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 They may not be published in print, posted on the internet, or exhibited.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.

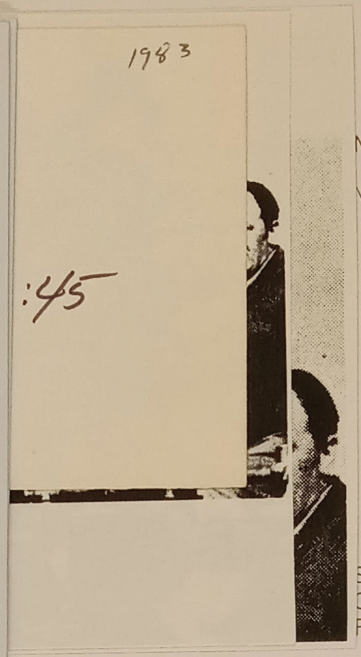
NOTICE: WARNING CONCERNING COPYRIGHT RESTRICTIONS

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:
	Silverman Fluxus Archives	VII.A.602





N

N 48034

STARTED COLLECTING
OMPREHENSIVE COLLECTION
FLUXUS WORKS BY FLUXUS

IN THE FALL OF 1981 (SEPT. 20- NOV.1), THE CRANBROOK ACADEMY OF ART MUSEUM WILL EXHIBIT MY COLLECTION. JON HENDRICKS WILL CURATE THE EXHIBITION AND THE MUSEUM WILL PUBLISH A CATALOGUE. THE CATALOGUE WILL INCLUDE REPRODUCTIONS, A CHRONOLOGY, BIBLIOGRAPHY, CHECKLIST AND, MOST IMPORTANT, TEXTS BY FLUXUS ARTISTS.

IN 10 WORDS OR LESS, I WOULD LIKE YOU TO WRITE A COMPLETE HISTORY OF FLUXUS, WHICH WOULD INCLUDE YOUR

PHILOSOPHY,

ATTITUDES,

INFLUENCES,

PURPOSES,

AND WOULD EXPLAIN TO THE LAY PERSON, AS WELL AS THE INFORMED, WHAT FLUXUS IS. I HAVE ENCLOSED A CHECK FOR $100.00 TO PAY FOR THIS WORK. YOUR RESPONSE WILL BE PUBLISHED IN THE CATALOGUE. BECAUSE OF THE DEADLINE FOR COMPLETING THE CATALOGUE, I WOULD APPRECIATE RECEIVING YOUR RESPONSE BY FEBRUARY 15, 1980.

SINCERELY,

GILBERT B. SILVERMAN

GBS/LT
ENCLOSURE

GILBERT B. SILVERMAN
24750 LAHSER RD.
SOUTHFIELD, MICH. 48034

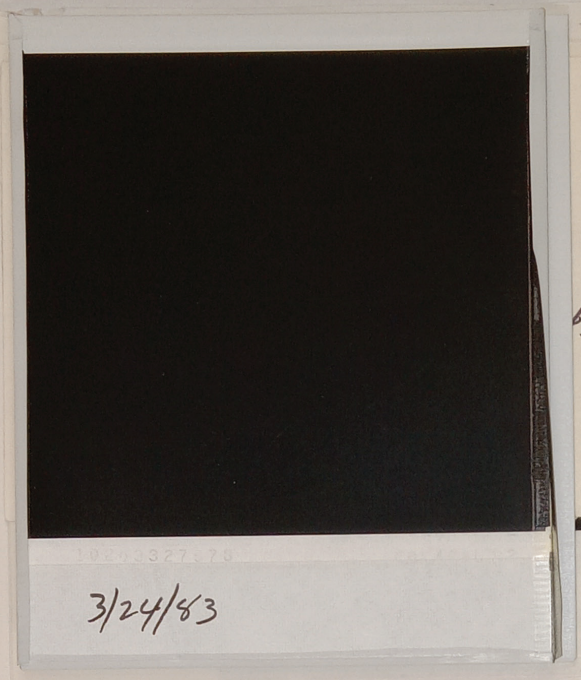
9-32
720

18

~~3681~~

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	Silverman Fluxus Archives	VII.A.602



N

N 48034

STARTED COLLECTING
OMPREHENSIVE COLLECTION
FLUXUS WORKS BY FLUXUS

IN THE FALL OF 1981 (SEPT. 20- NOV. 1), THE CRANBROOK ACADEMY OF ART MUSEUM WILL EXHIBIT MY COLLECTION. JON HENDRICKS WILL CURATE THE EXHIBITION AND THE MUSEUM WILL PUBLISH A CATALOGUE. THE CATALOGUE WILL INCLUDE REPRODUCTIONS, A CHRONOLOGY, BIBLIOGRAPHY, CHECKLIST AND, MOST IMPORTANT, TEXTS BY FLUXUS ARTISTS.

IN 10 WORDS OR LESS, I WOULD LIKE YOU TO WRITE A COMPLETE HISTORY OF FLUXUS, WHICH WOULD INCLUDE YOUR

PHILOSOPHY,

ATTITUDES,

INFLUENCES,

PURPOSES,

AND WOULD EXPLAIN TO THE LAY PERSON, AS WELL AS THE INFORMED, WHAT FLUXUS IS. I HAVE ENCLOSED A CHECK FOR $100.00 TO PAY FOR THIS WORK. YOUR RESPONSE WILL BE PUBLISHED IN THE CATALOGUE. BECAUSE OF THE DEADLINE FOR COMPLETING THE CATALOGUE, I WOULD APPRECIATE RECEIVING YOUR RESPONSE BY FEBRUARY 15, 1980.

SINCERELY,

GILBERT B. SILVERMAN

GBS/LT
ENCLOSURE

GILBERT B. SILVERMAN
24750 LAHSER RD.
SOUTHFIELD, MICH. 48034

9-32
720

(18)

~~3621~~

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	Silverman Fluxus Archives	VII.A.602



1983

N

N 48034

65

STARTED COLLECTING
OMPREHENSIVE COLLECTION
FLUXUS WORKS BY FLUXUS

IN THE FALL OF 1981 (SEPT. 20- NOV. 1), THE CRANBROOK ACADEMY OF ART MUSEUM WILL EXHIBIT MY COLLECTION. JON HENDRICKS WILL CURATE THE EXHIBITION AND THE MUSEUM WILL PUBLISH A CATALOGUE. THE CATALOGUE WILL INCLUDE REPRODUCTIONS, A CHRONOLOGY, BIBLIOGRAPHY, CHECKLIST AND, MOST IMPORTANT, TEXTS BY FLUXUS ARTISTS.

IN 10 WORDS OR LESS, I WOULD LIKE YOU TO WRITE A COMPLETE HISTORY OF FLUXUS, WHICH WOULD INCLUDE YOUR

PHILOSOPHY,

ATTITUDES,

INFLUENCES,

PURPOSES,

AND WOULD EXPLAIN TO THE LAY PERSON, AS WELL AS THE INFORMED, WHAT FLUXUS IS. I HAVE ENCLOSED A CHECK FOR $100.00 TO PAY FOR THIS WORK. YOUR RESPONSE WILL BE PUBLISHED IN THE CATALOGUE. BECAUSE OF THE DEADLINE FOR COMPLETING THE CATALOGUE, I WOULD APPRECIATE RECEIVING YOUR RESPONSE BY FEBRUARY 15, 1980.

SINCERELY,

GILBERT B. SILVERMAN

GBS/LT
ENCLOSURE

GILBERT B. SILVERMAN
24750 LAHSER RD.
SOUTHFIELD, MICH. 48034

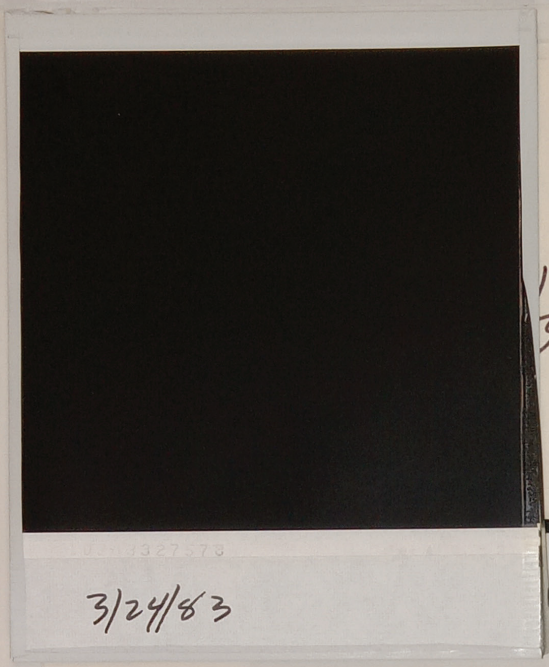
9-32
720

18

~~3621~~

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	Silverman Fluxus Archives	VII.A.602



1983

3:45

3/24/83

N

N 48034

STARTED COLLECTING
OMPREHENSIVE COLLECTION
FLUXUS WORKS BY FLUXUS

IN THE FALL OF 1981 (SEPT. 20- NOV. 1), THE CRANBROOK ACADEMY OF ART MUSEUM WILL EXHIBIT MY COLLECTION. JON HENDRICKS WILL CURATE THE EXHIBITION AND THE MUSEUM WILL PUBLISH A CATALOGUE. THE CATALOGUE WILL INCLUDE REPRODUCTIONS, A CHRONOLOGY, BIBLIOGRAPHY, CHECKLIST AND, MOST IMPORTANT, TEXTS BY FLUXUS ARTISTS.

IN 10 WORDS OR LESS, I WOULD LIKE YOU TO WRITE A COMPLETE HISTORY OF FLUXUS, WHICH WOULD INCLUDE YOUR

PHILOSOPHY,

ATTITUDES,

INFLUENCES,

PURPOSES,

AND WOULD EXPLAIN TO THE LAY PERSON, AS WELL AS THE INFORMED, WHAT FLUXUS IS. I HAVE ENCLOSED A CHECK FOR $100.00 TO PAY FOR THIS WORK. YOUR RESPONSE WILL BE PUBLISHED IN THE CATALOGUE. BECAUSE OF THE DEADLINE FOR COMPLETING THE CATALOGUE, I WOULD APPRECIATE RECEIVING YOUR RESPONSE BY FEBRUARY 15, 1980.

SINCERELY,

GILBERT B. SILVERMAN

GBS/LT
ENCLOSURE

GILBERT B. SILVERMAN
24750 LAHSER RD.
SOUTHFIELD, MICH. 48034

(18)

9-32
720

~~3621~~

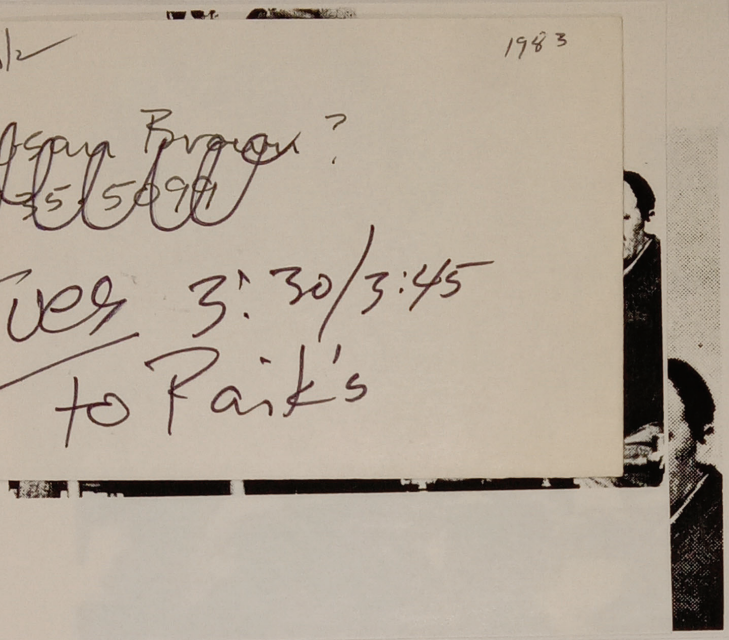
FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	Silverman Fluxus Archives	VII.A.602

F-Paik 1983

~~Susan Brown?~~
~~535-5099~~

Tues 3:30/3:45
to Paik's



N

N 48034

STARTED COLLECTING
OMPREHENSIVE COLLECTION
FLUXUS WORKS BY FLUXUS
ARTISTS.

IN THE FALL OF 1981 (SEPT. 20- NOV.1), THE CRANBROOK ACADEMY OF ART MUSEUM WILL EXHIBIT MY COLLECTION. JON HENDRICKS WILL CURATE THE EXHIBITION AND THE MUSEUM WILL PUBLISH A CATALOGUE. THE CATALOGUE WILL INCLUDE REPRODUCTIONS, A CHRONOLOGY, BIBLIOGRAPHY, CHECKLIST AND, MOST IMPORTANT, TEXTS BY FLUXUS ARTISTS.

IN 10 WORDS OR LESS, I WOULD LIKE YOU TO WRITE A COMPLETE HISTORY OF FLUXUS, WHICH WOULD INCLUDE YOUR

PHILOSOPHY,

ATTITUDES,

INFLUENCES,

PURPOSES,

AND WOULD EXPLAIN TO THE LAY PERSON, AS WELL AS THE INFORMED, WHAT FLUXUS IS. I HAVE ENCLOSED A CHECK FOR $100.00 TO PAY FOR THIS WORK. YOUR RESPONSE WILL BE PUBLISHED IN THE CATALOGUE. BECAUSE OF THE DEADLINE FOR COMPLETING THE CATALOGUE, I WOULD APPRECIATE RECEIVING YOUR RESPONSE BY FEBRUARY 15, 1980.

SINCERELY,

GILBERT B. SILVERMAN

GBS/LT
ENCLOSURE

GILBERT B. SILVERMAN
24750 LAHSER RD.
SOUTHFIELD, MICH. 48034

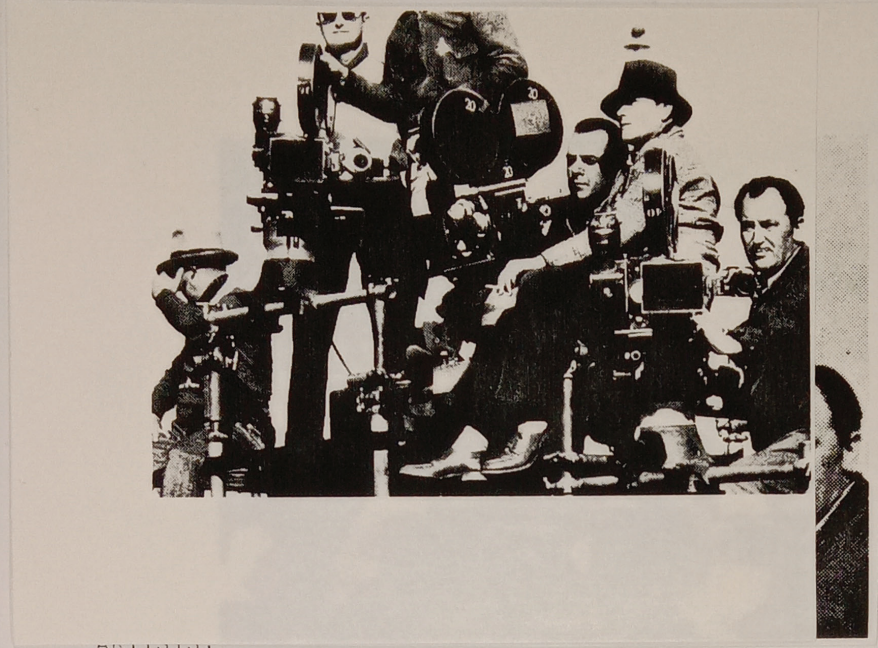
18

9-32
720

~~3621~~

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	Silverman Fluxus Archives	VII.A.602



N

N 48034

STARTED COLLECTING
OMPREHENSIVE COLLECTION
FLUXUS WORKS BY FLUXUS

ARTISTS.

IN THE FALL OF 1981 (SEPT. 20- NOV.1), THE CRANBROOK ACADEMY OF ART MUSEUM WILL EXHIBIT MY COLLECTION. JON HENDRICKS WILL CURATE THE EXHIBITION AND THE MUSEUM WILL PUBLISH A CATALOGUE. THE CATALOGUE WILL INCLUDE REPRODUCTIONS, A CHRONOLOGY, BIBLIOGRAPHY, CHECKLIST AND, MOST IMPORTANT, TEXTS BY FLUXUS ARTISTS.

IN 10 WORDS OR LESS, I WOULD LIKE YOU TO WRITE A COMPLETE HISTORY OF FLUXUS, WHICH WOULD INCLUDE YOUR

PHILOSOPHY,

ATTITUDES,

INFLUENCES,

PURPOSES,

AND WOULD EXPLAIN TO THE LAY PERSON, AS WELL AS THE INFORMED, WHAT FLUXUS IS. I HAVE ENCLOSED A CHECK FOR $100.00 TO PAY FOR THIS WORK. YOUR RESPONSE WILL BE PUBLISHED IN THE CATALOGUE. BECAUSE OF THE DEADLINE FOR COMPLETING THE CATALOGUE, I WOULD APPRECIATE RECEIVING YOUR RESPONSE BY FEBRUARY 15, 1980.

SINCERELY,

GILBERT B. SILVERMAN

GBS/LT
ENCLOSURE

GILBERT B. SILVERMAN
24750 LAHSER RD.
SOUTHFIELD, MICH. 48034

9-32
720

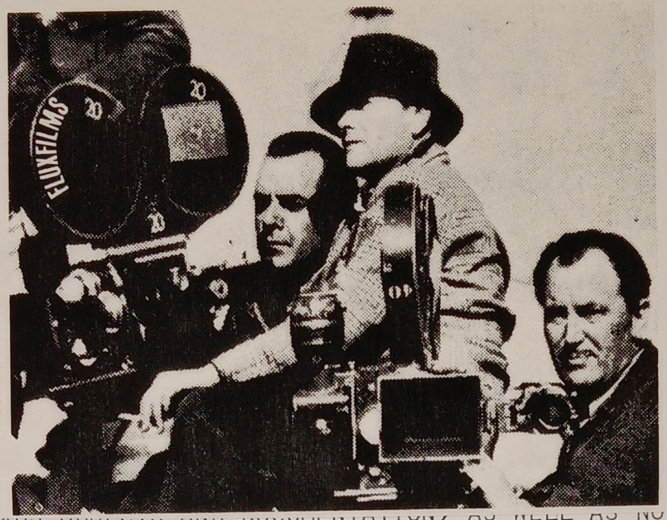
(18)

~~3681~~

12-27 1980

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	Silverman Fluxus Archives	VII.A.602



MAN

GAN 48034

I STARTED COLLECTING
COMPREHENSIVE COLLECTION
OF FLUXUS OBJECTS AND DOCUMENTATION, AS WELL AS NON-FLUXUS WORKS BY FLUXUS ARTISTS.

IN THE FALL OF 1981 (SEPT. 20- NOV.1), THE CRANBROOK ACADEMY OF ART MUSEUM WILL EXHIBIT MY COLLECTION. JON HENDRICKS WILL CURATE THE EXHIBITION AND THE MUSEUM WILL PUBLISH A CATALOGUE. THE CATALOGUE WILL INCLUDE REPRODUCTIONS, A CHRONOLOGY, BIBLIOGRAPHY, CHECKLIST AND, MOST IMPORTANT, TEXTS BY FLUXUS ARTISTS.

IN 10 WORDS OR LESS, I WOULD LIKE YOU TO WRITE A COMPLETE HISTORY OF FLUXUS, WHICH WOULD INCLUDE YOUR

PHILOSOPHY,

ATTITUDES,

INFLUENCES,

PURPOSES,

AND WOULD EXPLAIN TO THE LAY PERSON, AS WELL AS THE INFORMED, WHAT FLUXUS IS. I HAVE ENCLOSED A CHECK FOR $100.00 TO PAY FOR THIS WORK. YOUR RESPONSE WILL BE PUBLISHED IN THE CATALOGUE. BECAUSE OF THE DEADLINE FOR COMPLETING THE CATALOGUE, I WOULD APPRECIATE RECEIVING YOUR RESPONSE BY FEBRUARY 15, 1980.

SINCERELY,

GILBERT B. SILVERMAN

GBS/LT
ENCLOSURE

GILBERT B. SILVERMAN
24750 LAHSER RD.
SOUTHFIELD, MICH. 48034

9-32
720

(18)

~~3621~~

12-27 1980

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	Silverman Fluxus Archives	VII.A.602

GILBERT B. SILVERMAN
24750 LAHSER ROAD
SOUTHFIELD, MICHIGAN 48034
U.S.A.

DECEMBER 27, 1980

Nam June Paik
110 Mercer St.
New York, New York 10012

DEAR Nam June Paik,

SHORTLY BEFORE THE DEATH OF GEORGE MACIUNAS, I STARTED COLLECTING FLUXUS MATERIAL AND SINCE THAT TIME, HAVE FORMED A COMPREHENSIVE COLLECTION OF FLUXUS OBJECTS AND DOCUMENTATION, AS WELL AS NON-FLUXUS WORKS BY FLUXUS ARTISTS.

IN THE FALL OF 1981 (SEPT. 20- NOV.1), THE CRANBROOK ACADEMY OF ART MUSEUM WILL EXHIBIT MY COLLECTION. JON HENDRICKS WILL CURATE THE EXHIBITION AND THE MUSEUM WILL PUBLISH A CATALOGUE. THE CATALOGUE WILL INCLUDE REPRODUCTIONS, A CHRONOLOGY, BIBLIOGRAPHY, CHECKLIST AND, MOST IMPORTANT, TEXTS BY FLUXUS ARTISTS.

IN 10 WORDS OR LESS, I WOULD LIKE YOU TO WRITE A COMPLETE HISTORY OF FLUXUS, WHICH WOULD INCLUDE YOUR

PHILOSOPHY,

ATTITUDES,

INFLUENCES,

PURPOSES,

AND WOULD EXPLAIN TO THE LAY PERSON, AS WELL AS THE INFORMED, WHAT FLUXUS IS. I HAVE ENCLOSED A CHECK FOR $100.00 TO PAY FOR THIS WORK. YOUR RESPONSE WILL BE PUBLISHED IN THE CATALOGUE. BECAUSE OF THE DEADLINE FOR COMPLETING THE CATALOGUE, I WOULD APPRECIATE RECEIVING YOUR RESPONSE BY FEBRUARY 15, 1980.

