. They may not be published in print, posted on the internet, or exhibited. They may not be donated, sold, or otherwise transferred to another individual or repository without the written permission of The Museum of Modern Art Archives.

When publication is intended, publication-quality images must be obtained from SCALA Group, the Museum's agent for licensing and distribution of images to outside publishers and researchers.

If you wish to quote any of this material in a publication, an application for permission to publish must be submitted to the MoMA Archives. This stipulation also applies to dissertations and theses. All references to materials should cite the archival collection and folder, and acknowledge "The Museum of Modern Art Archives, New York."

Whether publishing an image or quoting text, you are responsible for obtaining any consents or permissions which may be necessary in connection with any use of the archival materials, including, without limitation, any necessary authorizations from the copyright holder thereof or from any individual depicted therein.

In requesting and accepting this reproduction, you are agreeing to indemnify and hold harmless The Museum of Modern Art, its agents and employees against all claims, demands, costs and expenses incurred by copyright infringement or any other legal or regulatory cause of action arising from the use of this material.

NOTICE: WARNING CONCERNING COPYRIGHT RESTRICTIONS

The copyright law of the United States (Title 17, United States Code) governs the making of photocopies or other reproductions of copyrighted material. Under certain conditions specified in the law, libraries and archives are authorized to furnish a photocopy or other reproduction. One of these specified conditions is that the photocopy or reproduction is not to be "used for any purpose other than private study, scholarship, or research." If a user makes a request for, or later uses, a photocopy or reproduction for purposes in excess of "fair use," that user may be liable for copyright infringement.

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

| | | |
|---------------------------------------|-------------|----------------|
| The Museum of Modern Art Archives, NY | Collection: | Series.Folder: |
| | Bourdon | I. 11 |

~~Art de ...~~
~~Caldes - misc~~
~~High clips~~
~~De - Photography~~
~~Vague - Jane~~
AW - Abrams
misc rejects

D

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

| | | |
|---------------------------------------|-------------|----------------|
| The Museum of Modern Art Archives, NY | Collection: | Series.Folder: |
| | Bourdon | I. 11 |



FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

| | | |
|---------------------------------------|-------------|----------------|
| The Museum of Modern Art Archives, NY | Collection: | Series.Folder: |
| | Bourdon | I. 11 |



FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

| | | |
|---------------------------------------|-------------|----------------|
| The Museum of Modern Art Archives, NY | Collection: | Series.Folder: |
| | Bourdon | I. 11 |

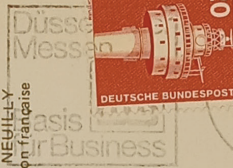
I 4 - NOS TRANSPORTS EN 1900

china show by gregory
Battcock and N.J. PATK
it will not be airtel
on May 16.

However it will
fly as well as this
plane soon.

see you soon
Nam June PATK.

François NUGERON
113ter, av. Charles de Gaulle - 92 NEUILLY
Reproduction interdite - Fabrication Française
Tous droits réservés



DAVID Bourdon

30 Fifth Ave

NY c NY

USA

AIR

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

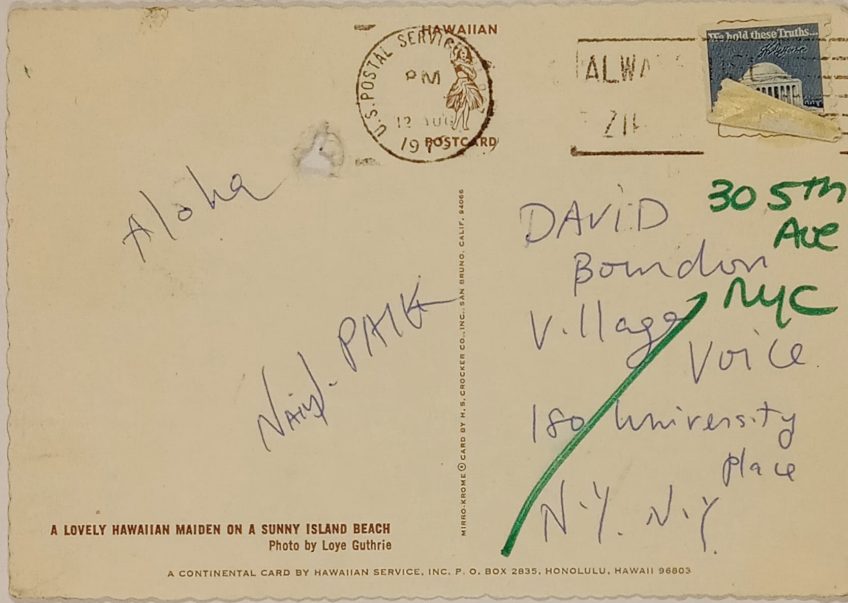
| | | |
|---------------------------------------|-------------|----------------|
| The Museum of Modern Art Archives, NY | Collection: | Series.Folder: |
| | Bourdon | I. 11 |



Lovely Hawaiian Maiden

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

| | | |
|---------------------------------------|-------------|----------------|
| The Museum of Modern Art Archives, NY | Collection: | Series.Folder: |
| | Bourdon | I. 11 |



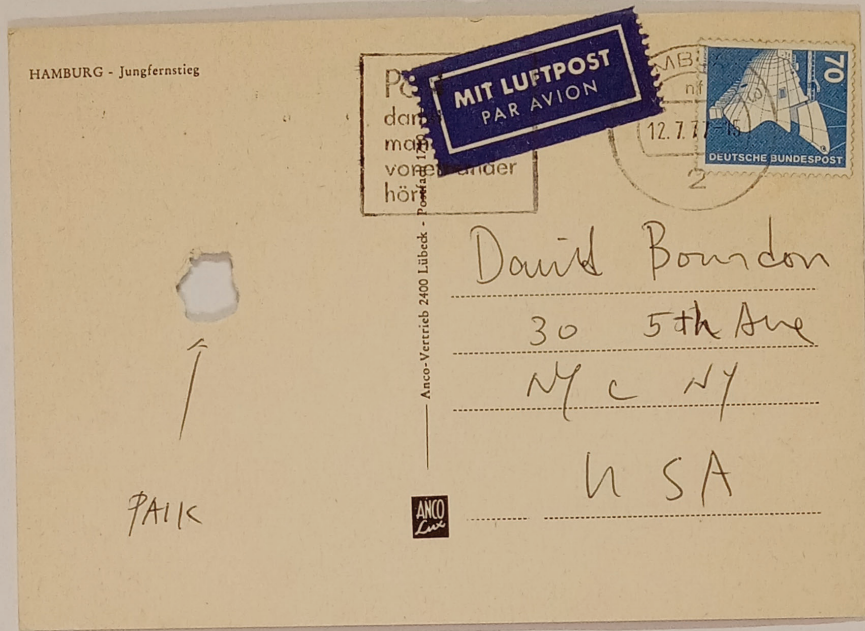
FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

| | | |
|---------------------------------------|-------------|----------------|
| The Museum of Modern Art Archives, NY | Collection: | Series.Folder: |
| | Bourdon | I. 11 |



FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

| | | |
|---------------------------------------|-------------|----------------|
| The Museum of Modern Art Archives, NY | Collection: | Series.Folder: |
| | Bourdon | I. 11 |



| | | |
|---------------------------------------|-------------|----------------|
| The Museum of Modern Art Archives, NY | Collection: | Series.Folder: |
| | Bourdon | I. 11 |

Private piece for David Bourdon (Nov. 7, 1969; city series): Follow-up to an activity situation using streets, travelling, following, changing location, "going wherever you go" (Street Works IV; New York City; October 3-25, 1969: "Each day, a person is chosen, at random, in the street, any location. I follow him wherever he goes, no matter how long or how far he travels. I stop following only when he enters private place (home, his office, etc)")

October 7: 7:20 PM; 14th Street and Broadway, southwest corner.
 A man in a tan jacket; he walked east on 14th Street, south side of the street.
 At 7:28, he entered the Italian Kitchen, 124 East 14th Street.
 At 8:07, he left the Italian Kitchen.
 At 8:10, he entered the Academy of Music movie theater, 126 East 14th Street; where Paranoia and The Oblong Box were playing.
 At 10:05, left the theater, after seeing only parts of both movies; he walked east on 14th Street, north side of the street.
 At 10:23, he entered a building, 534 East 14th Street, between Avenue A and Avenue B.