SINCERELY,

GILBERT B. SILVERMAN

GBS/LT
ENCLOSURE

GILBERT B. SILVERMAN
24750 LAHSER RD.
SOUTHFIELD, MICH. 48034

9-32
720

(18) ~~3621~~

12-27 1980

PAY TO THE ORDER OF NAM JUNE PAIK $ 100.00

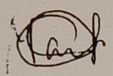
DOLLARS

National Bank of Detroit
DETROIT, MICHIGAN

⑆0720⑈0032⑆ 16797⑈49⑈

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	Silverman Fluxus Archives	VII.A.602



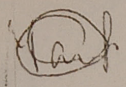
Marx : Seize the production-medium !

FLUXUS : Seize the distribution-medium !

N. J. PAIK

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	Silverman Fluxus Archives	VII.A.602



Marx : Seize the production-medium !

FLUXUS : Seize the distribution-medium !

N. J. PAIK

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	Silverman Fluxus Archives	VII.A.602

3/15/83

picked up from Paik's for Gil: Zen for film

plus apr. 25 paper items.

due to Gil: (A) European letter box with G.M. postcard

(B) Zen for T.V. from PS1

(C) 2W TV set from Paik's to use as replacement parts.

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	Silverman Fluxus Archives	VII.A.602

3/14/83

Paik deal for Gil (10 m)

F-Paik

Thurs.
~~2:30~~ 3pm take check

at Paik's
to pick up TVs & Mail box

~~Fri~~ (or sat) 11 AM drive to Neuberger w/Paik.

buy all posters from Neuberger

...for T.V."
reconstruction
edition of 10 or 12

...o
...dig up
...things
Gande Hinduism
etc.

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	Silverman Fluxus Archives	VII.A.602

3/14/83

Paik deal for Gil (10m)

letter box
zen for film
T.V. set at P.S.1 "zen for T.V." (reconstruction edition of 10 or 12)
plus my right to
poke around and dig up
20 or 30 little things
like Univ. of Avant Garde Hinduism
etc.

2:30 Tues.

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	Silverman Fluxus Archives	VII.A.602

Gil —

8/29/83

Paik called.

needs 5000 — by

sept 20th

he offers a number of.

different pieces, or to

work out some other deal.

(1)

(2)

C

Cal

dial

bott

(4)

Ther

cut o

unit

(1) tak

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	Silverman Fluxus Archives	VII.A.602

<352.1

Saturday:
Call Paik
Call Jim Riddle
Call N.Y. Mag Person
Wall

NOTES FR

(1) "made ori
the origin

Currently
(1) Vienn
Stadt Mus
carries th
the origin

After that I made 4 replicas
as multiples

(1) Dartmouth — G. Maciunas wing

(2) Kopenhagen — collector Hansen

(3) Cologne — Collection of [?]

(4) this one

(2) It was shown also at MOMA NY (project)
and at PS 1 but they don't carry my signature

4/12 was bought [?]
in 1973 (?)
Binghamton [?] made for
Rene Block as TV Clock
but we didnot show
because TV Moon was strong enough

(3) 4/12 can be done--redone--
in any new TV
set

Can cut as follows.

---

cut off vertical deflector unit and
turn TV set 90
degree
dial on the
bottom

(4) There are two ways to
cut off vertical
unit
(1) take off vertical

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	Silverman Fluxus Archives	VII.A.602

< 352.1X5

NOTES FROM PAIK REGARDING ZEN FOR TV 4/12

(1) "made originally in 1963
the original TV set lost in Wuppertal 1967

Currently on display
(1) Vienna Hahn Collection
Stadt Museum
carries the label
the original

After that I made 4 replicas
as multiples
(1) Dartmouth G. Maciunas
wing

(2) Kopenhagen collector
Hansen

(3) Cologne Collection of [?]

(4) this one

(2) It was shown also at MOMA NY (project)
and at PS 1 but they don't carry my signature

4/12 was bought [?]
in 1973 (?)
Binghamton [?] made for
Rene Block as TV Clock
but we didnot show
because TV Moon was strong enough

(3) 4/12 can be done--redone--
in any new TV
set

Can cut as follows.

---

cut off vertical deflector unit and
turn TV set 90
degree
dial on the
bottom

(4) There are two ways to
cut off vertical
unit
(1) take off vertical

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	Silverman Fluxus Archives	VII.A.602

output tube (jump
the heater pins)

---

(2) OR keep all tubes
and buy a similar deflector coil
and connect the original
deflector line to the
new coil and WASTE the
power there

(3) any way
please

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	Silverman Fluxus Archives	VII.A.602

K 352.1Xb

NOTES FROM PAIK REGARDING ZEN FOR TV 4/12

(1) "made originally in 1963
the original TV set lost in Wuppertal 1967

Currently on display
(1) Vienna Hahn Collection
Stadt Museum
carries the label
the original

After that I made 4 replicas
as multiples

(1)	Dartmouth	G. Maciunas wing
(2)	Kopenhagen	collector Hansen
(3)	Cologne	Collection of [?]
(4)	this one	

(2) It was shown also at MOMA NY (project)
and at PS 1 but they don't carry my signature

4/12 was bought [?]
in 1973 (?)
Binghamton [?] made for
Rene Block as TV Clock
but we didnot show
because TV Moon was strong enough

(3) 4/12 can be done--redone--
in any new TV
set

Can cut as follows.

---

cut off vertical deflector unit and
turn TV set 90
degree
dial on the
bottom

(4) There are two ways to
cut off vertical
unit
(1) take off vertical

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	Silverman Fluxus Archives	VII.A.602

A: < 352.1X5

NOTES FROM PAIK REGARDING ZEN FOR TV 4/12

(1) "made originally in 1963
the original TV set lost in Wuppertal 1967

Currently on display
(1) Vienna Hahn Collection
Stadt Museum
carries the label
the original

After that I made 4 replicas
as multiples

(1)	Dartmouth	G. Maciunas wing
(2)	Kopenhagen	collector Hansen
(3)	Cologne	Collection of [?]
(4)	this one	

(2) It was shown also at MOMA NY (project)
and at PS 1 but they don't carry my signature

4/12 was bought [?]
in 1973 (?)
Binghamton [?] made for
Rene Block as TV Clock
but we didnot show
because TV Moon was strong enough

(3) 4/12 can be done--redone--
in any new TV
set

Can cut as follows.

---

cut off vertical deflector unit and
turn TV set 90
degree
dial on the
bottom

(4) There are two ways to
cut off vertical
unit
(1) take off vertical

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	Silverman Fluxus Archives	VII.A.602

output tube (jump
the heater pins)

---

(2) OR keep all tubes
and buy a similar deflector coil
and connect the original
deflector line to the
new coil and WASTE the
power there

(3) any way
please

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	Silverman Fluxus Archives	VII.A.602

Gil & J.H. to Paik's Tues @ 3:30pm

Ck# 107 National Bank of Detroit 3/14/83 10,000 — Paik

Gave check to Paik 3/24/83

2475
Sou

10013

For
"It's

Insofar
Artist
cally, he
ing cast-i
freight el
ley that
traption
in hea
anticlim

Not
that was
an earth
the othe
where, a
ic debri
hair, pa
pletely

What does h
tions of an insigl
was perhaps the first person to perceive the TV screen as a canvas and, ergo, the stream of electrons that creates images on the picture tube as paint. Presto, video art, which means scrambling, bending, rearranging or just generally messing around with the picture on TV sets. As practiced by Paik and his followers, this tinkering can lead to anything from vivid static and colorful snow to whimsical sculptures of the video age. When New York's Whitney Museum gave Paik's work a full-scale retrospective in 1982, viewers encountered strange things. There was a battery of television monitors, showing preprogrammed tapes, set behind a bank of aquariums, in which fish swam randomly. There was a statue of Buddha seated before a closed-circuit TV camera and, below that, a small receiver.

citizen. He had grown comfortable with the "playfulness and childish ideas" of his newfound land. He also sees signs that his adopted country may be catching up with him. "Rock videos very interesting," he says. "Some of them are getting so good they're scaring me." And he is sure that coming to the U.S. changed his career. "America give me access to high tech," he says. "Here I get a sense of what high-tech equipment can do to sensibility. American kids have moved from *Sesame Street* through *The Electric Company* to MTV. They can see things in a frame that European kids can't." Is this mutation good, bad or what? "I don't know," Paik concedes. "But it's happening here."

—By Paul Gray

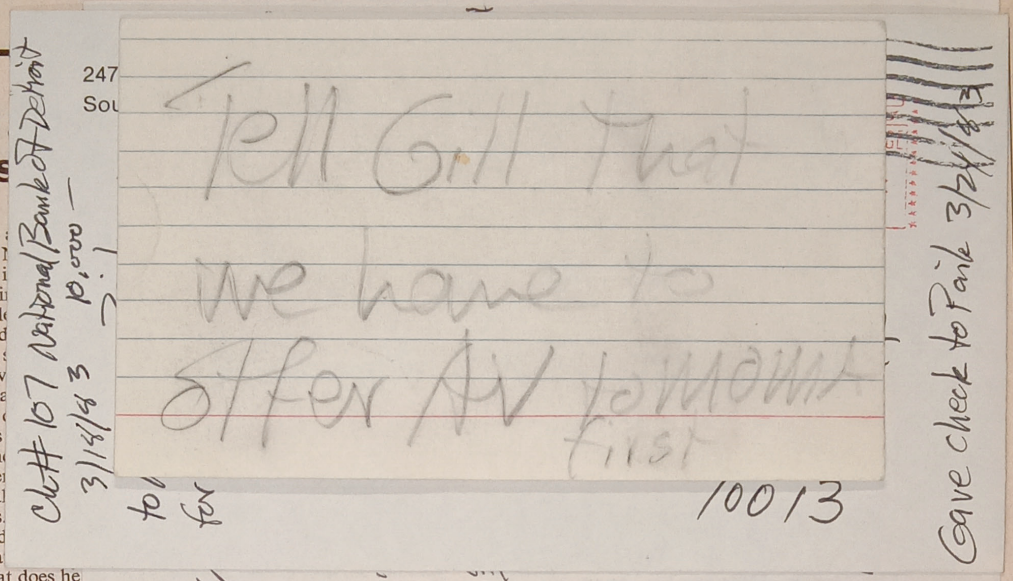
KEN REGAN—CAMERA 5



NAM JUNE
Paik

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	Silverman Fluxus Archives	VII.A.602



For "It's

Insofar as Artist [illegible] cally, he i[illegible] ing cast-i[illegible] freight el[illegible] ley that d[illegible] traption [illegible] in heav[illegible] anticlima[illegible]

Not [illegible] that was [illegible] an earth[illegible] the othe[illegible] where, al[illegible] ic debris[illegible] hair, pad[illegible] pletely a[illegible]

What does he [illegible] tions of an insight[illegible] was perhaps the first person to perceive the TV screen as a canvas and, ergo, the stream of electrons that creates images on the picture tube as paint. Presto, video art, which means scrambling, bending, rearranging or just generally messing around with the picture on TV sets. As practiced by Paik and his followers, this tinkering can lead to anything from vivid static and colorful snow to whimsical sculptures of the video age. When New York's Whitney Museum gave Paik's work a full-scale retrospective in 1982, viewers encountered strange things. There was a battery of television monitors, showing preprogrammed tapes, set behind a bank of aquariums, in which fish swam randomly. There was a statue of Buddha seated before a closed-circuit TV camera and, below that, a small receiver.

[illegible] citizen. He had grown comfortable with the "playfulness and childish ideas" of his newfound land. He also sees signs that his adopted country may be catching up with him. "Rock videos very interesting," he says. "Some of them are getting so good they're scaring me." And he is sure that coming to the U.S. changed his career. "America give me access to high tech," he says. "Here I get a sense of what high-tech equipment can do to sensibility. American kids have moved from *Sesame Street* through *The Electric Company* to MTV. They can see things in a frame that European kids can't." Is this mutation good, bad or what? "I don't know," Paik concedes. "But it's happening here."

—*By Paul Gray*

KEN REGAN—CAMERA 5



NAM JUNE
Paik

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	Silverman Fluxus Archives	VII.A.602

24750 Lahser Road
Southfield, MI 48034-3293

ROYAL OAK, MI 480 PM 18 MAR 1983

SOUTHFIELD MICH MAR 18'83

.20

Ck # 107 National Bank of Detroit
3/14/83 10,000 —
to Nam June Paik
for 2 enter TV
2 enter film
Mailbox Hendricks
variety

Jon Hendricks
488 Greenwich St
NYC, NY
10013

Gave check to Paik 3/24/83

For a "It's

Insofar as I Artist Nam cally, he inhab ing cast-iron freight eleva ley that drag traption sha in heavily anticlimax."

Not quit that was in an earthqua the others c where, along ic debris. Pa hair, pads in pletely at ho

What does h tions of an insigh

was perhaps the first person to perceive the TV screen as a canvas and, ergo, the stream of electrons that creates images on the picture tube as paint. Presto, video art, which means scrambling, bending, rearranging or just generally messing around with the picture on TV sets. As practiced by Paik and his followers, this tinkering can lead to anything from vivid static and colorful snow to whimsical sculptures of the video age. When New York's Whitney Museum gave Paik's work a full-scale retrospective in 1982, viewers encountered strange things. There was a battery of television monitors, showing preprogrammed tapes, set behind a bank of aquariums, in which fish swam randomly. There was a statue of Buddha seated before a closed-circuit TV camera and, below that, a small receiver.

The indecision ended in 1970, when Paik

citizen. He had grown comfortable with the "playfulness and childish ideas" of his newfound land. He also sees signs that his adopted country may be catching up with him. "Rock videos very interesting," he says. "Some of them are getting so good they're scaring me." And he is sure that coming to the U.S. changed his career. "America give me access to high tech," he says. "Here I get a sense of what high-tech equipment can do to sensibility. American kids have moved from *Sesame Street* through *The Electric Company* to MTV. They can see things in a frame that European kids can't." Is this mutation good, bad or what? "I don't know," Paik concedes. "But it's happening here."

—*By Paul Gray*

KEN REGAN—CAMERA 5



NAM JUNE
Paik

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	Silverman Fluxus Archives	VII.A.602

Sat 9/10/83

Paik offered over phone for 5,000

Univ. of Avant Hind.

"complet std"

2 letters - 2 J. Cage

1st Robot parts radio 1st transmitter

63 or 64 1st receiver

Halm's Robot

Robot Accident some parts renewed, fall out from motors, foot, etc.

For a Video Arti
"It's Happening

Insofar as he settles anywhere on ear
Artist Nam June Paik, 53, lives in M
cally, he inhabits the top of a converted
ing cast-iron façade in SoHo. Entrée to
freight elevator, with the host himself h
ley that drags the motor into grumbling
traption shakes and shudders toward t
in heavily accented English, "A
anticlimax."

Not quite. Paik's cavernous loft re
that was in the process of being ransac
an earthquake struck. Television sets,
the others crying out for intensive ca
where, along with packing crates and s
ic debris. Paik, a short, roundish man w
hair, pads in his slippers through the cl
pletely at home.

What does he do here? He experim
tions of an insight that came to him se
was perhaps the first person to perceive
vas and, ergo, the stream of electrons th
picture tube as paint. Presto, video ar
bling, bending, rearranging or just ge
with the picture on TV sets. As practic
lowers, this tinkering can lead to anythi
colorful snow to whimsical sculptures
New York's Whitney Museum gave
retrospective in 1982, viewers encou
There was a battery of television mo
grammed tapes, set behind a bank of a
swam randomly. There was a statue of
closed-circuit TV camera and, below

its own image.
journey to the
en out of Seoul
ather resettled
earned a uni-
t point, infatu-
Western avant-
ve pursued his
t interest him.
merica in the
uch culture in
West Germany

e, who was vis-
pprovingly. "I
d about other
Slowly, slowly,

along when he
wanted to visit
New York City
and as ugly as
g his stay: "I

became a U.S.
layfulness and
s signs that his
"Rock videos
getting so good
ng to the U.S.
high tech," he
ment can do to
Sesame Street
see things in a
n good, bad or
it's happening

—By Paul Gray

KEN REGAN—CAMERA 5



NAM JUNE
Paik

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	Silverman Fluxus Archives	VII.A.602

For a Video Artist: "It's Happening Here"

Insofar as he settles anywhere on earth, Korean-born Video Artist Nam June Paik, 53, lives in Manhattan. More specifically, he inhabits the top of a converted warehouse with a rusting cast-iron façade in SoHo. Entrée to Paik's aerie comes via a freight elevator, with the host himself hauling on the chain pulley that drags the motor into grumbling life. As the aging contraption shakes and shudders toward the fifth floor, Paik says in heavily accented English, "After this, everything anticlimax."

Not quite. Paik's cavernous loft resembles a Sony factory that was in the process of being ransacked by terrorists when an earthquake struck. Television sets, some dead and most of the others crying out for intensive care, are scattered everywhere, along with packing crates and snaking piles of electronic debris. Paik, a short, roundish man with close-cropped black hair, pads in his slippers through the clutter, happily and completely at home.

What does he do here? He experiments with the ramifications of an insight that came to him several decades ago. Paik was perhaps the first person to perceive the TV screen as a canvas and, ergo, the stream of electrons that creates images on the picture tube as paint. Presto, video art, which means scrambling, bending, rearranging or just generally messing around with the picture on TV sets. As practiced by Paik and his followers, this tinkering can lead to anything from vivid static and colorful snow to whimsical sculptures of the video age. When New York's Whitney Museum gave Paik's work a full-scale retrospective in 1982, viewers encountered strange things. There was a battery of television monitors, showing preprogrammed tapes, set behind a bank of aquariums, in which fish swam randomly. There was a statue of Buddha seated before a closed-circuit TV camera and, below that, a small receiver. Gallerygoers could watch an icon contemplate its own image.

If Paik's art seems serendipitous, so does his journey to the U.S. His periodically prosperous family was driven out of Seoul in 1950 by the ravages of the Korean War. His father resettled first in Hong Kong and then Tokyo, where Paik earned a university degree with a major in philosophy. At that point, infatuated with the music of Arnold Schoenberg and Western avant-gardism in general, the young graduate might have pursued his studies in the U.S. The country, however, did not interest him. "Many middle-class Koreans go to live in America in the 1950s," he says. "But I think then there is not much culture in America, Hemingway and all that." He chose West Germany instead and stayed there eight years.

Then he met American Composer John Cage, who was visiting Germany. "He was exotic," Paik says approvingly. "I hear about Robert Rauschenberg from him, and about other artists doing new things in New York. I think, 'Slowly, slowly, America is coming up.' "

Paik had no intention of speeding this process along when he finally came to the U.S. in 1964. He merely wanted to visit Cage and his cronies. His first impression of New York City was far from favorable: "It was as dirty as Paris and as ugly as Düsseldorf." Yet Paik found himself extending his stay: "I keep saying, 'Half more year, half more year.' "

The indecision ended in 1976, when Paik became a U.S. citizen. He had grown comfortable with the "playfulness and childish ideas" of his newfound land. He also sees signs that his adopted country may be catching up with him. "Rock videos very interesting," he says. "Some of them are getting so good they're scaring me." And he is sure that coming to the U.S. changed his career. "America give me access to high tech," he says. "Here I get a sense of what high-tech equipment can do to sensibility. American kids have moved from *Sesame Street* through *The Electric Company* to MTV. They can see things in a frame that European kids can't." Is this mutation good, bad or what? "I don't know," Paik concedes. "But it's happening here."

—By Paul Gray

KEN REGAN—CAMERA 5



NAM JUNE
Paik

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	Silverman Fluxus Archives	VII.A.602

GILBERT B. SILVERMAN
30833 NORTHWESTERN HIGHWAY, SUITE 300
FARMINGTON HILLS, MICHIGAN 48018-5625

January 17, 1986

Nam June Paik
P.O. Box 846
Canal Street Station
New York, New York 10013

Dear Nam June,

Just in case the Museum hasn't yet sent you the newspaper publicity about your sculpture, I enclose those articles.

Lila and I both enjoyed very much seeing you again and spending the time we did with you. I hope that you have a good impression of our city and will come back again sometime so I can show you Greenfield Village and the Cranbrook Art Academy.

Best wishes,

Gil

Gilbert B. Silverman

GBS/lt
Enclosures
bcc: Mr. Jon Hendricks

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	Silverman Fluxus Archives	VII.A.602

Video art offers 30 minutes of ordered chaos

Tune this in.

Eighty-four color television sets arranged in seven rows, forming an American flag (64 sets for the stripes, 20 for the stars), Allen Ginsberg in graying beatitude, and a lot of sequenced but otherwise undecipherable images in a program which can only be described as 30 minutes of ordered chaos.



Marsha Miro
art

The order is the overall picture made by this 10-foot bank of monitors — an image of the American flag which slips in and out of view. The disorder is the random splices of video color patterns, hearts, doves and some familiar famous faces or realistic images which happen along intermittently.

The story line is non-existent because the whole thing is a constantly changing image. Nam June Paik's "Video Flag x," opening today at the Detroit Institute of Arts, is more a moving painting than competition for "Miami Vice."

"Pure art," is how Paik describes his video art. "Pure abstract art. Duchamp showed the shovel as an artwork and I show TVs."

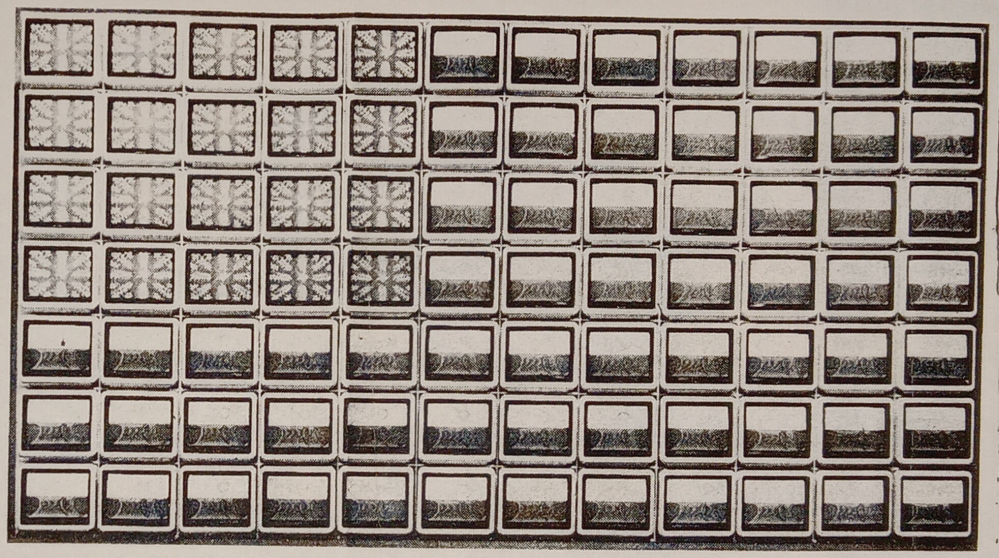
"Video Flag x" is a complex layering of imagery, impossible to duplicate in static art forms like the paintings and sculptures that fill the rest of the museum. The flag of "Video Flag x" is an icon, not a call to patriotism. Within the flag form Paik transmits images taken from earlier works, images that add up to a flashing survey of his earlier art.

PAIK IS considered the father of video art. He founded this newest of art forms in 1963 when he bought 13 second-hand television sets and rewired them, producing a scramble of images which would prompt regular viewers to call for the repairman.

Born in Korea in 1932 and now living in New York, Paik began his career as a musician, though he also studied art history and aesthetics. In his first public sound-based performance Paik smashed pianos and tipped them over in an "action concert."

The performance was dedicated to Paik's mentor John Cage, the American composer of chance music that incorporates everyday sounds. Cage's modernist blending of Eastern and Western philosophies in his compositions suited Paik. It is an approach he carried over to his visual works.

IT WAS a 1967 performance which brought Paik the kind of notoriety on which any properly revolutionary artist thrives. He and Charlotte Moorman, a classical cellist who graduated from Juilliard School of Music, performed his "Opera Sextronique." Moorman played topless and they both were arrested for indecent exposure.



Nam June Paik's "Video Flag x" is more a moving painting than competition for "Miami Vice."

In a 1969 performance, at Paik's direction, Moorman was clothed, but in a bra made of two three-inch television sets. The point, according to Paik, was to emphasize the intimate, direct contact between technology and the human.

The "Video Flag x" exhibition was made possible by a gift from local art collectors Lila and Gilbert Silverman, who have an outstanding collection of Fluxus art, a group to which Paik belonged at one point.

"Video Flag x" will be on display through March 2 at the Detroit Institute of Arts. Hours are 9:30-5:30 Tue.-Sun.

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection: Silverman Fluxus Archives	Series.Folder: VII.A.602

artly
unny
gh 25, low 10
rtly cloudy Wednesday
tails on Page 2A

Wings go down swinging to Maple Leafs, 7-4 – 1D

Compact disc players h in recording industry – 6

Detroit Free Press

Tuesday
January 14, 1986
Metro fin

© 1986, Detroit Free Press, Inc. ON GUARD FOR 154 YEARS ••• Volume 155, Number 255

ter testifies
ot to register



The marketing of Michiga

State goes coast-to-coast to grab more busi

By GEORGE WHITE

firms, we saw Michigan as an economic

mural of workers at the Detro
of Arts. Mittelstadt says: "

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection: Silverman Fluxus Archives	Series.Folder: VII.A.602

© 1986, Detroit Free Press, Inc. ON GUARD FOR 154 YEARS ••• Volume 155, Number 255

Draft resister testifies he meant not to register

By BILL McGRAW
Free Press Staff Writer

A Michigan peace activist told a federal jury Monday that to sign a Selective Service form would be to condone killing and "a denial of the unconditional love of Jesus Christ."

In a trial that evoked the anti-war spirit of the 1960s, Daniel Rutt, a 24-year-old nutritionist from Adrian, acknowledged under questioning by Assistant U.S. Attorney Alan Gershel that he had "intentionally and deliberately" failed to register.

But Rutt, acting as his own attorney, put himself on the witness stand on the first day of his trial before U.S. District Judge Philip Pratt and denied he had tried to obstruct the law with "evil intent."

Rutt said his only purpose was to "reconcile religious beliefs and the laws of this land."

RUTT IS ONE of 19 young men indict-

See **TRIAL**, Page 14A



Daniel Rutt, 24: Before the trial, about 50 persons demonstrated in support of him in front of the federal courthouse. The courtroom was full of his supporters, and the rhetoric outside had an anti-military tone.

The marketing of Michigan

State goes coast-to-coast to grab more business

By GEORGE WHITE
Free Press Business Writer

The state Commerce Department will spend $3.5 million in its first nationwide advertising campaign to get business leaders to consider moving to Michigan.

Commerce Director Doug Ross said the campaign is designed to get Michigan businesses to expand in the state and get business owners around the country to consider Michigan when they decide to relocate or expand their companies.

"As we made the decision to become more active in interstate competition for firms, we saw Michigan as an economic product," Ross said Monday. "We want to get businesses not located here to invest in Michigan . . . to buy our product."

To solicit business interest, the state has financed a national television campaign that features pitches from Michigan business leaders. The initial commercial, which first aired Jan. 6, puts the spotlight on Eric Mittelstadt, president of GMF Robotics.

STANDING NEAR a Diego Rivera mural of workers at the Detroit Institute of Arts, Mittelstadt says: "This is the Michigan we remember. Powerful . . . proud."

The scene switches to a General Motors Corp. plant with robots.

"Today," Mittelstadt continues, "Michigan is the center of a brand new age. That's why we're here."

The commercials are being broadcast in New York City, Los Angeles, Chicago, Boston, San Francisco, San Diego, Washington, D.C., and in Michigan. It's the first

See **CAMPAIGN**, Page 15A

Americans in Holland warned on terrorism

AP and UPI

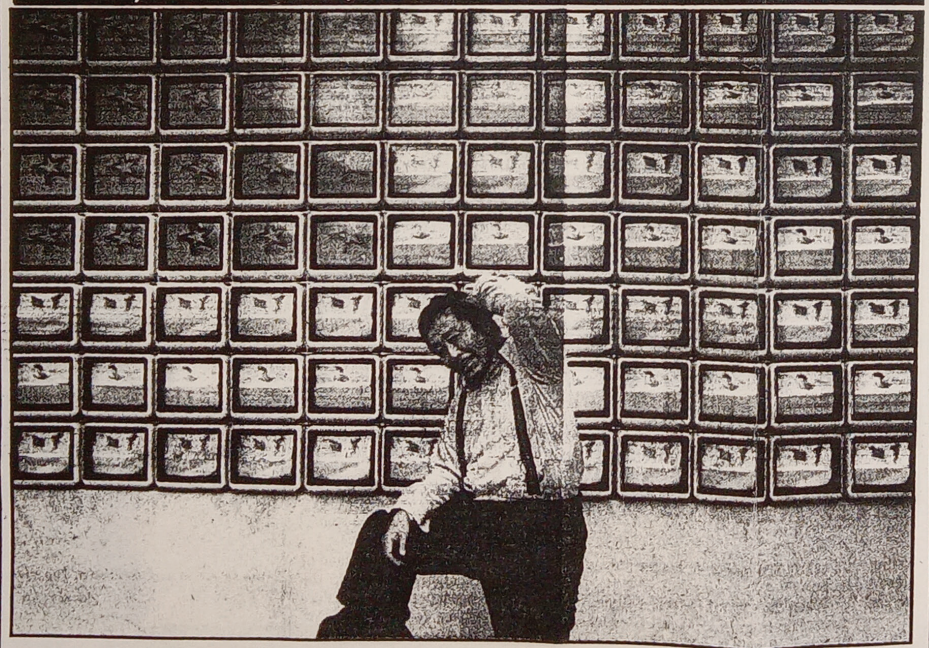
AMSTERDAM, Netherlands — U.S. diplomats began telephoning American firms and institutions in the Netherlands Monday to warn them of possible terrorist acts against U.S. interests here.

"We call the larger concentrations of Americans, a firm or a school for Americans, and we let them know, and they let other people know," said spokesman Sam Wunder at the U.S. Embassy in The Hague.

The telephone campaign by personnel at the embassy and at the U.S. consulates in Amsterdam and Rotterdam was in response to an alert for Palestinian terrorists declared by the Dutch government. There are 10,000 Americans in the Netherlands.

Danish and Norwegian governments on Thursday said that terrorists affiliated with the Abu Nidal group may be set to strike Israeli or Jewish targets in the region

Red, white and video



Free Press Photo by WILLIAM ARCHIE

No need to adjust your newspaper. This is Nam June Paik's "Video Flag x," which opens today at the Detroit Institute of Arts. It is 84 color TV sets arranged in seven rows forming an American flag (64 sets for the stripes, 20 for the stars) that slips in and out of view as random splices of color patterns, hearts, doves and some familiar faces flash in between in 30 minutes of orderly chaos. "Pure art," is how Paik describes his video art. Story, Page 6B.

Gas guzzlers in line for 2-yr. break

By REGINALD STUART
New York Times

WASHINGTON — The Department of Transportation, perhaps this week, will propose retaining lower standards for car fuel economy for two more years, according to sources in the department and the automobile industry.

Last summer the agency reduced the average fuel consumption required for 1986 passenger cars from 27.5 miles per gallon to 26. The reduction was the maximum allowed under the Energy Policy and Conservation Act of 1975.

It was the first time the government had granted industrywide relief from the law, and it spared General Motors Corp. and Ford Motor Co. from paying millions of dollars in fines. Each has been producing a mix of cars whose average fuel consumption is higher than the level set by federal law.

For 1987 and 1988 model passenger cars, the law sets a fuel economy standard of 27.5 miles per gallon, the original requirement for 1986 cars. The penalty for manufacturers whose cars do

See **FUEL ECONOMY**, Page 15A

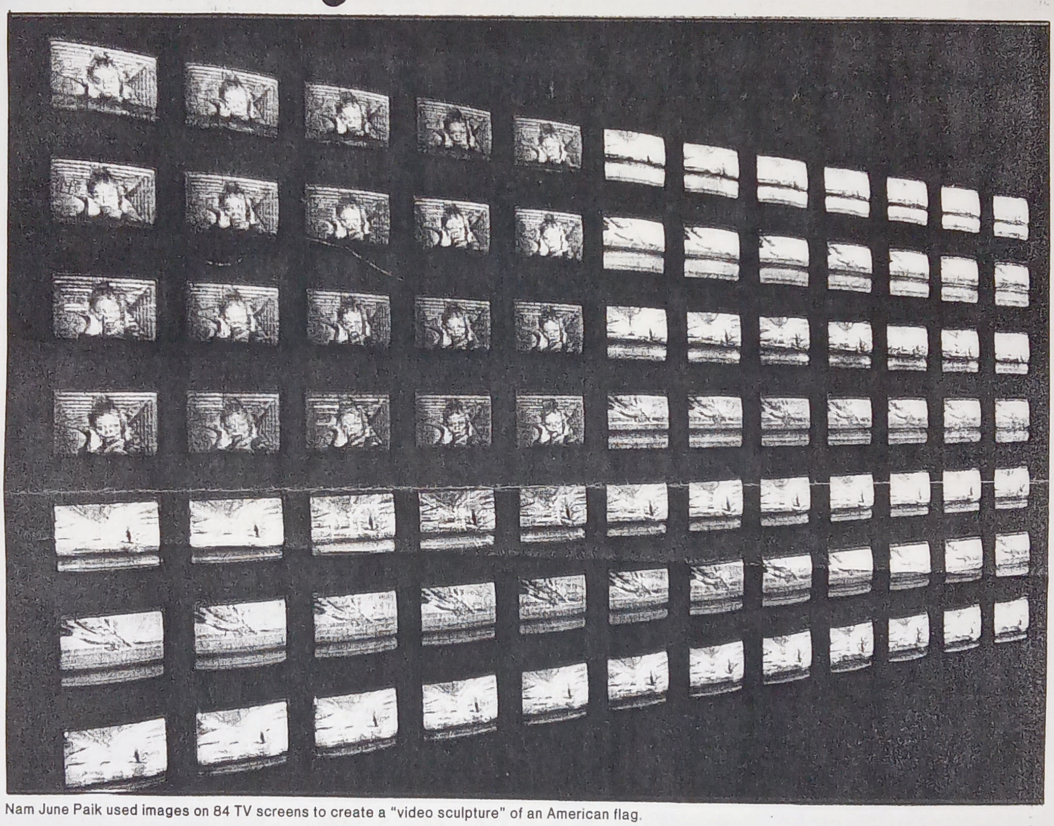
Car profits off in '85;

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	Silverman Fluxus Archives	VII.A.602

Lively Arts

Section B
☐ Movie guide/2B
☐ TV listings/3B
☐ Stock listings/5B



Nam June Paik used images on 84 TV screens to create a "video sculpture" of an American flag.

Old Glory's newest look

By Joy Hakanson Colby
News Staff Writer

Video artist Nam June Paik, creator of *Video Flag x*, says of his electronic art-form simply that "I'm not good at it, but other guys are worse."

Paik, whose exhibit opens today for seven weeks at the Detroit Institute of Arts, laughs off such sobriquets as "the Michelangelo of electronic art" and the "George Washington of video," but there's no denying that he is a pioneer in video art. In *Video Flag x*, Paik used 84 10-inch television sets in his video sculpture of the American flag — 20 for the stars and 64 for the stripes. He feeds the sets with three different half-hour video tapes playing simultaneously to produce an eye-popping display of red, white and blue images. They move too fast to identify, but tend to mesmerize spectators.

Korea-born Paik (say "Pake"), who has lived in New York since 1964, came to Detroit over the weekend to check up on his exhibit. "It's here, it's here!" he enthused Sunday at a DIA reception in his honor. Then, noting about 75 people in front of his flashing *Flag*: "It's popular, even. Yes."

CATCHING SIGHT of *Zen for TV*, a work begun in 1963 and owned by a Detroiter who insists on remaining anonymous, Paik looked surprised. "It's an antique. But I am glad to see it again."

Paik's 'Video Flag' mixes color, action

The trip to Detroit is his first, the artist admits. He says, with a broad grin, that he did some background reading — Harold Robbins' *risque* novel about automotive people, *The Betsy*, and Lee Iaccoca's autobiography. "Only when I read *Iacocca* did I realize that *The Betsy* was the *real* story rather than fiction," Paik quips.

Both the artist and his exhibit were brought to Detroit by local art collectors Gilbert and Lila Silverman.

Paik explains that he makes the tapes himself for *Video Flag x* from his own archives. Three videocassette players automatically rewind the tapes and continuously replay them. Because there is a slight difference in the rewinding time, the bands of images do not synchronize, so the piece constantly changes. That's fine with Paik, who values spontaneity.

PAIK SAYS the sculpture requires power from five 25-amp circuits. The 84 TV sets are fitted into a white plexiglass cabinet and are cooled by eight fans behind them. The 12-by-23-foot electronic sculpture will run continuously during regular museum hours, 9:30 a.m. to 5:30 p.m.

Video Flag x was shown for the first time last May at the Navy Pier exhibit in Chicago. Paik created his first video flag in 1982 at the Centre Georges Pompidou in Paris, also forming the French flag with 84 TV sets and several videotapes. "The sets were larger so the piece looked twice the size of *x*," he says.

He did his second flag in 1984 for the television program *American Parade*. "After the show died, CBS broke up the piece and used the equipment for other things," Paik says with a frown. He adds that he is working on a new TV show called *Bye, Bye Kipling* to be aired over PBS next fall.

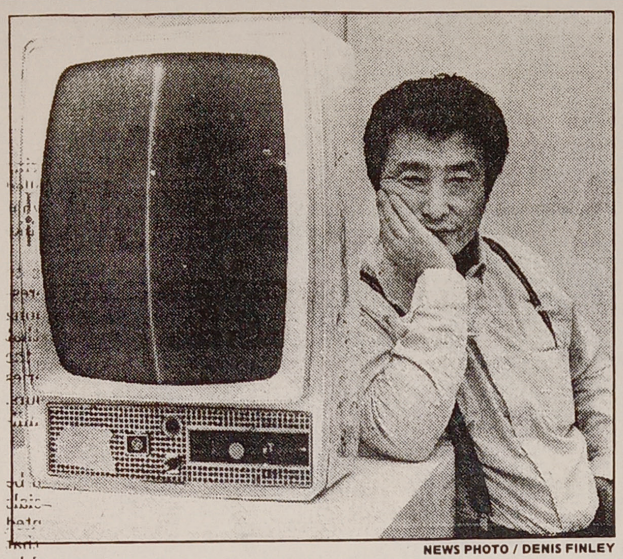
Born in Seoul in 1932, Paik began his video and performance career as a musician. He graduated from the University of Tokyo in 1956 and later studied in Germany, which was then a center for avant-garde music. He still has an apartment in Weisbaden.

PAIK'S FIRST public performances, in the late '50s and early '60s, were "action concerts" in which he smashed or tipped over pianos. Around that time he also met two Americans who greatly influenced his career — musician John Cage and George Maciunas, founder of the Fluxus Movement. In 1964, Paik came to the United States for a short visit and has been here ever since. He has exhibited extensively all over the world, and the Whitney Museum in New York gave him a major retrospective exhibit in 1982.

Please see Flag/2B

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection: Silverman Fluxus Archives	Series.Folder: VII.A.602



NEWS PHOTO / DENIS FINLEY

Video artist Nam June Paik and his electronic partner.

Flag — Artist mixes color, action

From page 1B

Some of his most memorable performance pieces have been done with Charlotte Moorman, a graduate of the Juilliard School of Music. In 1967, during *Opera Sextronique*, the couple was arrested when Ms. Moorman played the cello topless. Their projects also include the 1969 *TV Bra*, in which Ms. Moorman wore two 3-inch television sets on her breasts.

Video Flag x is free to the public and will be at the DIA through March 2. Jeannine Love, of the DIA's department of modern art, will discuss the piece in free gallery talks at 1:30 p.m. on Jan. 22 and 24.

Trip — Disposable 'Souvenirs'

From page 1B

Assembled on the island is a set of stock pulp-novel characters — a burned-out American fashion photographer (John R. Swain); a kinky but tenderly bonded couple consisting of a soul-weary bisexual (Don Weingust) and his brooding, sleep-around girl friend (Divina Cook); a randy elderly woman (Ruth Allen); and an elderly man (Mack Palmer) with an interest in kite-flying, whose wife never leaves their hotel room, so traumatized is she by the death of their son.

As the day of reckoning approaches, they sort out their relationships in choppy little cinematic scenes of two-, three- and foursomes, languishing on deck chairs or slithering about on the beach baiting or propositioning one another, all straining in vain to find a story line to hang on to. Swain and Ms. Cook, the shots taken by the photographer, immediately after he snaps them. (The real photos, nicely staged, are by Rita K. Tenetti.) The grisly climax as recorded in pictures is physically thrust at us on a screen that rushes forward in the final seconds.

But Barbara Busby's staging is so clumsy, the technical work so sloppy, and the acting so wooden, that the gimmick can't save the day. The stage is so cluttered with furniture that we imagine we're watching a play in somebody's attic. Too many scenes are stuck in far corners of the stage and we're forced to watch, through impossibly murky lighting, over and around deck chairs, see-through vanity tables and such.

From the theater that has given us such riveting productions as *Walesa* in recent seasons, *Souvenirs* is a great disappointment.

Radio highlights

TONIGHT

6:00 — WXYT (1270) — **Kevin Joyce** with a look at the news.

6:30 — WUOM-FM (91.7) — **Historical Performances:** An evening devoted to string playing with performances by Joachim, Sarasate, Kreisler, Heifetz, Casals and others.

7:00 — WDET-FM (101.9) — The **Ed Love Program** with music from the Newport Jazz Festival.

9:00 — WXYT (1270) — **Bruce Williams** looks at money management.

11:00 — WXYT (1270) — **Sally Jessy Raphael** with an open lin

12:00 — WNIC-FM (

Hours with music by Bob

12:00 — WXYT (1270) with guest, Soviet de Shevchenko, author of *Moscow.*

WEDNESDAY DA

9:40 — WWJ (950) — **Law:** Neil Chayet talks police protection.