November 8: The particular activity re-activated for David Bourdon.

| | | |
|---------------------------------------|-------------|----------------|
| The Museum of Modern Art Archives, NY | Collection: | Series.Folder: |
| | Bourdon | I. 11 |

1979 Will be the Chinese Year of the Sheep

THE NEW YORK TIMES, SUNDAY, DECEMBER 16, 1978

STAMPS
SAMUELA. TOWER

羊
美 義 翰 美
美 義 美

Dear Philip
Channel 13

SAT - Feb 10 10

Midnight

gregory
Bretsch - me
show

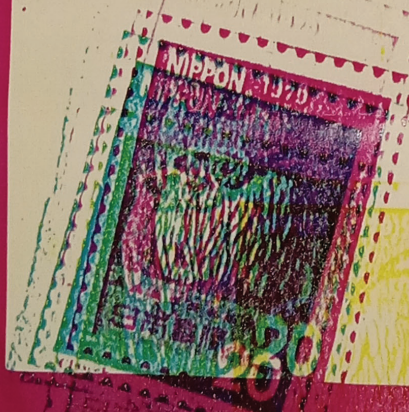
看花開月

Happy Chinese
New Year

THE NEW YORK TIMES, SUNDAY, DECEMBER 16, 1978

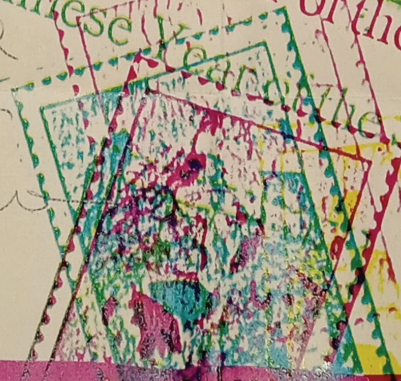
STAMPS
SAMUELA. TOWER

1979 Will be the Chinese Year of the Sheep



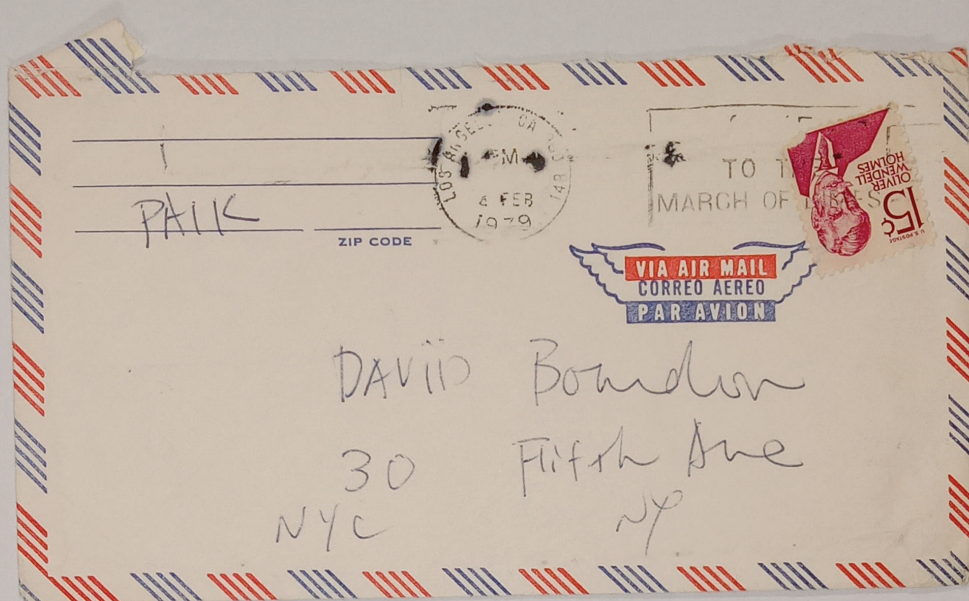
See
you
pms

Year of the Sheep
Year of the Sheep



FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

| | | |
|---------------------------------------|-------------|----------------|
| The Museum of Modern Art Archives, NY | Collection: | Series.Folder: |
| | Bourdon | I. 11 |



FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

| | | |
|---------------------------------------|-------------|----------------|
| The Museum of Modern Art Archives, NY | Collection: | Series.Folder: |
| | Bourdon | I. 11 |

The Museum of Modern Art

11 West 53 Street, New York, N.Y. 10019 Tel. 956-6100 Cable: Modernart

Antill OCT 9th

Nam June Paik, the Korean-born artist long considered the elder statesman of video art, has exhibited, performed, and broadcast his work around the globe -- from Adelaide to New York's Carnegie Hall, from the Samoan Islands to Wuppertal, West Germany. As important as his formal studies in both philosophy and music was his early association with the German Fluxus artists, who in the late fifties were combining elements of music, dance, theater, poetry, painting, and sculpture in their performance events. In 1958 Paik met composer John Cage and dancer-choreographer Merce Cunningham, with whom he found he shared a deep fascination with the role of chance and time in the shaping of a work of art.

Paik began his involvement with video in the early 1960s, when there was enthusiastic support for technological exploration in the arts. He started by manipulating television sets to produce simple imagery caused by technical distortions. Interviewed by Calvin Tomkins for a recent New Yorker "Profile," Paik stated: "You have to 'meet the time,' as they say in Chinese history. I start in 1960, first time television sets become cheap, become secondhand, like junk. I buy thirteen secondhand sets in 1962. I didn't have any preconceived idea. Nobody had put two frequencies into one place, so I just do that, horizontal and vertical, and this absolutely new thing comes out. I make mistake after mistake, and it comes out positive. That is story of my whole life." Two ~~re-crea-~~ ^{pieces} ~~tions~~ shown in the present exhibition, Zen for TV and TV with Magnet, were originally made during this period.

In New York several years later, Paik started to create musical compositions for the cellist Charlotte Moorman, who performed them while wearing such items as Paik's specially designed TV Bra. Meanwhile he began experimenting with reassembling commercial television images to produce arresting juxtapositions. In Boston in 1970, with Shuya Abe, Paik invented a video synthesizer, which gave him greater flexibility in developing his type of TV collage. Over the last seven years, as artist in residence at two Public Broadcasting Stations -- first WGBH (Boston) and then WNET (New York)-- he has been able to produce and broadcast a substantial amount of his work.

Paik's fascination with communication processes and mass culture reaches across both geographic and philosophic frontiers. On view here is his TV Buddha (1974), a closed-circuit video work consisting of camera, an eighteenth-century Buddha sculpture, and a television set, in which the Buddha contemplates his televised image. It is as if the Buddha's existence were verified on TV, in the same way that, for millions of viewers, individually experienced events are checked against the global standards of broadcast TV.