10:00 — WXYT (1270) with guest Bernard Bo *Blacks and Social Justic*

The Detroit News
Michigan's Largest Newspaper

Mo

DOWNTOWN

ADAMS Adams at Grand Circus Pk. WO 1-0990
LADIES DAY TOMORROW
"BLACK MOON RISING" (R)
"KRUSH GROOVE" (R)

PLAZA 1540 Woodward WO 1-0543
$2.75 'TIL 5:00 P.M.
"JAGGED EDGE" (R)
"HOWLING II" (R)
"ZOMBIE ISLAND MASSACRE" (R)

SDT RENAISSANCE 4 259-2370 Level 2
Twr. 200 3 Hrs. Free Pkg. Aft. 6 P.M. E. of Ren Cen. Enter from Beaubien St. or St. Antoine. (Pkg. Tkt. Validated With Tkt. Purchase Only).
Doors Open 5:20—$2.50 'til 6:00
Chevy Chase — Dan Aykroyd
"SPIES LIKE US" (PG)
5:45, 7:40, 9:40
Michael Douglas — Kathleen Turner
"JEWEL OF THE NILE" (PG)
5:45, 7:40, 9:35
Robert Redford — Meryl Streep
"OUT OF AFRICA" (PG)
6:00 and 8:50
Steven Spielberg Presents
"YOUNG SHERLOCK HOLMES"
(PG-13) 5:45, 7:50, 9:55

NEIGHBORHOOD

BERKLEY W. 12 Mi. Rd.-Coolidge Berkley — LI 2-0330
New Wide Screen Stereo Sound
Adults $1.50 — Kids/Srs. $1.00
Glenn Close — Jeff Bridges
"JAGGED EDGE" (R) 7:10, 9:20

BRIGHTON 1-4 I-96 Exit, Gd. River — 227-4700
TODAY IS BARGAIN DAY
$2.50—All Seats—All Shows
Except "Out Of Africa"
"ROCKY IV" (PG) 7:20, 9:30
"JEWEL OF THE NILE" (PG) 7:10 and 9:15
"SPIES LIKE US" (PG) 7:05, 9:10
"OUT OF AFRICA" (PG) 7:00, 9:50

Enjoy a Night Out
at your
Favorite Theater

FILM RATING GUIDE

For Parents *and* Their Children

G GENERAL AUDIENCES
All Ages Admitted

PARENTAL GUIDANCE SUGGESTED
Some Material May Not Be Suitable

PG

NEIGHBORHOOD

CINEMAS GENERAL CINEMA THEATRES
BARGAIN MATINEE EVERYDAY FOR ALL SHOWS BEFORE 6:00
TUESDAY IS BARGAIN DAY

CINEMA CANTON 6 981-1900
FORD RD., 1 MILE WEST OF I-275
$2.50 FOR ALL SHOWS MAT. & EVE.
"SPIES LIKE US" (PG)
12:30, 3:00, 5:25, 7:45, 10:00
"JEWEL OF THE NILE" (PG)
12:20, 2:45, 5:10, 7:35, 9:50
"CLUE" (ENDING C) (PG)
12:15, 4:05, 8:00
"HEAD OFFICE" (PG-13)
2:10, 6:30, 10:00
"OUT OF AFRICA" (PG)
12:30, 4:00, 8:00
"101 DALMATIANS" (G)
12:15, 2:05, 4:00, 5:50, 7:40, 9:35
"BLACK MOON RISING" (R)
12:45, 2:50, 5:05, 7:35, 9:45

CINEMA LIVONIA MALL 476-8800
$1.00 FOR ALL SHOWS MAT. & EVE.
"ROCKY IV" (PG)
12:05, 2:00, 4:00, 5:50, 7:50, 9:45
"WHITE NIGHTS" (PG-13)
12:45, 3:45, 7:10, 9:40
"ENEMY MINE" (PG-13)
12:30, 2:45, 5:00, 7:30, 10:00

CINEMA MACOMB MALL 294-1900
$2.75 FOR ALL SHOWS MAT. & EVE.
"ROCKY IV" (PG)
1:15, 3:15, 5:15, 7:30, 9:30
"JEWEL OF THE NILE" (PG)
1:00, 3:20, 5:35, 7:45, 9:55
"WHITE NIGHTS" (PG-13)
1:45, 4:30, 7:10, 9:40
"101 DALMATIANS" (G)
1:30, 3:30, 5:30, 7:20, 9:15

CINEMA CITY WARREN 772-5000
EAST 8 MILE AT SCHOENHERR
$2.75 FOR ALL SHOWS MAT. & EVE.
"ENEMY MINE" (PG-13)
1:10, 3:20, 5:30, 7:40, 9:50
"101 DALMATIANS" (G)
1:00, 2:10, 3:20, 4:30, 5:40, 7:10, 9:10
"JAGGED EDGE" (R)
1:10, 3:25, 5:40, 7:50
"TO LIVE AND DIE IN L.A." (R)
7:40 and 9:55
"BEVERLY HILLS COP" (R)
10:00 P.M. Only

DEARBORN Michigan & Telegraph 561-3449 or 561-0056
Adults $2.75 For Shows 'Til 7:30
Except "Out Of Africa"—$3.50
"OUT OF AFRICA" (PG) 7:00, 9:55
"ROCKY IV" (PG) 7:30, 9:30
"COLOR PURPLE" (PG-13) 7:10, 9:50
"101 DALMATIANS" (G) 7:00, 8:30

EASTWOOD Gratiot N. of 8 Mile 776-2643
Adults $2.00 — Children $1.00
"KING SOLOMON'S MINES" (PG-13) 7:00 and 9:00

KEEGO TWIN Orchard Lake Rd. at Cass Lake Rd.
1½ Miles W. of Telegraph — 682-1900
ALL SEATS $1.50 SUN.-THURS.
"JAGGED EDGE" (R) 7:20, 9:40
★★★★★★★★★★★★★★★★★★★★★★★★
"BACK TO THE FUTURE" (PG) 7:00 and 9:20

LA PARISIEN Ford & Middlebelt 421-0210

NEIGH

MERCURY M Schae 862-8100 — We
TWO MOV "Black Moon MUSI "BLACK M "KRUSH TWO MOV "Black Moon MUSI

THE MOVIES
Sun. open daily. $2.50 Mo fore 6 P.M. a before 1:30 P.M MOVIES — $1. DAY ONLY — FAIRLANE —

MOVIES AT F
TUESDAY On "BLACK M 10:00, 12:15 "JEWEL O 10:00, 11:00, 12 5:00, 6:00, "HEAD 10:00, 12:00 "CLUE" 10:00, 12:00, 2: "CLUE" 11:00, 1:00, "YOUNG Sh (PG-13) 10:00, "WHITE 10:00, 1: "SPIES 10:15, 12:30 "TO LIVE 10:00, 12:15

MOVIES AT L
"BLACK M 10:00, 12:00, 2 "JEWEL O 10:00, 11:55, 1 "RO 10:00, 12:00, 1 "ENEM 12: "HEAD 10:

MOVIES AT T
"BLACK M 10:15, 12:15 "JEWEL O 10:00, 11:55, 1 "RO 10:00, 12:00, 1 "WHITE 11:00, 1 "ENEM 12 "HEAD 10

MOVIES AT
"JEWEL 10:00, 11:5 "RO 10:00, 12:30, 2 "A CHO 10:00, 12:1 "WHITE 11:00, "CLUE 10:00, 1 "HEAD 3:30

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	Silverman Fluxus Archives	VII.A.602

THE DETROIT INSTITUTE OF ARTS
5200 Woodward Avenue, Detroit, Michigan 48202
Telephone 313-833-7900 • Cable DETINARTS

THE CITY OF DETROIT: Coleman A. Young, Mayor.
THE ARTS COMMISSION: Joseph L. Hudson, Jr., President
Ralph McElvenny, Vice President • Mrs. Elvin L. Davenport
Judge Damon J. Keith • Mrs. Walter B. Ford II
Max J. Pincus • A. Alfred Taubman

January 14, 1986

Mr. and Mrs. Gilbert Silverman
24321 Mulberry Court
Southfield, Michigan 48034

Dear Lila and Gil:

I wanted to express my deepest thanks for your generosity which enabled us to introduce the work of Nam June Paik to Detroit, and your support of the first installation of video art at the Detroit Institute of Arts, Video Flag x.

There is no doubt that this work will be acknowledged as one of the key pieces in Paik's oeuvre, a summation and incorporation of much of his previous work. Its juxtaposition with the much earlier Zen for TV and his Fluxus writings provides visitors with an added dimension and a rare opportunity to view Paik's work in context. We are grateful to you for their inclusion. Without the ongoing interest of knowledgeable collectors and patrons like yourselves, the task of bringing major works of contemporary art to the attention of the public would be a much more difficult one.

From the size and comments of Sunday's crowd, I feel our enthusiasm is shared by a substantial audience. Not only has Video Flag x generated considerable interest from museum visitors, we were equally pleased with the wonderful support from the local newspapers and television.

I also wish to express my appreciation for Jon Hendricks' assistance with the Fluxus objects and was pleased both he and his wife could join us for the reception. Your arrangements for dinner were an extremely thoughtful touch enjoyed by all, and the perfect conclusion to a successful opening.

Warmest thanks again for your support.

Sincerely,

Davira S. Taragin
Curator of 20th Century
Decorative Arts and Design

DIA CENTENNIAL

CELEBRATE 100 YEARS
OF EXCELLENCE

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	Silverman Fluxus Archives	VII.A.602

Carl
Solway
Gallery

Cincinnati:
314
West
4th
Street
Cincinnati
Ohio
45202
Phone
513
621-0069

January 14, 1986

Lila and Gilbert Silverman
24321 Mulberry Ct.
Southfield, Michigan 48034

Dear Lila and Gilbert,

Sunday was a wonderful day. I am delighted with the Paik installation in Detroit; it seemed to be very well received. Dinner at Mario's was very special, but the highlight was the "food for the mind" in seeing your extraordinary Fluxus Collection.

It is always impressive and refreshing, but very rare, to see committed, dedicated, knowledgeable collectors. Thank you for sharing your passion with us. I have the greatest respect and admiration for what you are doing.

I also want to express my appreciation for your generosity in making the Paik event possible, bringing Nam June to Detroit, and offering Video Flag x to the Institute. You have certainly "risen to the occasion" by offering what I honestly believe is one of the major works of the decade to the DIA. I hope they have the vision to understand your foresight.

Most important, however, by having time to become acquainted with you, Lizi and I both feel we have met two very warm and cordial individuals with whom we will enjoy a continuing friendship.

With best regards,

Carl

Carl E. Solway
CES/ems

Member:
Art
Dealers
Association
Of
America

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	Silverman Fluxus Archives	VII.A.602

THE GILBERT AND LILA SILVERMAN FLUXUS COLLECTION • 24750 LAHSER ROAD, SOUTHFIELD, MICHIGAN USA 48034-3293 TEL: (313) 353-4800

May 16, 1986

Dear Paik,

Here is a copy of a very nice letter that the curator of the Detroit Institute of the Arts sent to Gil and Lila Silverman about your work. Gil and Lila seem to be succeeding in pushing the museum into the 20th century.

As I mentioned on the phone to you, Gil has a special collection of instruction drawings - that is, drawings preliminary to the realization of a work, the notes and sketches that an artist makes while formulating the concepts for the work, and instructions to fabricators or others for constructing the piece. Because of their involvement with your major work, "Video Flag X", Gil would especially like to purchase some of your

COLLECTION • 488 GREENWICH STREET, NEW YORK, NY USA 10013 TEL: (212) 925-4697

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	Silverman Fluxus Archives	VII.A.602

instruction drawings for "Video Flag x". On the telephone you mentioned the idea of our trying to purchase the tapes from CBS, through Charles Knowles Shields, of the initial showing of your work that became "Video Flag x", certainly the tapes would be part of the process, and if no drawings were ever done, then the tapes would have to be considered the "instruction" drawings". However you recalled doing some drawings that CBS now owns, and others that are in Carl Solway's collection. If there are still others that you own, Gil would very much like to purchase these for his personal collection of instruction drawings. Please take a look, and if some turn up, I will be happy to come over to discuss them with you.

warm regards

G.C. Gilbert and Lila Silverman

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	Silverman Fluxus Archives	VII.A.602

THE DETROIT INSTITUTE OF ARTS
5200 Woodward Avenue, Detroit, Michigan 48202
Telephone 313-833-7900 • Cable DETINARTS

THE CITY OF DETROIT: Coleman A. Young, Mayor.
THE ARTS COMMISSION: Joseph L. Hudson, Jr., President
Ralph McElvenny, Vice President • Mrs. Elvin L. Davenport
Judge Damon J. Keith • Mrs. Walter B. Ford II
Max J. Pincus • A. Alfred Taubman

May 2, 1986

Dear Gil and Lila:

I am extremely pleased to confirm that your gift of Nam June Paik's Video Flag x was formally accepted by the Arts Commission at its April 23rd meeting.

I cannot imagine a more exciting work as the museum's first acquisition of Fluxus and video art, nor a stronger statement of the museum's committment to collecting innovative and significant works of contemporary art. This is especially important in a centennial year for it points out the direction we hope future acquisitions will take.

DIA CENTENNIAL

You have our deepest thanks for initially encouraging the showing of Video Flag x and now for making it possible to count it part of the collection. The work instantly became one of the most popular works on view. We are optimistic that Video Flag x will be able to tour statewide next year, making it available to an even wider audience.

For your interest in the activities of the department, support for its ongoing work and for your continuing friendship, you have my sincerest gratitude.

Sincerely,

Davira

Davira S. Taragin
Curator, 20th Century
Decorative Arts and Design

CELEBRATE 100 YEARS
OF EXCELLENCE

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	Silverman Fluxus Archives	VII.A.602

GILBERT B. SILVERMAN
30833 NORTHWESTERN HIGHWAY, SUITE 300
FARMINGTON HILLS, MICHIGAN 48018-5625

May 7, 1986

Mr. Jon Hendricks
488 Greenwich Street
New York, New York 10013

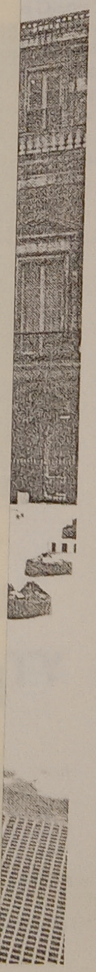
Dear Jon,

Nam June Paik's piece has now been formally installed at the museum and is getting a lot of attention. I thought you would like to see the letter Davira wrote to Lila and me. If you think it appropriate, why don't you send a copy of this letter to Nam June Paik. I sure would like to get some of his "instruction drawings" for the piece if they exist. Even though he has a dealer, who you met, I don't think it would be so terrible if, on my behalf, you asked Paik if a drawing exists that he might want to sell to me. It might also be a lead-in to purchasing from him some other Fluxus-related material.

Good hunting!

Gil

GBS/lt
Enclosure



Buren's *Les deux plateaux* project nearing completion at the Palais Royal, Paris (see Page Two)

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	Silverman Fluxus Archives	VII.A.602

GILBERT B. SILVERMAN
30833 NORTHWESTERN HIGHWAY, SUITE 300
FARMINGTON HILLS, MICHIGAN 48018-5625

Mr. Jon Hendricks
488 Greenwich Street
New York, New York 10013

ROYAL OAK, MI 480
PM
8 MAY 1986

: the Buren affair

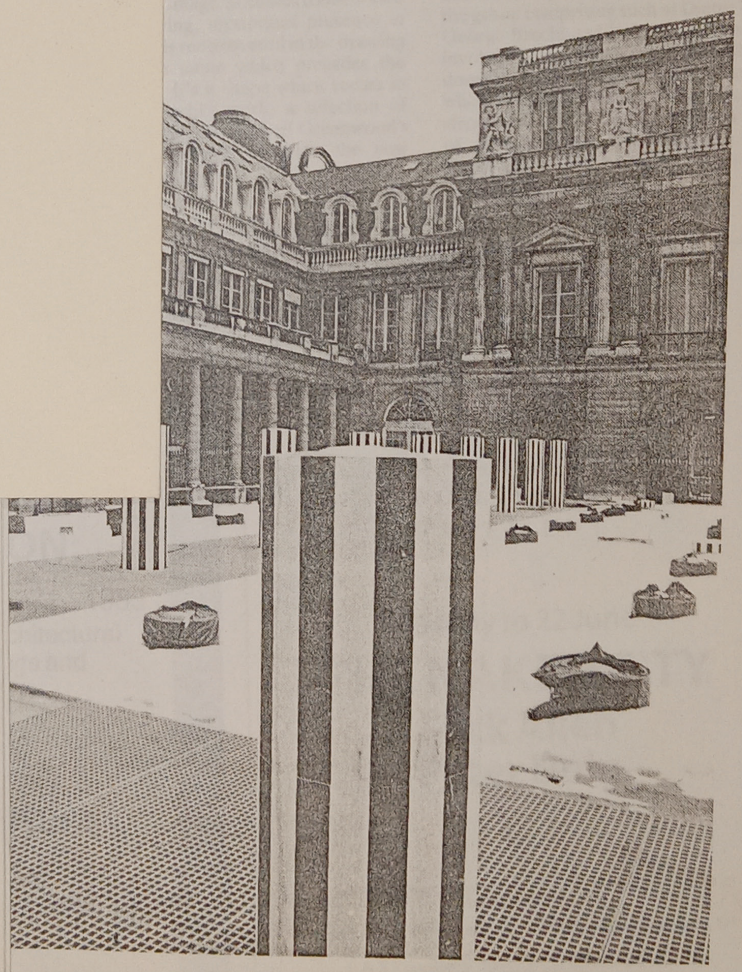
Hayward Annual

vell to Robert Melville

ellis/Hayman/O'Donoghue/
Burgin

Books ● Video ● Gallery

Number 96 90p/$2.50



Buren's *Les deux plateaux* project nearing completion at the Palais Royal, Paris (see Page Two)

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	Silverman Fluxus Archives	VII.A.602

Jack Soloway

Chase Bank
June 4/5
CBS news ~~ex~~ news

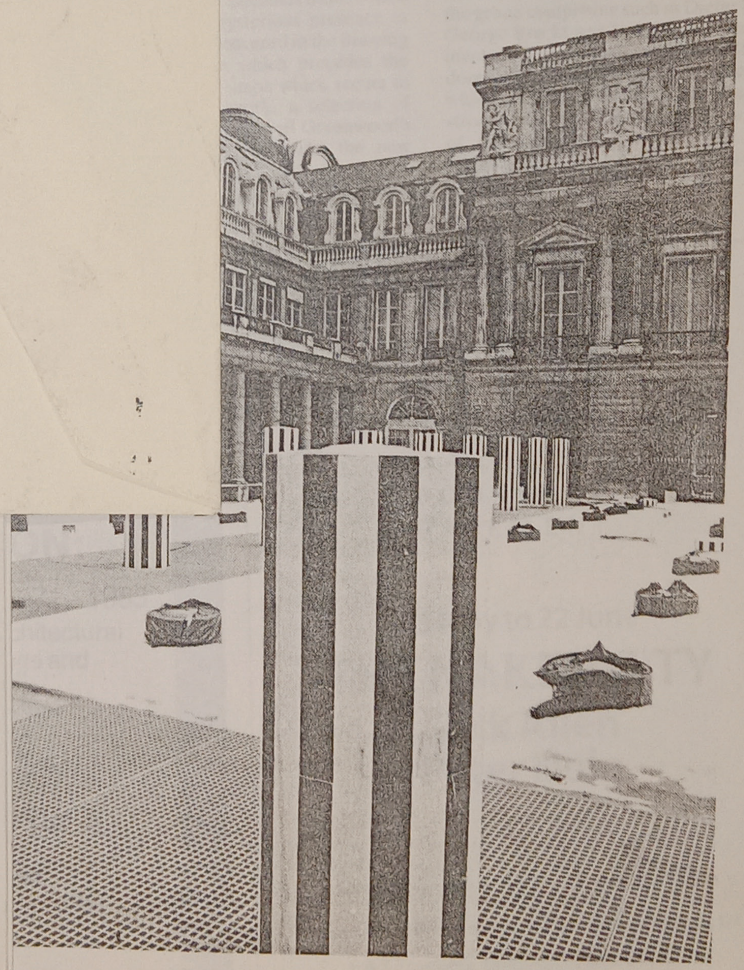
84 or 5

Charles Knowles Shields

~~Jac~~
Jack Bolton
Chase Bank

he Buren affair
ayward Annual
ll to Robert Melville
s/Hayman/O'Donoghue/
gin
ooks ● Video ● Gallery

Number 96 90p/$2.50



Jill - gave her yr. VT #

Carragan / Jeanne Lock
trait Institute of the Arts
Park Installation
con

Buren's *Les deux plateaux* project nearing completion at the Palais Royal, Paris (see Page Two)

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	Silverman Fluxus Archives	VII.A.602

Davera Tarragan / Jeanine Loeb

Detroit Institute of the Arts

nam June Paik Installation

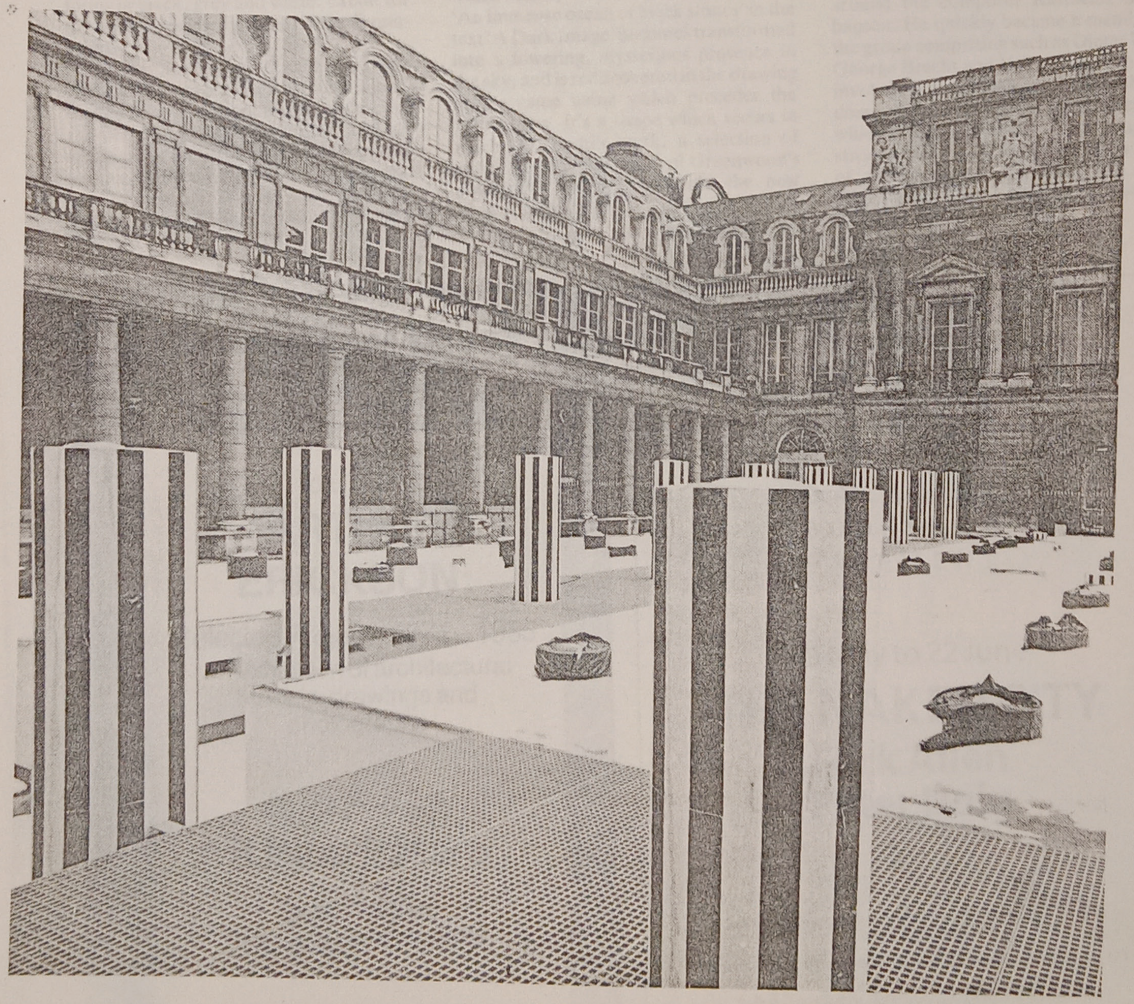
Thursday noon

Jill - gave her yr. VT #

A
monthly

al
ville
ghue/
y

May 1986 Number 96 90p/$2.50



Buren's *Les deux plateaux* project nearing completion at the Palais Royal, Paris (see Page Two)