Also on exhibition is Merce and Marcel, a recent videotape by Nam June Paik done in collaboration with Shigeo Kubota that was made as a tribute to their longtime friend, Merce Cunningham. It is part of a longer program, Merce by Merce by Paik, which will

| | | |
|---------------------------------------|-------------|----------------|
| The Museum of Modern Art Archives, NY | Collection: | Series.Folder: |
| | Bourdon | I. 11 |

be aired by WNET later this year. Merce and Marcel is a video collage containing carefully selected elements. In it Paik compares formal dance with popular dance and with natural or nondance movements -- a concern with their interrelations is central to Cunningham's own work. In this piece Paik has also intuitively combined and rearranged his own and other artists' taped sequences, including those of Bill Gwin, Nancy Graves, and Steina and Woody Vasulka. Lastly, taking an early taped interview with Marcel Duchamp by Russell Connor, done in 1964 for the Boston Museum of Fine Arts, he has contrasted it with a Paik-directed reenactment of that interview by Connor -- but this time with Cunningham. Blending the provocative sequences together in his fluid, sensual style, Paik has produced a sensitive, loving portrait of these twentieth-century innovators who challenged tradition, aesthetics, and taste.

Himself a catalyst, Nam June Paik is always opening up new lines of communication and incorporating new elements into his own art. Fascinated by the pervasive influence of technology upon contemporary life, he continues to explore the ways in which the most influential mass medium of the twentieth century nurtures similarities among popular cultures. His never-ending curiosity, delight in the unexpected, and compelling enthusiasm for the medium have made him the eminent video ambassador of the television world.

Barbara London

PROJECTS has been made possible by a grant from the National Endowment for the Arts in Washington, D.C., a federal agency. The Museum gratefully acknowledges the support of its exhibition program through public funding from the New York State Council on the Arts. The Museum's ongoing video program is also made possible by a grant from the Rockefeller Foundation.

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

| | | |
|---------------------------------------|-------------|----------------|
| The Museum of Modern Art Archives, NY | Collection: | Series.Folder: |
| | Bourdon | I. 11 |