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

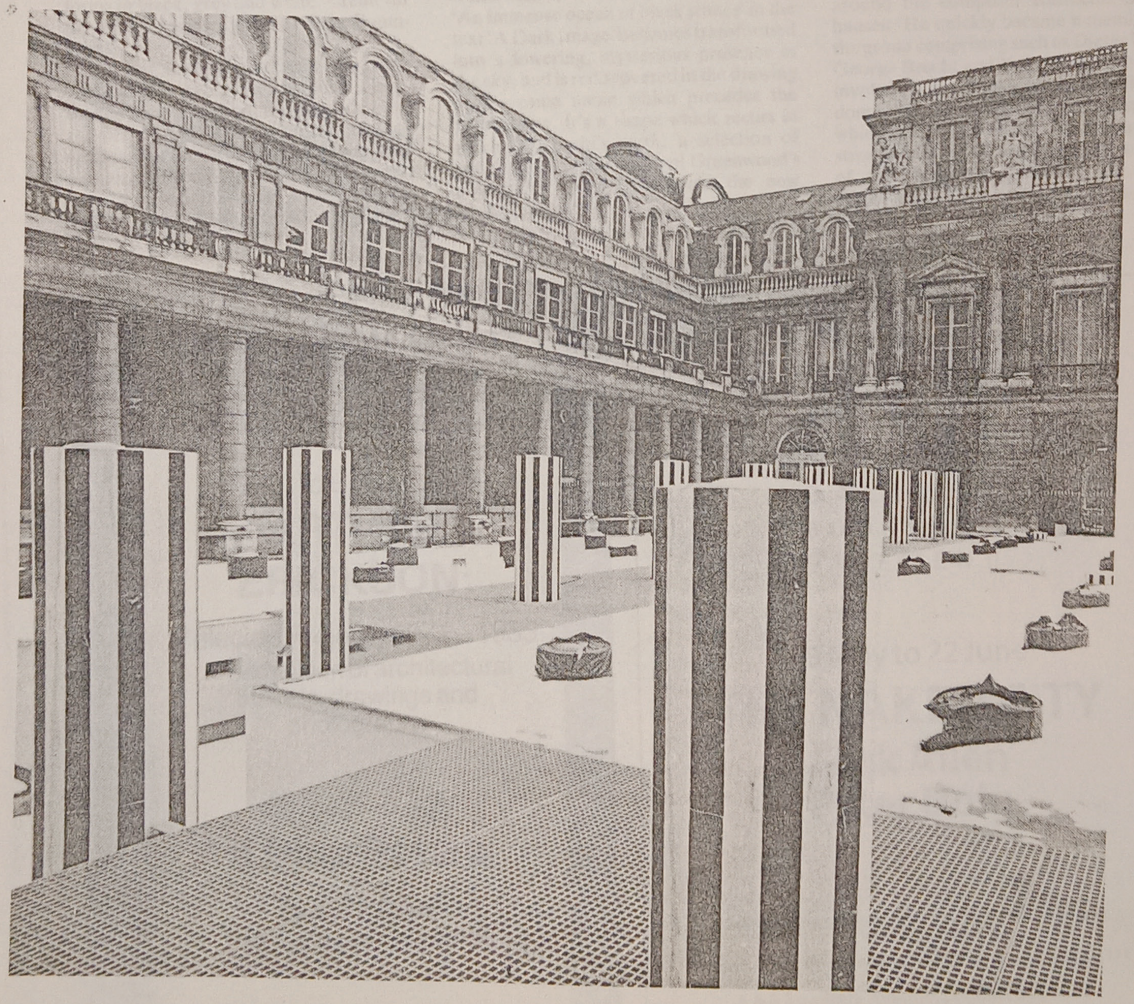
The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	Silverman Fluxus Archives	VII.A.602

Dappy There
Isa Bug
It might Be a
grose Bug

A
mo

al
ville
ghue/
y

May 1986 Number 96 90p/$2.50



Buren's *Les deux plateaux* project nearing completion at the Palais Royal, Paris (see Page Two)

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

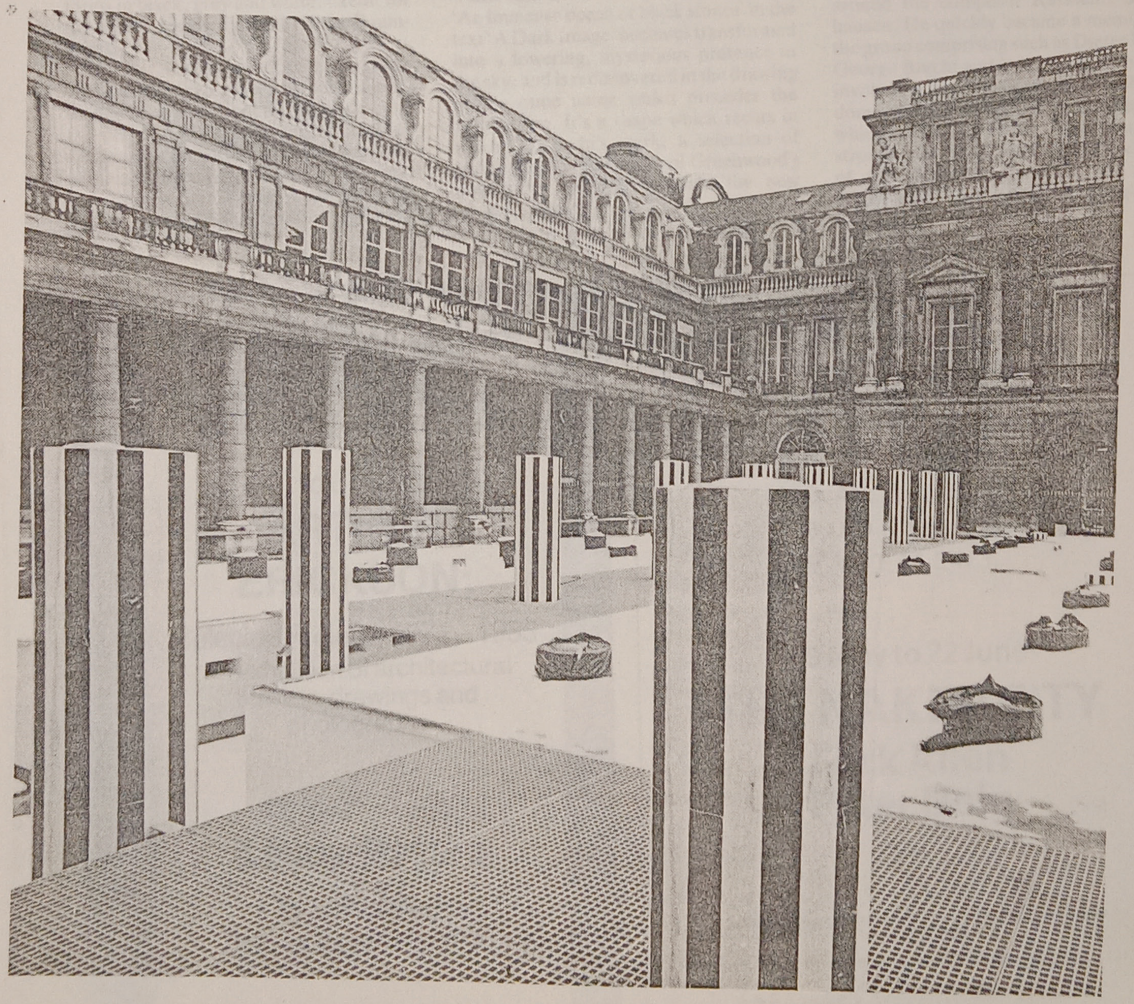
The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	Silverman Fluxus Archives	VII.A.602

call Lila –
we both will come
Sunday AM

A[illegible] monthly

al
ville
ghue/
y

May 1986 Number 96 90p/$2.50



Buren's *Les deux plateaux* project nearing completion at the Palais Royal, Paris (see Page Two)

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	Silverman Fluxus Archives	VII.A.602

DIA 12/26/85

Devira

we to do
remount to front page only

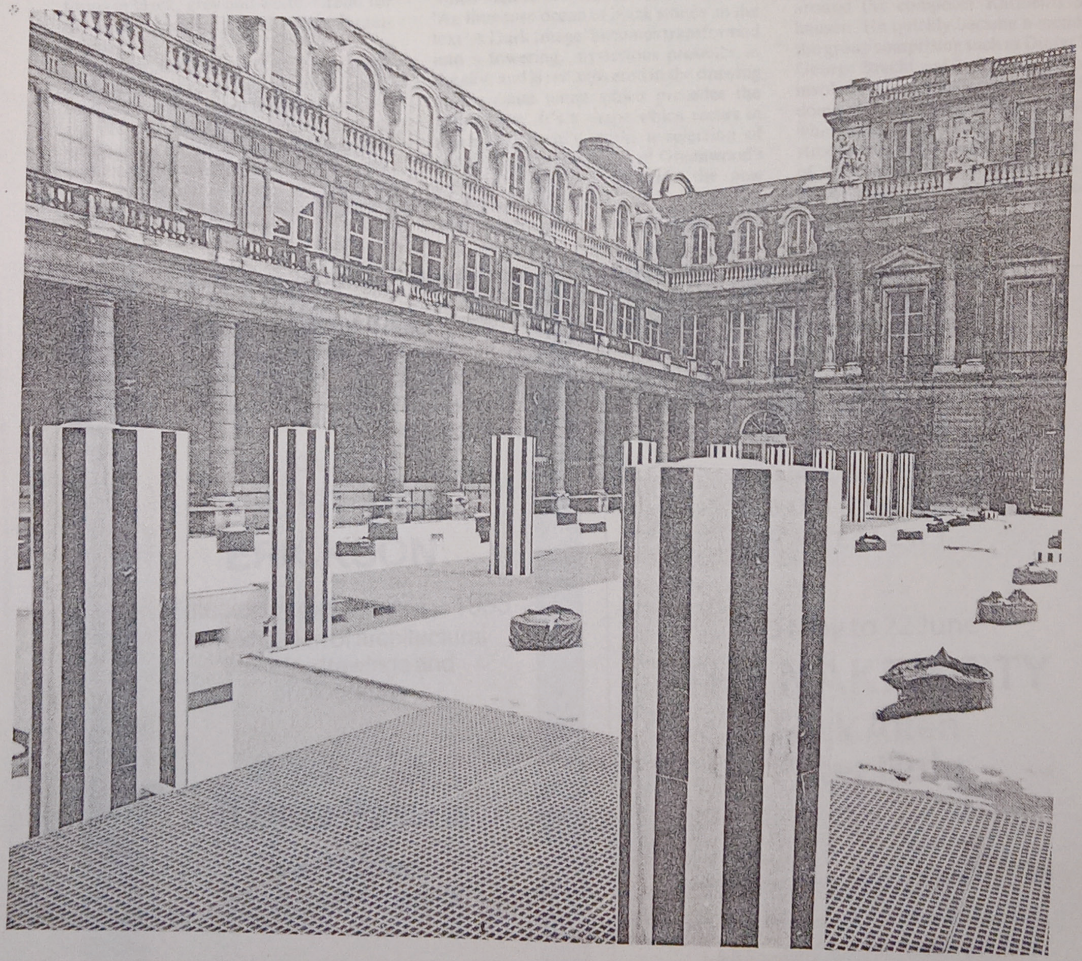
UTRE 4

ok 2 showings of zen for film

Al
monthly

al
ville
ghue/
y

May 1986 Number 96 90p/$2.50



Buren's *Les deux plateaux* project nearing completion at the Palais Royal, Paris (see Page Two)

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

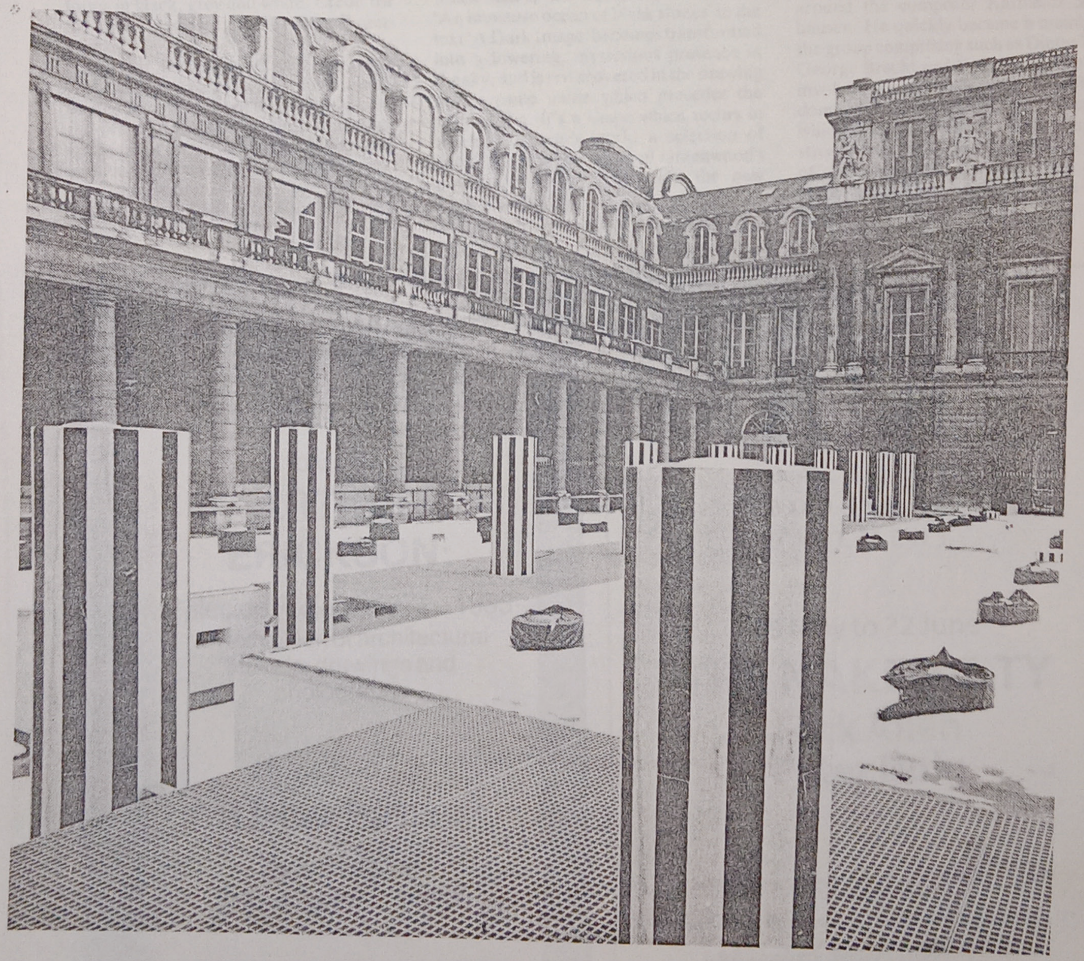
The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	Silverman Fluxus Archives	VII.A.602

Newark FLT# 320 .59.$
N.Y. Air
Sun. 10:30 am 12:15 PM
Northwest. FLT# 230
Mon. 9:50 – 11:12
$89~
148 x 2

AI monthly

lle
hue/

May 1986 Number 96 90p/$2.50



Buren's *Les deux plateaux* project nearing completion at the Palais Royal, Paris (see Page Two)

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

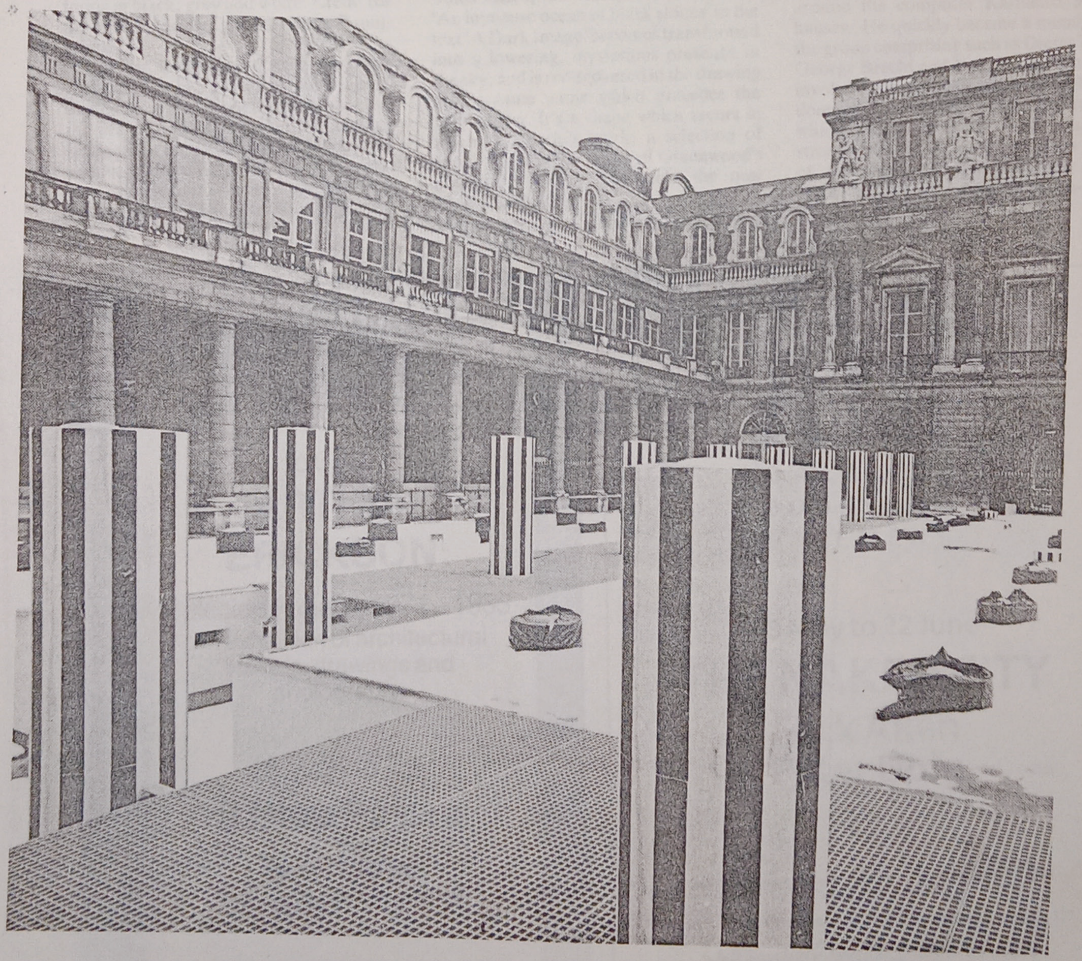
The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	Silverman Fluxus Archives	VII.A.602

Call Paik diet? special food?
want to come in
with us to Detroit
arriv.
12:30 pm
sund. 12th
10:40 Republic
LaGuardia

AI
monthly

lle
hue/

May 1986 Number 96 90p/$2.50



Buren's *Les deux plateaux* project nearing completion at the Palais Royal, Paris (see Page Two)

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	Silverman Fluxus Archives	VII.A.602

ART monthly

Paris: the Buren affair

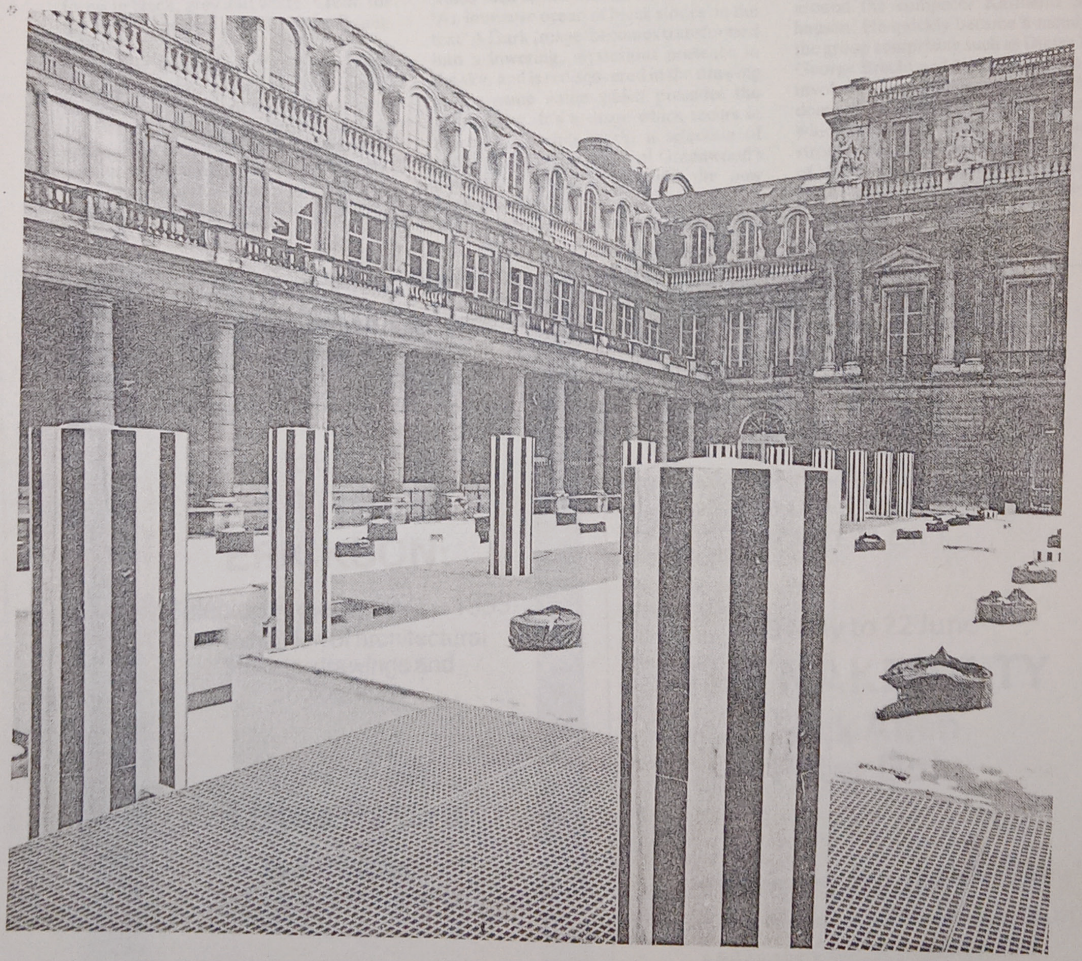
The Hayward Annual

Farewell to Robert Melville

Kounellis/Hayman/O'Donoghue/ Irvin/Burgin

Artists' Books ● Video ● Gallery listings

May 1986 Number 96 90p/$2.50



Buren's *Les deux plateaux* project nearing completion at the Palais Royal, Paris (see Page Two)

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	Silverman Fluxus Archives	VII.A.602

of the work was certainly tormented, but perhaps it is a blind alley. The Germans may feel a special responsibility, but the Nazi atrocities are the heritage of all of us. Like book artists from other countries, the show was commenting on ways that the book has failed our preconceptions in the past, with its inability to dole out infallible wisdom that can keep us from our own savagery, and the threat to the book form as new technology swipes its customary role.

The most immediately appealing characteristics of 'La cerimonia delle cose' in this Peter Blum Edition are its size and textures. The grey and white cover is enclosed with tough but transparent paper and the rich paper for the text is a quiet backdrop for the differing typefaces. Interspersed with these pages are plates of Cucchi's drawings, mostly without borders and therefore of whatever scale the drawing demands. They are positioned at various heights and, with the exception of a pair of disowned green feet and a small red man, are predominantly shadowy forms in black, grey and white. Credit for the book's design is given to Klaus Baumgärtner.

The text, in the form of canzone, blank verse and prose, travels through a self-fuelled discourse about the significance of the act of drawing, painting or making sculpture in the latter part of this century and its relationship to the art of the past. As a non-Italian female reader, it's impossible not to find comic Cucchi's depiction of the artist as a virile hero, 'I was a fearless boy' . . . 'Drawings have a name, a title, a feeling, just as women have a name and animals have a name, and plants too; only men find it hard to give themselves a name . . .' 'Men are painters, bicycle riders, mountain climbers, woodsmen, sailors, hunters, warriors'. However, the book demands careful reading and re-reading.

The writing, like the drawings, contains a certain amount that is recognisable and possible to follow and then vanishes, dissolving into intimations, leading into a landscape that is the artist's vision but where he reveals just enough for us to glimpse it. By the method of revealing and veiling simultaneously he effectively illustrates one of the unequivocal statements in this book, 'Art has been recently struck with great violence, and the world regrets that it no longer undresses'. The ambiguity of some of the writing can lull the reader into a rhythm of absorbing without quite noticing what has been said so that there's sometimes a delayed response to images which then strike with all the more force. 'An immense ocean of black stones' in the text 'A Dark Image' becomes transformed into a lowering, mysterious presence in the sky, and is rediscovered in the drawing of the same name which precedes the prose piece. It's a shape which recurs in much of Cucchi's work, a selection of which was on show in Nigel Greenwood's downstairs gallery (alongside the new bookshop space).

Video

NAM JUNE PAIK

Michael O'Pray

Nam June Paik is the only artist of mythical stature in video art's brief history. In fact, it could be argued that the history of video art is synonymous with Paik's career. After all, he is credited, with Wolf Vostell, with being a founding father of video art, whether we take his use of domestic televisions in installations in the late 1950s in Germany or his purchase of the first (literally) Sony portapak in 1965 in New York, making a tape on his way home in the taxi and showing it that very evening. True or not, the story is a good one and part of the myth.

Paik was originally a musician, working in Cologne at the same time as Vostell, around the composer Karlheinz Stockhausen. He quickly became a member of the group comprising such as Dieter Roth, George Brecht and Yoko Ono, who were involved in activities concerned with randomness and indeterminate structures, which they called Fluxus. The group was strongly related to the Happenings scene of Alan Kaprow, Jim Dine and Claes Oldenburg. This American avant-garde

CANADA HOUSE CULTURAL CENTRE CENTRE CULTUREL MAISON DU CANADA CENTRE CULTUREL DE LA MAISON DU CANADA

Canada House Gallery
Trafalgar Square, London SW1Y 5BJ.
Telephone 01-629 9492 extension 229
Monday, Tuesday, Wednesday, Friday 10-5.30,
Thursday 10-7, closed Saturday, Sunday 12-5.30

to 6 May
ARTHUR ERICKSON:
Selected Projects 1971 – 1985
An exhibition of architectural models, drawings and photographs

28 May – 8 July
3 Blue Peters
Noel Harding
3 Sculptures with water

CANADA HOUSE CULTURAL CENTRE CENTRE CULTUREL MAISON DU CANADA CENTRE CULTUREL DE LA MAISON DU CANADA

AIR
GALLERY
BOOKSHOP
BASEMENT

29 May to 22 June
THE NAKED CITY
Flick Allen
Peter Doig

Gallery Opening Times: Tues-Fri 11-6pm, Sat-Sun 12-4pm
Admission Free
Undergrounds: Chancery Lane, Farringdon Buses: 19, 38, 55, 171
6 & 8 Rosebery Avenue, London EC1R 4TD
Tel 01 278 7751

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	Silverman Fluxus Archives	VII.A.602

movement was influenced by Dada and the work of Pollock; its high priest was John Cage. Paik's early video works were grounded in the 'anti-art' aesthetic of Fluxus which developed into Conceptualism whose impact on video art is still felt.

It seemed strange to come upon Paik's famous installation *TV Garden*, made in 1973, in a show at the Riverside. Curated by Maureen O. Paley and titled *Antidotes to Madness?*, it struck me that it would have been more at home in the present Hayward Annual *Falls the Shadow*. In the 'garden' genre I prefer Paik to Penone, but video never got a look in at the Hayward which is no surprise. *TV Garden* is a robust piece, with a clarity and vitality where the idea and its artistic instantiation cannot be prised apart. One does not have to check with the artist's statement (there isn't one) to discover its meaning. Twenty odd monitors facing upwards and at different angles, some in clusters, are scattered among an area of soil, large plants and undergrowth like so many stranded flowers of some future desertion of the planet (less antidote, more premonition?). A platform was rigged so that the viewer could walk around the piece from a relatively high vantage point. The monitors all showed Paik's video montage *Global Groove* and is a typical piece of reworking other material. The tape contains an assortment of fragments of Cage talking, Nixon's face distorting, the Living Theatre in action, a Korean drum dancer, excerpts from broadcast television (rock 'n' roll dancers) and Charlotte Moorman



Nam June Paik

performing *Concerto for TV Cello and Video Tapes*. The music is loud and rhythmic. The tape is wild and unstructured. The whole piece is visually stunning, and has not dated at all. The rapidly changing electronic colours set against the deep greens in the semi-darkness and the fused smell of so many monitors and plants provides a rich sensory experience. Originally mounted as a spoof of Marshall McLuhan's notion of the 'global village', it says as much now as it did then, if not more as the television's ambiguous nature becomes more apparent, in *TV Garden* hinting both at a ditched novelty and a menacing Triffid-like 'natural' eruption. *TV Garden* is an important reminder today of how video installation, like all good art, achieves most when the idea is simple and clear (the most difficult thing), and how entertainment and visual strength do not need to be cut off from avant-garde practices. When can we have a Paik retrospective?

Bath Festival

Contemporary Art Fair

A MAJOR EVENT IN THE 1986 ART CALENDAR

Assembly Rooms, Bath

May 23 – 26 10.30am – 7.00pm

Admission £2.25 (including catalogue)

For further information and tickets contact:
The Contemporary Art Fair Office
Bath Festival
1 Pierrepont Place
Bath BA1 1JY
Telephone (0225) 61659

The Fair is sponsored by

Phillips
FINE ART AUCTIONEERS

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	Silverman Fluxus Archives	VII.A.602

11/24/87

2/26/90
G.S.

Edith Decker
Paik video 63-84
Univ. Hamburg
5 section
images
2 Vol.

Doctoral dissertation
submitted to Abrams

original

interested.

yes no

price $?

T.V. Tora. will be shown
at Emily Harvey -
Emily world like to sell it &
set up Fund of $ for charlotte

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	Silverman Fluxus Archives	VII.A.602

F. Paik

2/26/90
G.S.

T.V. Bra. the original

Paiks? ☑ ☐ interested.
yes no

price #?

T.V. Bra. will be shown at Emily Harvey - Emily would like to sell it & set up Fund of $ for charlotte

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	Silverman Fluxus Archives	VII.A.602

Gil -
April in N.Y. 19-24th

Chairs @ Jonas

2/23/90

F. Paik

Gil -
T.V. Bra. will be shown
at Emily Harvey -
Emily would like to sell it &
set up Fund of $ for charlotte

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	Silverman Fluxus Archives	VII.A.602

F-Paik

GILBERT B. SILVERMAN
26500 TELEGRAPH ROAD
SOUTHFIELD, MICHIGAN 48034

December 21, 1990

Jan VanDerMarck, Curator of
Twentieth Century Art
Detroit Institute of Arts
5200 Woodward Avenue
Detroit, Michigan 48202

Re: Nam June Paik sculpture

Dear Jan,

Please find enclosed my check in the amount of $2,500 to establish a "Nam June Paik Sculpture Repair Fund."

Jon Hendricks did meet with MaryAnn Wilkerson and will contact Paik in New York to see if he has any suggestions.

Best wishes,

Gil

cc: Jon Hendricks

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	Silverman Fluxus Archives	VII.A.602

THE DETROIT INSTITUTE OF ARTS

5200 Woodward Avenue, Detroit Michigan 48202 • Phone 313-833-7900 • Telex 211893 • FAX 313-833-2357

THE CITY OF DETROIT: Coleman A. Young, *Mayor* THE ARTS COMMISSION: A. Alfred Taubman, *President* - Joseph L. Hudson, Jr., *Vice President* - Leon S. Cohan - Mrs. Elvin L. Davenport - Mrs. Walter B. Ford II - Judge Damon J. Keith - David Baker Lewis

SAMUEL SACHS II, *Director*
MAURICE D. PARRISH, *Deputy Director*

December 3, 1990

Mr. Gilbert Silverman
24321 Mulberry Court
Southfield, MI 48034

Dear Gil,

Enclosed is a memo from MaryAnn regarding the Nam Jun Paik that I have been pondering.

My questions to you: are you willing to keep us in repair money? Should we look for standard type, similar or identical TV monitors we can buy in bulk so all sets get replaced at once? At the rate of $160 for repairs per set we might as well buy new ones.

Whenever we meet next, let's discuss.

With warm regards, as always,

Jan van der Marck
Chief Curator and Curator
of Twentieth Century Art

JvdM/dap

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	Silverman Fluxus Archives	VII.A.602

Memorandum



THE DETROIT INSTITUTE OF ARTS

5200 WOODWARD AVENUE • DETROIT, MICHIGAN 48202

DATE: October 26, 1990

TO: Jan

FROM: MaryAnn

SUBJECT: Mid-year report on Nam June Paik repairs

You remember, I am sure, that on May 16, 1990 Gil Silverman gave us $1000 toward the continued repairs of the Nam June Paik, at our request for an annual fund for repairs. I have been monitoring those bills over the last six months and find that the bills exceed Audio-Visual's projection by 100%: we have spent nearly all of the $1000 to fix 6 TV sets. The repair bills average $160.00 each, and we have roughly three failed TVs over every two months.

I asked Jim Gibeau to help me with a projection of repairs in the coming year. He said that the TV failures we are now facing are due to heat damage from previous poorly ventilated installation sites (specifically gallery N231). The life of the heat-sensitive parts in the TVs were dramatically shortened as a result of the high heat and are now failing. Jim said that until those sets damaged by the heat are all repaired, we can expect bills of the current number and magnitude.

In the short term, we do not have enough money to continue repairs at their present rate.

In the medium term, Jim Gibeau and I are going to work together to redesign the wooden surround, which not physically holding up, nor is it open enough to allow ideal airflow behind the work. Jim will be available after January 1 to plan these modifications with me.

In the long term, we need to consider a spot for it in the new building that will have its own cool air return. We can significantly increase the longevity of the piece by keeping its temperature down. If you think it practical, we can also consider buying more TVs.

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	Silverman Fluxus Archives	VII.A.602

F-Paik

MUSEUM MODERNER KUNST
WIEN

INTERNATIONALE MODERNE KUNST in WIEN
1090 FÜRSTENGASSE 1 und
1030 SCHWEIZERGARTEN
UPA 1030 WIEN

WIEN 18.2.92

ÖSTERREICH 0800 GROSCHEN

FLUGPOST AIR MAIL PAR AVION
P.Flug 2-581, GZ 19.553/III-41/1980

The Gilbert and Lila Silverman
Fluxus Collection

488 Greenwich Street
10013 New York, N.Y.

USA

1647

9/23 19 92 1-2 210 5

Hendricks $100 x 4

dolls

DOLLARS

4/14

from F-Paik
re pick up of photos

966-5449 day

389-7595 night

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	Silverman Fluxus Archives	VII.A.602

19/92 — est: F-Paik

MUSEUM MODERNER KUNST

Palais Liechtenstein
Fürstengasse 1
A-1090 WIEN
Tel. 0222/34 12 59

Museum d. 20. Jahrhunderts
Schweizergarten
A-1030 WIEN
Tel. 0222/78 25 50

1647

9/23 19 92 1-2 210 5

$ 100 x 4

DOLLARS

4/14

from F-Paik
re pick up of photos

56-5449 day

89-7595 night

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	Silverman Fluxus Archives	VII.A.602

NAM JUNE PAIK

GN

1647

Hendricks 9/23 19 92 1-2/210 5

$ 100 x 4

dred dolls

DOLLARS

n Bank, N.A.

4/14

owning from F-Paik
re pick up of photos

966-5449 day

18-389-7595 night

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	Silverman Fluxus Archives	VII.A.602

10/9/92 — est: F-Paik

Das Museum moderner Kunst Stiftung Ludwig Wien dankt für die Unterstützung der Ausstellung:

Bundesministerium für Wissenschaft und Forschung Wien

SAT. 1

Die Ausstellung ist vom 28. 2. bis 12. 4. 1992 täglich – außer Mittwoch – von 10 bis 18 Uhr geöffnet.

1647

9/23 19 92 1-2/210 5

Hendricks $ 100 x 4

ed dolls

DOLLARS

4/14

mings from F-Paik

re pick up of photos

966-5449 day

389-7595 night

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

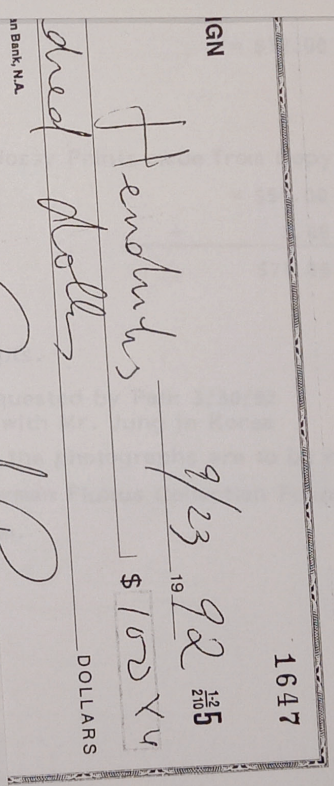
The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	Silverman Fluxus Archives	VII.A.602

Einladung zur Eröffnung der Ausstellung

NAM JUNE PAIK

Donnerstag, 27. Februar 1992, 19 Uhr

Museum des 20. Jahrhunderts, 1030 Wien, Schweizergarten

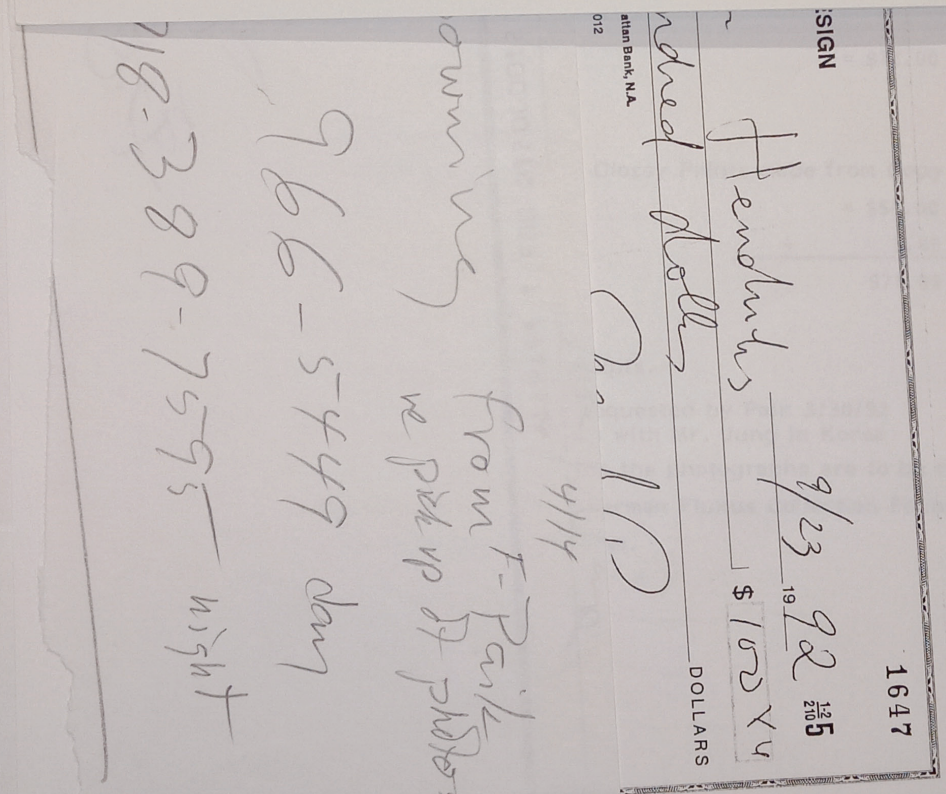


FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	Silverman Fluxus Archives	VII.A.602

Vortrag zum Werk von Nam June Paik: »Parnass und die Folgen«
Dr. Hans-Werner Schmidt (Kunsthalle Düsseldorf)
Sonntag, 1. März 1992, 11 Uhr, Museum des 20. Jahrhunderts

Führungen in der Ausstellung Nam June Paik ab 8. März 1992, jeden Sonntag um 11 Uhr
Sonderführungen nach Vereinbarung, Anmeldung Tel. 78 25 50



FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	Silverman Fluxus Archives	VII.A.602

4/14

Glen Downing from F-Paik
re pick up of photos

966-5449 day

718-389-7595 night

GN

1647

9/23 19 92 1-2/210 5

Hendricks $100 X4

dred dolls DOLLARS

Nan J. Paik

tan Bank, N.A.

12

0210000211 005 1 117877

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	Silverman Fluxus Archives	VII.A.602

10/9/92
at Gil's request:
cashed
by J.H.
Oct 9 '92
cash used
for P.C.

F - Paik

NAM JUNE PAIK VIDEO DESIGN

1647

9/23 19 92 1-2/210 5

PAY TO THE ORDER OF John Hendricks $ 100 x 4

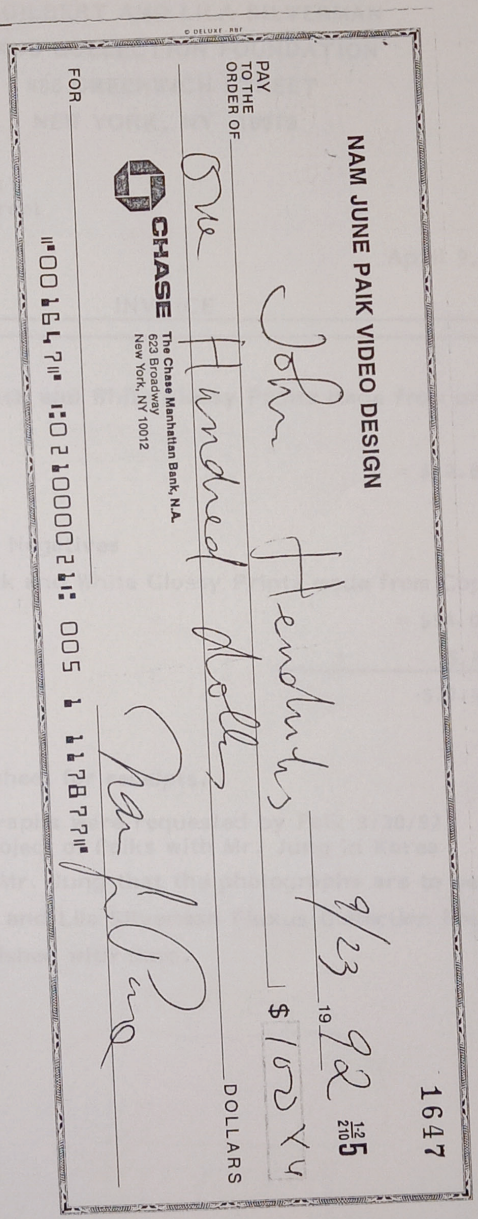
One Hundred dollars DOLLARS

CHASE
The Chase Manhattan Bank, N.A.
623 Broadway
New York, NY 10012

FOR

⑈001647⑈ ⑆021000021⑆ 005 1 117877⑈

Nam June Paik



FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	Silverman Fluxus Archives	VII.A.602

THE GILBERT AND LILA SILVERMAN
FLUXUS COLLECTION FOUNDATION
488 GREENWICH STREET
NEW YORK, NY 10013

Nam June Paik
110 Mercer Street
New York, NY
10012

April 9, 1992

INVOICE

2 8"x 10" Black and White Glossy Prints made from original Negative.