NAM JUNE PAIK
110 Mercer st
NYC 10012

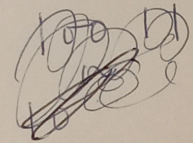


DAVID BOURDON

30 Fifth Ave

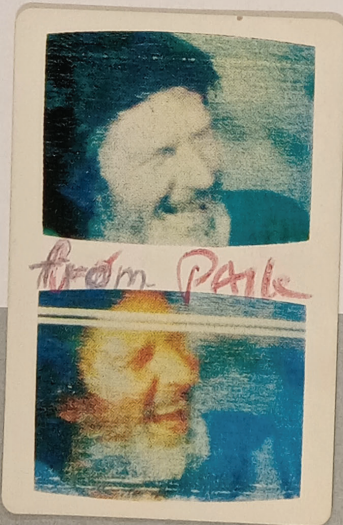
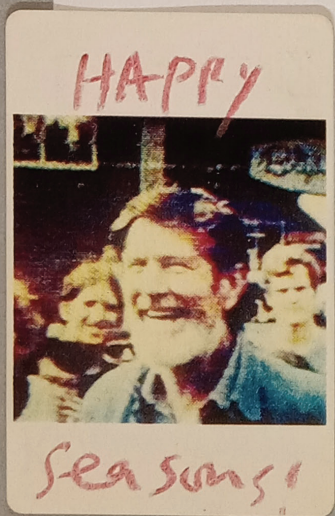
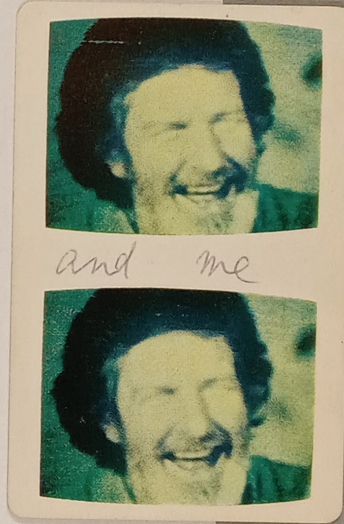
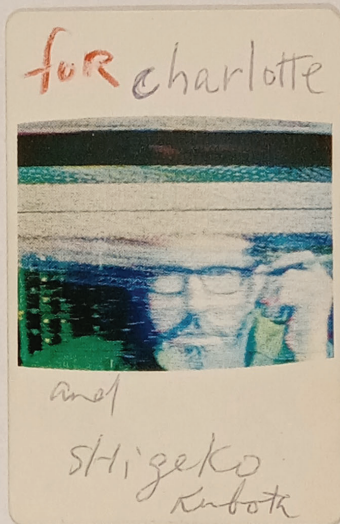
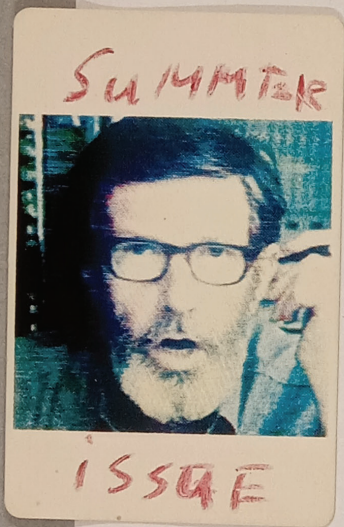
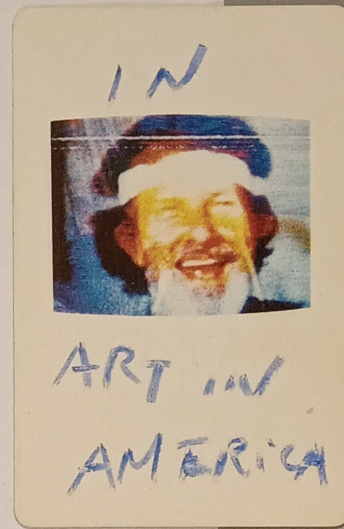
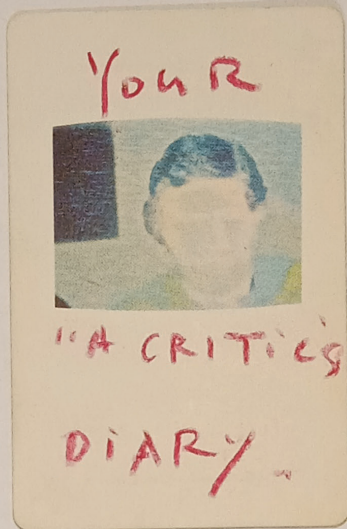
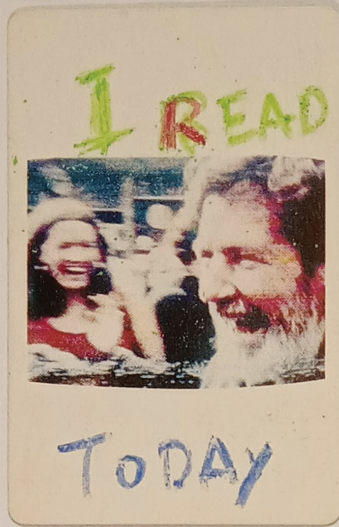
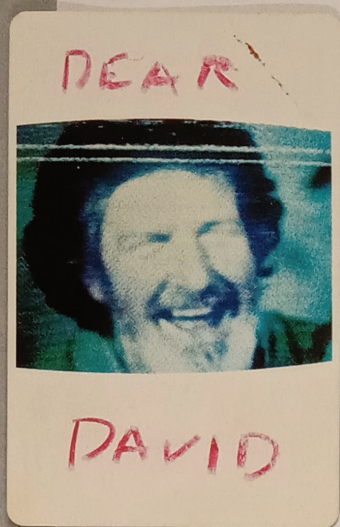
N.Y. N.Y.