= $12.00

4 4"x5" Copy Negatives
4 8"x10" Black and White Glossy Prints made from Copy Negs.

= $54.00
\+ 5.45 Tax
$71.45

See attached sheet for receipts.

These Photographs were requested by Paik 3/30/92
for a print project of Paiks with Mr. Jung in Korea

*Please Notify Mr. Jung that the photographs are to be returned to the Gilbert and Lila Silverman Fluxus Collection Foundation once he is finished with them.

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	Silverman Fluxus Archives	VII.A.602

4114 4610 0188 2819 5965890

IMPRINTED DATA ONLY ABOVE THIS LINE 04-92 03-94 CV DO NOT CIRCLE EXPIRATION DATE

JON HENDRICKS

SPECTRA
NEW YORK NY 0402-2
6314433905
004 17 2253 991

EXPIRATION AND VALID DATES CHECKED

CASHIER

010

AUTHORIZATION NUMBER 008844 DATE 04 08 92 (MONTH DAY YEAR)

DEPT.	DESCRIPTION	AMOUNT	
	Spectra Polaroid	23	50
	Negs + Prints	12	00
	Negs + Prints	54	00
			S
	SUB TOTAL	89	50
	TAX	7	39
	TOTAL	96	89

CARDMEMBER COPY

CARDMEMBER SIGN HERE X [signature]

Cardmember acknowledges receipt of goods and/or services in the amount of the TOTAL shown hereon and agrees to perform the obligations set forth in the Cardmember's agreement with the Issuer.

PRESS FIRMLY-USE BALLPOINT PEN SALES SLIP CITICORP CARD ACCEPTANCE SERVICES A Division of Citicorp Credit Services, Inc.

SPECTRA®

photographic supplies and services
350 Hudson Street
(Corner of King St.)
New York, N.Y. 10014
phone: (212) 627-9618/fax: (212) 366-6095

CUSTOMER'S ORDER NO. | PHONE | DATE 4/8

NAME

ADDRESS

SOLD BY SJP | CASH | C.O.D. | CHARGE X | ON ACCT. | MDSE. RET'D. | PAID OUT

QTY. | DESCRIPTION | PRICE | AMOUNT

Spec. Pol (Twin) 23 50
Neg + Prints B/W 12 00
Neg + Prints 54 00
prints for Paik 89 50
to be repaid
66.00
5.45 8¼% tax
$71.45 due.

RECEIVED BY | TAX 7 39 | TOTAL 96 89

All claims and returned goods MUST be accompanied by this bill.

Thank You

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	Silverman Fluxus Archives	VII.A.602

Paik
3/30/92
L16th
389-7595

MR. Jung

(822)
734-3434
ach FAX

283-13
RAKWON Dong

Seoul CHongRO Ku
Korea

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	Silverman Fluxus Archives	VII.A.602

Thanks

Ask your PHOTO Pine

Back

Call

Scoul

822 - 734 - 3434

734 - 3434

I will return 2-3 to you before X'mas

cc:Gilbert and Lila Silverman

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	Silverman Fluxus Archives	VII.A.602

THE GILBERT AND LILA SILVERMAN FLUXUS COLLECTION FOUNDATION
JON HENDRICKS - CURATOR
488 GREENWICH STREET, NEW YORK, NEW YORK 10013
TEL.(212)925-4697

Nam June Paik
110 Mercer Street
New York, New York
10012

October 1, 1992

Dear Paik,

Thank you very much for your check in payment for the photo work we did on your behalf for Mr. Jung in Korea. I have endorsed the check to the Silverman Fluxus Collection Foundation.

We are all excited and pleased that you are the recipient of the Picasso award for 1992. Congratulations from all of us!

Sincerley,

Jon Hendricks

cc:Gilbert and Lila Silverman

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	Silverman Fluxus Archives	VII.A.602

THE GILBERT AND LILA SILVERMAN FLUXUS COLLECTION FOUNDATION
JON HENDRICKS - CURATOR
488 GREENWICH STREET, NEW YORK, NEW YORK 10013
TEL.(212)925-4697

Nam June Paik
110 Mercer Street
New York, New York
10012

October 1, 1992

Dear Paik,

Thank you very much for your check in payment for the photo work we did on your behalf for Mr. Jung in Korea. I have endorsed the check to the Silverman Fluxus Collection Foundation.

We are all excited and pleased that you are the recipient of the Picasso award for 1992. Congratulations from all of us!

Sincerley,

Jon Hendricks

cc:Gilbert and Lila Silverman

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	Silverman Fluxus Archives	VII.A.602

THE GILBERT AND LILA SILVERMAN FLUXUS COLLECTION FOUNDATION
JON HENDRICKS - CURATOR
488 GREENWICH STREET, NEW YORK, NEW YORK 10013
TEL.(212)925-4697

Nam June Paik
110 Mercer Street
New York, New York
10012

October 1, 1992

Dear Paik,

Thank you very much for your check in payment for the photo work we did on your behalf for Mr. Jung in Korea. I have endorsed the check to the Silverman Fluxus Collection Foundation.

We are all excited and pleased that you are the recipient of the Picasso award for 1992. Congratulations from all of us!

Sincerley,

Jon Hendricks

cc:Gilbert and Lila Silverman

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	Silverman Fluxus Archives	VII.A.602

Thanks

Ask your PHOTO Pine

Back,

Call

Scout

822-734-3434

734-3434

I will return 2-3 to you

before X'mas

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	Silverman Fluxus Archives	VII.A.602

1647

NAM JUNE PAIK VIDEO DESIGN

PAY TO THE ORDER OF John Hendricks 9/23 19 92 1-2/210 5

One Hundred dollars $100 XX DOLLARS

CHASE The Chase Manhattan Bank, N.A.
623 Broadway
New York, NY 10012

FOR

⑈001647⑈ ⑆021000021⑆ 005 1 117877⑈

ENDORSE HERE

John Hendricks
Pay to The Gilbert and Lila Silverman Fluxus Collection Foundation

DO NOT WRITE, STAMP OR SIGN BELOW THIS LINE
RESERVED FOR FINANCIAL INSTITUTION USE *

*FEDERAL RESERVE BOARD OF GOVERNORS REG. CC

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	Silverman Fluxus Archives	VII.A.602

AN WOLF VOSTELL, 3. NOVEMBER 1964

Lieber Wolf:
Dank für die Einladung, einiges Fluxus-Material für das Buch zu liefern, das du erwähntest. In einem separaten Paket habe ich per Seepost die folgenden Dinge geschickt, die in das Buch aufgenommen werden können, vorausgesetzt, irgendwo wird angemerkt, daß sie abgedruckt sind «mit Erlaubnis von FLUXUS, Inhaber der Rechte».:

1. *Alle 4 Nummern der Fluxus-Zeitung. Du kannst jeden Abschnitt abdrucken, den du für passend hältst. Die letzte Nummer bringt Fotos des Fluxusfestivals, jedes Foto ist beschriftet. Bitte schick mir die Januarausgabe zurück, da ich nur noch 5 habe.*
2. *Fluxus I, Yearbox, bitte schick sie an Galerie Parnass, wenn du sie gebraucht oder gelesen hast.*
3. *George Brecht – Water Yam (Komplette Werke)*
4. *George Brecht – Games & Puzzles (3)*
5. *Robert Watts – Komplette Werke*
6. *Chieko Shiomi – Komplette Werke*
7. *Kosugi – Komplette Werke*

   Bitte schick diese nach Gebrauch an Parnass, es sei denn, du willst sie kaufen.

7. *5 Fotos verschiedener Fluxus-Konzerte (nicht gerastert)*
8. *Foto-Halbtöne. Das sind sehr teure Original-Fotos mit Raster (Pünktchen), von denen wir die Zeitungen druckten. Du kannst sie verwerten. Aber bitte nimm keine Halbton- oder Raster-Negative, um die Fotos zu fotografieren. Damit würdest du deine endgültigen Platten ruinieren. Nimm Linien-Litho-Negative zum Fotografieren – die gleichen, die du bei feiner Schrift gebrauchst. Diese Fotos dürften eine Menge Druckkosten sparen, da sie nicht mehr in Halbton aufgenommen zu werden brauchen. (Schick diese Fotos bitte nach Gebrauch an de Ridder.)*
9. Regelrechte Halbton-Negativ-Filme.
10. *Einige Kompositionen. Wie etwa meine 12 Klavierstücke. Schon typografiert (schick die Originale bitte zurück).*

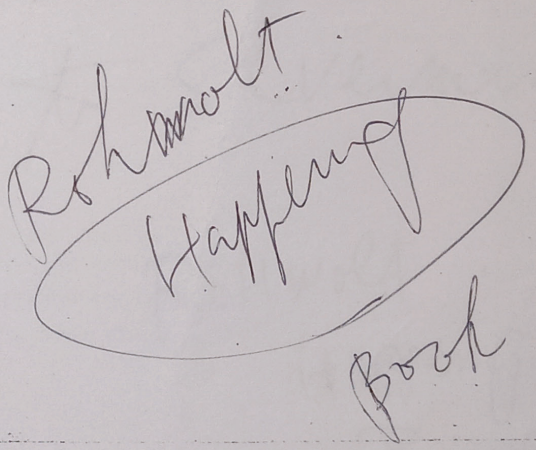
Im allgemeinen liebe ich es nicht, für mich selbst oder meine Biografie oder mein Gesicht Werbung zu treiben. An Stelle einer Biografie kannst du sagen:
«George Maciunas (alias Gerontius)
Dekan in Mailand unter Ambrosius, der einen außergewöhnlichen und sonderbarerweise garnicht erbaulichen Traum hatte, aber, anstatt die geforderte Buße zu tun, nach Konstantinopel ging, Günstling bei Hofe und Bischof von Mikomedia wurde, aber von Chrysostomus trotz allgemeiner Beliebtheit abgesetzt wurde.»
Oder sag einfach: «Biografie nicht erhältlich.»
Was die Fluxus-Ziele betrifft: Jedes Mitglied hat seine eigene Version, George Brecht bringt einige seiner Ansichten in der 4. Zeitung, die kannst du abdrucken.
Im großen und ganzen kann man sagen, daß Fluxus gegen seriöse Kunst oder Kultur und ihre Institutionen opponiert, gegen den Europäismus. Auch gegen den Kunstprofessionalismus, gegen Kunst als kommerzieller Artikel oder Weg zum Lebensunterhalt. Auch gegen jede Form der Kunst, die das Künstler-Ego fördert. Fluxus neigt also dazu, Oper und Theater (Kaprow, Stockhausen, etc.), die die Institutionalisierung der seriösen Kunst repräsentieren, abzulehnen, und ist statt dessen für Vaudeville oder Zirkus, die mehr die populäre Kunst oder gar nicht-künstlerisches Amüsement repräsentieren (und von «kultivierten» Intellektuellen schief angesehen werden). Fluxus-Konzerte tendieren also dazu, Vaudevilles oder manchmal Satiren seriöser Konzerte zu sein. Bestimmt nicht «große Opern», die dann und

wann aus unerklärlichen Gründen «happenings» genannt werden – denn wenn du ins Lexikon schaust, wirst du feststellen, daß ein Happening alles andere ist als geprobte und inszenierte Theaterstücke oder Opern. Wir mögen unsere Stücke nicht «happenings» nennen, es sei denn, sie sind wirklich nicht geprobt und nicht inszeniert, so daß sie mehr unvorhersagbar werden.
Du magst das formulieren, wie du willst. Aber laß mich die Übersetzung sehen, ehe du sie verwertest (falls du es verwertest).

Was die Organisation betrifft: Es gibt eine Organisation oder einen Apparat, im Gegensatz zu dem, was George Brecht geschrieben hat, sonst könnte keins der Festivals und Publikationen funktionieren. Die funktionieren nicht von selbst.
Fluxus ist ein Kollektiv (wie eine Kolchose [kollektiver Gutshof]), nicht etwa mein zweites Ich. In dieser Hinsicht unterscheidet sich Fluxus von deiner Décollage. Ich bin nun mal gerade Vorsitzender, aber nächstes Jahr kann das auch Akiyama sein oder Saito oder Kubota.
Das Fluxus-Komitee sieht gegenwärtig so aus:
Ich – Vorsitzender
Shigehu Kubota – Ko-Vorsitzender für New York
Barbara Moore – vorübergehend Verwaltung für New York
Kuniharu Akiyama – Ko-Vorsitzender für Japan
Willem de Ridder – Ko-Vorsitzender und Verwaltung für Europa
Ben Vautier – Ko-Vorsitzender für Europa.
Liste der Fluxus-Leute (innerer Kern):
George Brecht, Ayo (Takaio Ijima), Willem de Ridder, Dick Higgins, Alison Knowles, Joe Jones, Shigehu Kubota, Takehisa Kosugi, George Maciunas, Ben Patterson, Chieko Shiomi, Ben Vautier, Robert Watts, Emmett Williams, La Monte Young.

Ich werde weiteres schreiben, wenn du Fragen hast.
Beste Grüße,
George.

Übersetzung: Tomas Schmit



FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	Silverman Fluxus Archives	VII.A.602

AN WOLF VOSTELL, 3. NOVEMBER 1964

Lieber Wolf:
Dank für die Einladung, einiges Fluxus-Material für das Buch zu liefern, das du erwähntest. In einem separaten Paket habe ich per Seepost die folgenden Dinge geschickt, die in das Buch aufgenommen werden können, vorausgesetzt, irgendwo wird angemerkt, daß sie abgedruckt sind «mit Erlaubnis von FLUXUS, Inhaber der Rechte».:

1. *Alle 4 Nummern der Fluxus-Zeitung. Du kannst jeden Abschnitt abdrucken, den du für passend hältst. Die letzte Nummer bringt Fotos des Fluxusfestivals, jedes Foto ist beschriftet. Bitte schick mir die Januarausgabe zurück, da ich nur noch 5 habe.*
2. *Fluxus I, Yearbox, bitte schick sie an Galerie Parnass, wenn du sie gebraucht oder gelesen hast.*
3. *George Brecht – Water Yam (Komplette Werke)*
4. *George Brecht – Games & Puzzles (3)*
5. *Robert Watts – Komplette Werke*
6. *Chieko Shiomi – Komplette Werke*
7. *Kosugi – Komplette Werke*

   Bitte schick diese nach Gebrauch an Parnass, es sei denn, du willst sie kaufen.
7. *5 Fotos verschiedener Fluxus-Konzerte (nicht gerastert)*
8. *Foto-Halbtöne. Das sind sehr teure Original-Fotos mit Raster (Pünktchen), von denen wir die Zeitungen druckten. Du kannst sie verwerten. Aber bitte nimm keine Halbton- oder Raster-Negative, um die Fotos zu fotografieren. Damit würdest du deine endgültigen Platten ruinieren. Nimm Linien-Litho-Negative zum Fotografieren – die gleichen, die du bei feiner Schrift gebrauchst. Diese Fotos dürften eine Menge Druckkosten sparen, da sie nicht mehr in Halbton aufgenommen zu werden brauchen. (Schick diese Fotos bitte nach Gebrauch an de Ridder.)*
9. Regelrechte Halbton-Negativ-Filme.
10. *Einige Kompositionen. Wie etwa meine 12 Klavierstücke. Schon typografiert (schick die Originale bitte zurück).*

Im allgemeinen liebe ich es nicht, für mich selbst oder meine Biografie oder mein Gesicht Werbung zu treiben. An Stelle einer Biografie kannst du sagen:
«George Maciunas (alias Gerontius)
Dekan in Mailand unter Ambrosius, der einen außergewöhnlichen und sonderbarerweise garnicht erbaulichen Traum hatte, aber, anstatt die geforderte Buße zu tun, nach Konstantinopel ging, Günstling bei Hofe und Bischof von Mikomedia wurde, aber von Chrysostomus trotz allgemeiner Beliebtheit abgesetzt wurde.»
Oder sag einfach: «Biografie nicht erhältlich.»
Was die Fluxus-Ziele betrifft: Jedes Mitglied hat seine eigene Version, George Brecht bringt einige seiner Ansichten in der 4. Zeitung, die kannst du abdrucken.
Im großen und ganzen kann man sagen, daß Fluxus gegen seriöse Kunst oder Kultur und ihre Institutionen opponiert, gegen den Europäismus. Auch gegen den Kunstprofessionalismus, gegen Kunst als kommerzieller Artikel oder Weg zum Lebensunterhalt. Auch gegen jede Form der Kunst, die das Künstler-Ego fördert. Fluxus neigt also dazu, Oper und Theater (Kaprow, Stockhausen, etc.), die die Institutionalisierung der seriösen Kunst repräsentieren, abzulehnen, und ist statt dessen für Vaudeville oder Zirkus, die mehr die populäre Kunst oder gar nicht-künstlerisches Amüsement repräsentieren (und von «kultivierten» Intellektuellen schief angesehen werden). Fluxus-Konzerte tendieren also dazu, Vaudevilles oder manchmal Satiren seriöser Konzerte zu sein. Bestimmt nicht «große Opern», die dann und

wann aus unerklärlichen Gründen «happenings» genannt werden – denn wenn du ins Lexikon schaust, wirst du feststellen, daß ein Happening alles andere ist als geprobte und inszenierte Theaterstücke oder Opern. Wir mögen unsere Stücke nicht «happenings» nennen, es sei denn, sie sind wirklich nicht geprobt und nicht inszeniert, so daß sie mehr unvorhersagbar werden.
Du magst das formulieren, wie du willst. Aber laß mich die Übersetzung sehen, ehe du sie verwertest (falls du es verwertest).

Was die Organisation betrifft: Es gibt eine Organisation oder einen Apparat, im Gegensatz zu dem, was George Brecht geschrieben hat, sonst könnte keins der Festivals und Publikationen funktionieren. Die funktionieren nicht von selbst.
Fluxus ist ein Kollektiv (wie eine Kolchose [kollektiver Gutshof]), nicht etwa mein zweites Ich. In dieser Hinsicht unterscheidet sich Fluxus von deiner Décollage. Ich bin nun mal gerade Vorsitzender, aber nächstes Jahr kann das auch Akiyama sein oder Saito oder Kubota.
Das Fluxus-Komitee sieht gegenwärtig so aus:
Ich – Vorsitzender
Shigehu Kubota – Ko-Vorsitzender für New York
Barbara Moore – vorübergehend Verwaltung für New York
Kuniharu Akiyama – Ko-Vorsitzender für Japan
Willem de Ridder – Ko-Vorsitzender und Verwaltung für Europa
Ben Vautier – Ko-Vorsitzender für Europa.
Liste der Fluxus-Leute (innerer Kern):
George Brecht, Ayo (Takaio Ijima), Willem de Ridder, Dick Higgins, Alison Knowles, Joe Jones, Shigehu Kubota, Takehisa Kosugi, George Maciunas, Ben Patterson, Chieko Shiomi, Ben Vautier, Robert Watts, Emmett Williams, La Monte Young.

Ich werde weiteres schreiben, wenn du Fragen hast.
Beste Grüße,
George.

Übersetzung: Tomas Schmit

for S. Silverman

Rolf Wolf :
Happening
Book

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	Silverman Fluxus Archives	VII.A.602

Paik
110 Mercer St.
New York, N.Y. 10012



Hendricks
488 Greenwich St
488 Greenwich St
NY NY 100 13

4 4"x5" Copy Negatives
4 8"x10" Black and White Glossy Prints made from Copy Negs.

= $54.00
\+ 5.45 Tax
$71.45

See attached sheet for receipts.

These Photographs were requested by Paik 3/30/92
for a print project of Paiks with Mr. Jung in Korea

*Please Notify Mr. Jung that the photographs are to be returned to the Gilbert and Lila Silverman Fluxus Collection Foundation once he is finished with them.

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	Silverman Fluxus Archives	VII.A.602

THE GILBERT AND LILA SILVERMAN
FLUXUS COLLECTION FOUNDATION
488 GREENWICH STREET
NEW YORK, NY 10013

Nam June Paik
110 Mercer Street
New York, NY
10012

April 9, 1992

INVOICE

2 8"x 10" Black and White Glossy Prints made from original Negative.

= $12.00

4 4"x5" Copy Negatives

4 8"x10" Black and White Glossy Prints made from Copy Negs.

= $54.00

\+ 5.45 Tax

$71.45

See attached sheet for receipts.

These Photographs were requested by Paik 3/30/92 for a print project of Paiks with Mr. Jung in Korea

*Please Notify Mr. Jung that the photographs are to be returned to the Gilbert and Lila Silverman Fluxus Collection Foundation once he is finished with them.

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection: Silverman Fluxus Archives	Series.Folder: VII.A.602

4114 4610 0188 2819 5965890

010

IMPRINTED DATA ONLY ABOVE THIS LINE — DO NOT CIRCLE EXPIRATION DATE

04-92 03-94 CV

JON HENDRICKS

SPECTRA
NEW YORK NY 0402-2
6014033905
004 17 2253 991

EXPIRATION AND VALID DATES CHECKED ☒

AUTHORIZATION NUMBER 008844 DATE 04 08 92 (MONTH DAY YEAR)

CASHIER

DEPT.	DESCRIPTION	AMOUNT
	Spectra Polaroid	23 50
	Negs + Prints	12 00
	Negs + Prints	54 00
		5
	SUB TOTAL	89 50
	TAX	7 39
	TOTAL	96 89

CARDMEMBER COPY

CARDMEMBER SIGN HERE X

Cardmember acknowledges receipt of goods and/or services in the amount of the TOTAL shown hereon and agrees to perform the obligations set forth in the Cardmember's agreement with the Issuer.

PRESS FIRMLY-USE BALLPOINT PEN — SALES SLIP — CITICORP CARD ACCEPTANCE SERVICES
A Division of Citicorp Credit Services, Inc.

CUSTOMER'S ORDER NO. — NAME — PHONE — DATE 4/8

ADDRESS

SOLD BY SP

QTY.	DESCRIPTION	CASH	C.O.D.	CHARGE	ON ACCT.	MDSE. RET'D.	PAID OUT	PRICE	AMOUNT
	Spec. Pol (Twin) Neg + Prints B/W Neg + Prints			X					23 50 12 00 54 00
	Prints for Paik to be repaid 66.00 5.45 8¼% tax $71.45 due.								89 50

RECEIVED BY

	TAX	TOTAL
	7 39	96 89

All claims and returned goods MUST be accompanied by this bill.

Thank You

SPECTRA

photographic supplies and services
350 Hudson Street
(Corner of King St.)
New York, N.Y. 10014
phone: (212) 627-9618/fax: (212) 366-6095

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	Silverman Fluxus Archives	VII.A.602

Park
3/30/92
L16th
389-7595

MR. Jung

822

734-3434

ach FAX

283-13

RAKWON Dong

Seoul CHongRO Ku

Korea

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	Silverman Fluxus Archives	VII.A.602

THE GILBERT AND LILA SILVERMAN FLUXUS COLLECTION FOUNDATION
JON HENDRICKS - CURATOR
488 GREENWICH STREET, NEW YORK, NY 10013
TEL(212)925-4697 FAX(212)343-0661

F-

Nam June Paik
110 Mercer Street
New York, NY
10012

May 18, 1993

Dear Nam June Paik,

Today we received the enclosed translation of your letter of December 22, 1962 to Rolf Jahrling together with a request to publish your letter. If you are agreeable and approve of the translation we are happy to give our permission as well. However we must hear from you first that this is agreeable to you. See also a copy of our letter to Irmeline Lebeer, Editions Lebeer Hossmann SPRL.

With all good wishes for the success of your participation in the Venice Biennial.

Dec. 22, '62
INV. 03134.2
N.J.P. Orange box
INV. 03127-03139.9

Best,

Jon Hendricks

cc:Gilbert & Lila Silverman

TVA 421.552.102 / REGISTRE DU COMMERCE DE BRUXELLES 389.663 / BANQUE DE PARIS ET DES PAYS BAS 551-2750600-40

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	Silverman Fluxus Archives	VII.A.602

THE GILBERT AND LILA SILVERMAN FLUXUS COLLECTION FOUNDATION
JON HENDRICKS - CURATOR
488 GREENWICH STREET, NEW YORK, NY 10013
TEL(212)925-4697 FAX(212)343-0661

Irmeline Lebeer
Editions Lebeer Hossmann SPRL
124, Avenue de Boetendael
B-1180 Bruxelles
Belgium

May 18, 1993

Dear Irmeline Lebeer,

We have received your request to publish Nam June Paik's letter to Rolf Jahrling of December 22, 1962. We have today sent a copy of your letter to us, of the French translation, to Mr. Paik. Once we have received his agreement regarding the accuracy of the translation and his desire to have the letter published in your book we would be delighted on our part to give you our permission.

Although we do not charge a fee, we do request that credit to the Gilbert and Lila Silverman Fluxus Collection be given, and that we receive a complementary copy of the book once it is published.

Sincerely,

Jon Hendricks

cc: Nam June Paik
Gilbert & Lila Silverman

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	Silverman Fluxus Archives	VII.A.602

EDITIONS LEBEER HOSSMANN SPRL

124, Avenue de Boetendael
B - 1180 Bruxelles
Téléphone: (02) 345 95 66
Fax : 322-345.73.60

7.05.1993

Gilbert & Lila Silverman Foundation
Attention Laurie Steelink
488 Greenwich Street
NEW YORK, N.Y. 10013
U.S.A.

Madame,

Nous vous remercions de bien vouloir nous donner l'autorisation de publier la traduction en langue française de la lettre écrite le 22 décembre 1962 par Paik à Monsieur Jährling, dont le manuscrit fait partie de la collection Silverman.

Conformément aux souhaits de Nam June Paik, elle paraîtra dans le volume

Paik - Du cheval à Christo et autres écrits

actuellement en préparation dans nos éditions.

Nous vous prions de trouver ci-joint une page d'épreuve mentionnant votre collection en référence.

Nous vous prions de croire, Madame, à l'assurance de nos sentiments distingués.

Irmeline Lebeer

Irmeline Lebeer

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	Silverman Fluxus Archives	VII.A.602

71

LETTRE À JÄHRLING, WUPPERTAL

Cher Monsieur Jährling! (506) Bensberg/Refrath 22.12.62

Je viens de recevoir votre lettre. C'est une surprise heureuse, car je pensais que vous n'êtes déjà plus à Wuppertal. C'est aussi une grande chance que le retard (dû à ma maladie) coïncide avec votre voyage en Inde. Inde – Népal – c'est mon pays de rêve. Malheureusement je n'ai passé que trois jours à Calcutta, parce qu'il est presque impossible qu'un Coréen puisse obtenir un visa pour l'Inde, à cause de Complication Politique. Mais ces trois jours ont été les plus fertiles de ma vie. – Un voyage en Inde est plus intéressant qu'un voyage sur la lune –. certainement –.
Si vous visitez le musée de Calcutta, n'oubliez pas de visiter la collection Népal-Bhoutan-Tibet. – «exexcellent» – Il faudrait vous renseigner et chercher. C'est quelque part dans le coin – Ce musée a d'ailleurs une bonne collection des époques Barhat (ARCHAÏQUE) (Ve s. av. J.-C.) et Gupta (CLASSIQUE) (Ve s. ap. Christ).

LE TITRE de mon exposition pourrait s'appeler comme suit.
«Exposition de la musique»
- télévision électronique
  (synchronicité comme principe de relations acausales).
- Instruments pour exercice zen.
- objets sonores
- TEMPS.... etc....

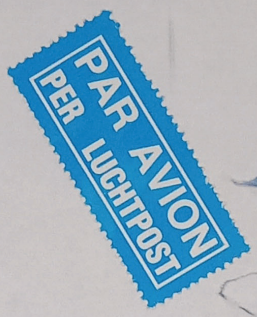
En tous cas il faut souligner que ce n'est ni de la peinture, ni de la sculpture, mais de «l'art-temps». – ou bien Je n'aime pas les catégories.
J'ai derrière moi la pire maladie depuis 10 ans (grippe sérieuse + histoires de gorge). Mais à partir d'aujourd'hui, je peux lentement retravailler et J'ai encore BEAUCOUP à faire. J'espère que je resterai en bonne santé tout janvier. C'est pourquoi nous décidons que le début de l'expo sera seulement «environ» mi-février. Mais cela doit en tous cas se terminer fin février, parce que je dois être à New York en mars (avril-octobre ~~Tokyo~~).
Novembre New York → Cologne (déc)

Programme etc. tout cela peut se faire après votre ~~voyage de~~ retour. Le problème, c'est que Je ne travaille pas vite
Je vous souhaite bonnes fêtes et voyage de rêve
Salutations à votre épouse et votre mère
Votre dévoué Nam June Paik

▷ Rolf Jährling était le directeur de la Galerie Parnass, Wuppertal, qui organisa la première exposition de Paik en Allemagne (mars 1963) – cf. «Postlude à l'exposition de télévision expérimentale»). Manuscrit à la Gilbert & Lila Silverman Collection, New York.

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	Silverman Fluxus Archives	VII.A.602



rec.
9/15/97

PAR AVION
PER LUCHTPOST

2

sic-Electronic
erie Parnass, Wuppertal

ic TV, Color TV
obots, 2 Zen Boxes and
school for Social
rk
aleria Bonino,
gue)

ony Brook Art Gallery
of New York, College

Galeria Bonino,
e)

ning of Video Films"
oration with Jud
Screening Room,

I" Galeria Bonino,

s in
ut)
w York
ation
of Modern

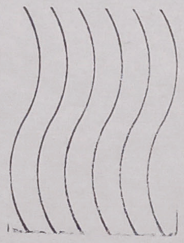
Bonino,

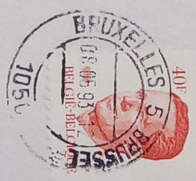
deology
of Art,
logue)
, Anthology
New York

Gilbert & Lila Silverman Foundation
Attention Laurie Steelink
488 Greenwich Street
NEW YORK, N.Y. 10013
U.S.A.

BRUXELLES 5 BRUSSEL
1050
40F

1975 "Nam June Paik" Gallery Rene Block, New York
"Fish on the Sky-Fish hardly flies anymore on the Sky-let Fishes fly again" Martha Jackson Gallery, New York

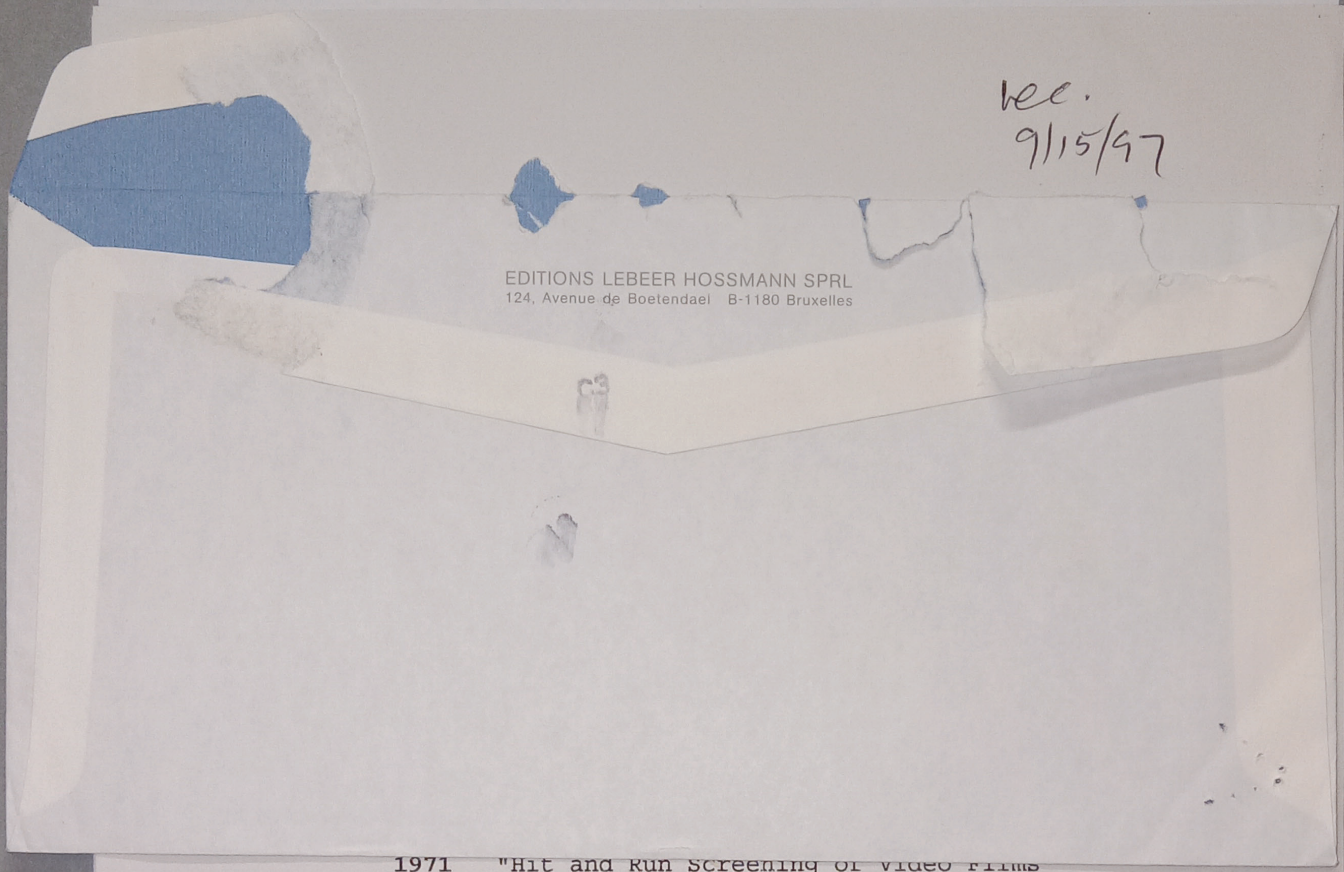




Member:
Art
Dealers
Association
Of
America

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	Silverman Fluxus Archives	VII.A.602



bec.
9/15/97

1971 "Hit and Run Screening of Video Films (films in collaboration with Jud Yalkut) Rizzoli Screening Room, New York
"Electronic Art III" Galeria Bonino, New York (Catalogue)
"Video Film Concert" (films in collaboration with Jud Yalkut) Millennium Film Workshop, New York
"Cineprobe" (films in collaboration with Jud Yalkut) The Museum of Modern Art, New York

1974 "Electronic Art IV" Galeria Bonino, New York
"Nam June Paik: Video 'n' Videology 1959-1973 Everson Museum of Art, Syracuse, New York (Catalogue)
Programs of videotapes, Anthology Film Archives, New York

1975 "Nam June Paik" Gallery Rene Block, New York
"Fish on the Sky-Fish hardly flies anymore on the Sky-let Fishes fly again" Martha Jackson Gallery, New York

Member:
Art
Dealers
Association
Of
America

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	Silverman Fluxus Archives	VII.A.602

Carl
Solway
Gallery,
Inc.

424
Findlay
Street
Cincinnati
Ohio
USA
45214
Phone
513
621-0069
Fax
513
621-6310

Member:
Art
Dealers
Association
Of
America

rec. 9/15/97

F-

NAM JUNE PAIK

Born in Seoul, Korea: 1932

SOLO EXHIBITIONS:

1963 "Exposition of Music-Electronic Television" Galerie Parnass, Wuppertal

1965 "NJ Paik: Electronic TV, Color TV Experiments, 3 Robots, 2 Zen Boxes and 1 Zen Can" New School for Social Research, New York
"Electronic Art" Galeria Bonino, New York (Catalogue)

1967 "Nam June Paik" Stony Brook Art Gallery State University of New York, College at Stony Brook

1968 "Electronic Art II" Galeria Bonino, New York (Catalogue)

1971 "Hit and Run Screening of Video Films" (films in collaboration with Jud Yalkut) Rizzoli Screening Room, New York
"Electronic Art III" Galeria Bonino, New York (Catalogue)
"Video Film Concert" (films in collaboration with Jud Yalkut) Millennium Film Workshop, New York
"Cineprobe" (films in collaboration with Jud Yalkut) The Museum of Modern Art, New York

1974 "Electronic Art IV" Galeria Bonino, New York
"Nam June Paik: Video 'n' Videology 1959-1973 Everson Museum of Art, Syracuse, New York (Catalogue)
Programs of videotapes, Anthology Film Archives, New York

1975 "Nam June Paik" Gallery Rene Block, New York
"Fish on the Sky-Fish hardly flies anymore on the Sky-let Fishes fly again" Martha Jackson Gallery, New York

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	Silverman Fluxus Archives	VII.A.602

Carl
Solway
Gallery,
Inc.

424
Findlay
Street
Cincinnati
Ohio
USA
45214
Phone
513
621-0069
Fax
513
621-6310

1976 "Fish Flies on Sky" Galeria Bonino, New York
"Moon is the Oldest TV" Gallery Rene Block, New York
"Nam June Paik: Werke 1946-1976, Music-Fluxus-Video" Kolnischer Kunstverein, Cologne. Traveled to Stedelijk Museum, Amsterdam. (Catalogue)
"Video Film Concert" (films in collaboration with Jud Yalkut), The Kitchen, New York

1977 "Fluxus Traffic" Galerie Rene Block, West Berlin
"Nam June Paik" Galerie Marika Malacorda, Geneva
"Projects: Nam June Paik" Museum of Modern Art, New York

1978 "A Tribute to John Cage" Gallery Watari, Tokyo
"TV Garden" Musee d' Art Moderne, Centre National d'Art et de Culture Georges Pompidou, Paris
"Nam June Paik" Musee d'Art Moderne de la Ville de Paris, Paris

1980 "Nam June Paik" (retrospective of video tapes) The New American Filmmakers Series, Whitney Museum of American Art, New York
"Videa" Gallery Watari, Tokyo
"Laser Video" (with Horst Baumann, assisted by Peter Kolb) Stadtische Kunsthalle, Dusseldorf

1981 Program of video tapes, Sony Hall, Tokyo
"Random Access/Paper TV" Gallery Watari, Tokyo
"Laser Video" (with Horst Baumann), Die Nutzliche Kunste, West Berlin
Traveled to Neue Berliner Kunstverein (Catalogue)

1982 "Nam June Paik" Whitney Museum of American Art, New York
Traveled to Museum of Contemporary Art, Chicago (Catalogue)
"Tri-Colour Video" Centre Georges Pompidou, Musee National D'Art Moderne Paris, France

Member:
Art
Dealers
Association
Of
America

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	Silverman Fluxus Archives	VII.A.602

Carl
Solway
Gallery,
Inc.

424
Findlay
Street
Cincinnati
Ohio
USA
45214
Phone
513
621-0069
Fax
513
621-6310

1984 "Mostly Video" Tokyo Metropolitan Art Museum, Tokyo
"Tribute to Marshall McLuhan, Galerie Esperanza, Montreal

1985 "Nam June Paik: Family of Robot" Carl Solway Gallery, Cincinnati
International Art Exposition, Chicago

1986 "Nam June Paik: Sculpture, Painting and Laser Photography, Holly Solomon Gallery, New York

1988 "Nam June Paik: Beuys and Bogie" Dorothy Goldeen Gallery, Los Angeles
"Nam June Paik: Color Bar Paintings" Holly Solomon Gallery, New York
"Nam June Paik: Family of Robot" The Hayward Gallery, South Bank Centre, London

1989 "La Fee Electronique" Musee d'Art Moderne de la Ville de Paris; Paris, France
Galerie du Genie, Paris
Galerie de Paris, Paris
Mayor Rowan Gallery, London
Galerie Juana Mordo, Madrid
Weisses Haus, Hamburg
"Image World: Art and Media Culture", Whitney Museum, New York

1990 Hans Mayer, Dusseldorf, Germany
Pre-Bell Man, Public Sculpture, Deutsches Post Museum, Frankfurt, Germany
Galerie Van de Velde, Antwerp, Belgium
Video Arbor (Public Sculpture), Forest City Residential Development, Philadelphia, Pennsylvania
Galerie Maurice Keitelman Bruxelles, Belgium
Holly Solomon Gallery, New York
Benjamin Franklin, The Franklin Institute, The Electrical Matter, Philadelphia

1991 "Nam June Paik: Retrospective" Kunsthaus Zurich, Kunsthalle Basel, Switzerland
Kunsthalle, Dusseldorf, Germany
Kaiserring Prize, Monchehaus Museum Goslar, Germany, October 1991
Carl Solway Gallery, Cincinnati Recent Video Sculptures
1991 Skowhegan Medal for Video

Member:
Art
Dealers
Association
Of
America

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	Silverman Fluxus Archives	VII.A.602

Carl
Solway
Gallery,
Inc.

424
Findlay
Street
Cincinnati
Ohio
USA
45214
Phone
513
621-0069
Fax
513
621-6310

Member:
Art
Dealers
Association
Of
America

1992 Galerie Hans Mayer, Dusseldorf
New Video Sculptures
Seville World Expo-Korean Pavilion
"Eco-lumbus" and "Rocketship to Virtual Venus"
"Nam June Paik: Retrospective"
Museum des 20, Jahrhunderts,
Wein, Austria
Public Art Commission
Chase Manhattan Bank, Brooklyn, NY
"Electro-Symbio Phonics for Phoenix"
Public Art Commission
American West Arena, Phoenix, AZ
Casino Knokke, Knokke, Belgium (Catalogue)
"Nam June Paik: Retrospective"
Museum of Modern Art, Seoul, Korea
"Nam June Paik: Arti Elettroniche, Cinema e Media Verso il XXI Secolo" Palazzo delle Esposizioni, Rome
1992 UNESCO Picasso Medal
"Photographs" Holly Solomon Gallery, New York, NY

1993 Public Art Commission
City of Anaheim, CA
Medienkunst Festival, Deichtorhallen
Museum, Hamburg
"Jardin Illumine" Sammlung Hauser & Wirth, Zurich
"The Rehearsal for the Venice Biennale/The German Pavilion"(catalogue)
Holly Solomon Gallery, New York, NY
Weisser Raum, Hamburg
"Artist as Nomad" Venice Biennale 1993,
German Pavilion, Venice (Catalogue)
1st prize, Best Pavilion
Public Art Commission
New Jersey Network, Trenton, NJ
"Feedback & Feedforth" The Watari Museum of Contemporary Art, Tokyo
"Art Miami" Miami, FL

1994 Fukuora Art Museum, Fukuora
Sogetsu Art Museum
"The Art Show" Associated Dealers of American Art, New York, NY
"The Electronic Super Highway: Nam June Paik in the Nineties" Ft. Lauderdale Museum of Art, Ft. Lauderdale, FL

1995 "The Electronic Super Highway: Nam June Paik in the Nineties"
Indianapolis Museum of Art, Indianapolis
Columbus Museum of Art, Columbus
Pennsylvania Academy of the Fine Arts,

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	Silverman Fluxus Archives	VII.A.602

Carl
Solway
Gallery,
Inc.

424
Findlay
Street
Cincinnati
Ohio
USA
45214
Phone
513
621-0069
Fax
513
621-6310

Philadelphia
Galerie Fine Art Rafael Vostell, Berlin
"New Work"
"Dusselforf Avant Garde: Joseph Beuys
Nam June Paik"
Achenbach Kunsthandel, Dusseldorf
"The Electronic Super Highway and Laser
Candle" Holly Solomon Gallery, New York
Gallery Hyundai, Seoul, Korea
Galerie Bhak, Seoul, Korea

1996 "The Electronic Super Highway: Nam June
Paik in the Nineties"
San Jose Museum of Art, San Jose
Culturgest, Lisbon, Portugal
Statens Museum for Kunst, Copenhagen,
Denmark
Asbaek Gallery, Copenhagen, Denmark

1997 "The Electronic Super Highway: Nam June
Paik in the