100 11



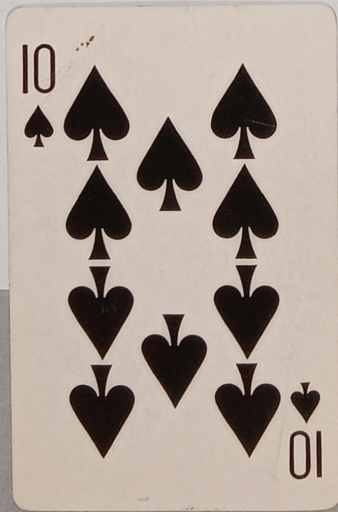
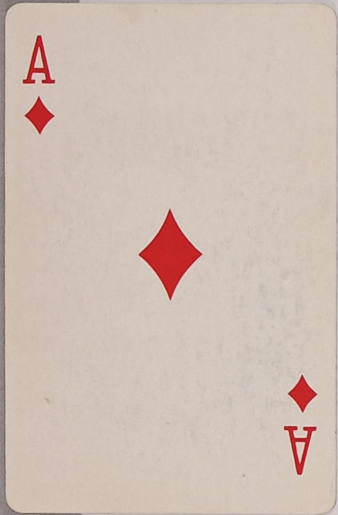
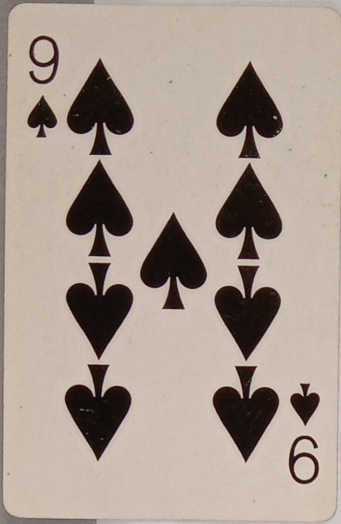
100 11

| | | |
|---------------------------------------|-------------|----------------|
| The Museum of Modern Art Archives, NY | Collection: | Series.Folder: |
| | Bourdon | I. 11 |



FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

| | | |
|---------------------------------------|-------------|----------------|
| The Museum of Modern Art Archives, NY | Collection: | Series.Folder: |
| | Bourdon | I. 11 |



FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

| | | |
|---------------------------------------|-------------|----------------|
| The Museum of Modern Art Archives, NY | Collection: | Series.Folder: |
| | Bourdon | I. 11 |



FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

| | | |
|---------------------------------------|-------------|----------------|
| The Museum of Modern Art Archives, NY | Collection: | Series.Folder: |
| | Bourdon | I. 11 |

KASSEL-WILHELMSHÖHE
HERKULES MIT KASKADEN
Im Jahre 1717 wurde der Herkules durch den
Augsburger Goldschmied Anthoni geschaffen.
Höhe der Figur 9,70 m, Gewicht 57 Ztr.,
Schulterbreite 3 m. Wadenumfang 2 m.
Oktogon und Pyramide je 30 m, somit
Gesamthöhe 69,70 m. 885 Stufen führen
vom Fusse der Kaskaden bis in die Keule
des Herkules.

Nam June PATE

(thanks)
to
Carnegie Hall.

See you
here soon.

SATellite
BEuys, D. DAVIS,
charlotte + me.
June 24th. NYC
channel 13. NYC
3PM + 10 PM

Farbfotografie Elisabeth Klein, Kassel

Verlag "Die Ansichtskarte", Kassel
Ka 80/61 - Nachdruck verboten

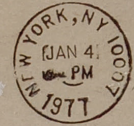


David Bourdon
30 Fifth Ave
NY C NY
USA

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

| | | |
|---------------------------------------|-------------|----------------|
| The Museum of Modern Art Archives, NY | Collection: | Series.Folder: |
| | Bourdon | I. 11 |

PAIK
A. J.



CHURCH STREET
STATION



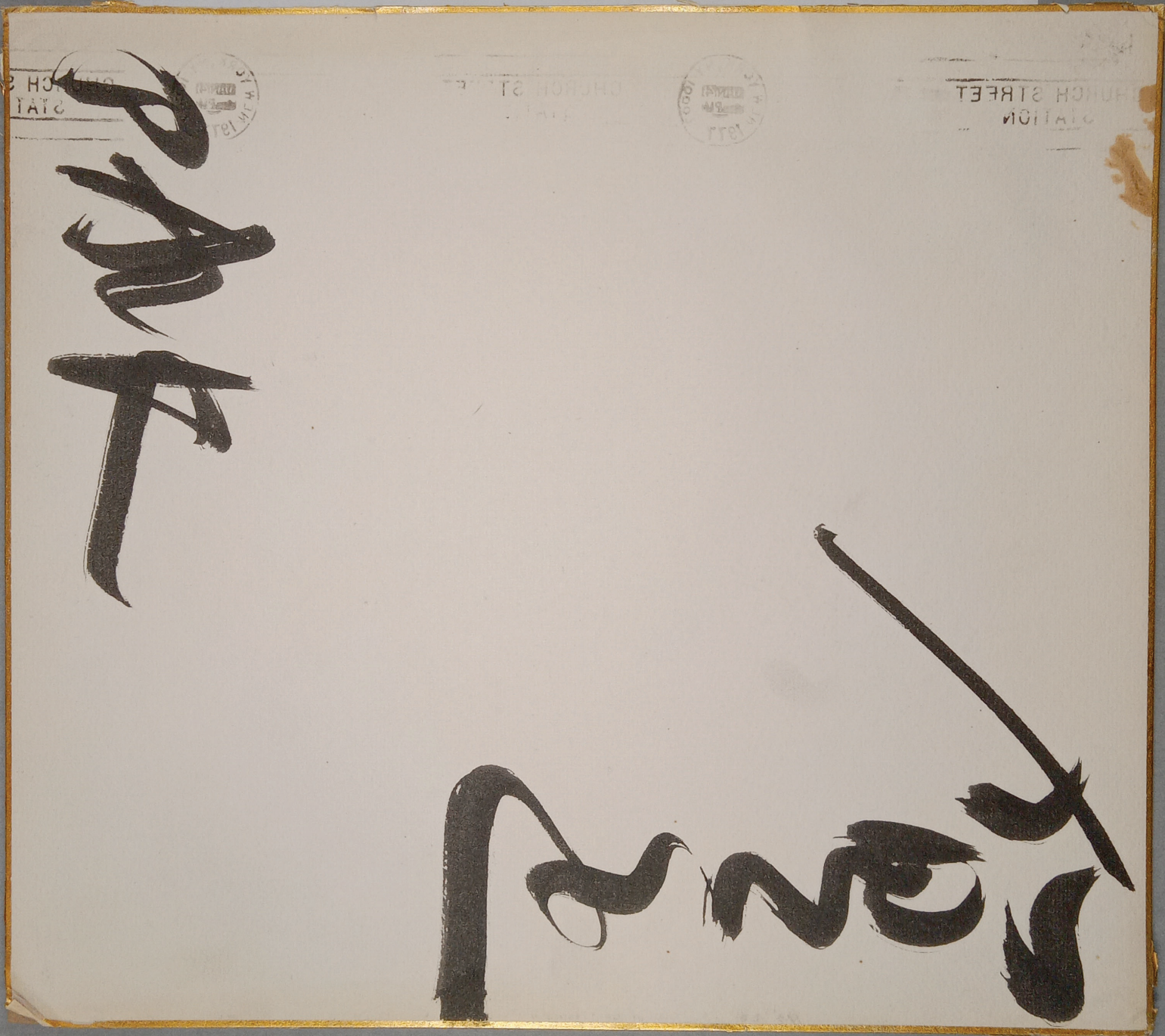
DAVID Bourdon

30 Fifth Ave

NYC NY

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

| | | |
|---------------------------------------|-------------|----------------|
| The Museum of Modern Art Archives, NY | Collection: | Series.Folder: |
| | Bourdon | I. 11 |



FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

| | | |
|---------------------------------------|-------------|----------------|
| The Museum of Modern Art Archives, NY | Collection: | Series.Folder: |
| | Bourdon | I. 11 |



Snow Leopard, San Diego Zoo

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

| | | |
|---------------------------------------|-------------|----------------|
| The Museum of Modern Art Archives, NY | Collection: | Series.Folder: |
| | Bourdon | I. 11 |

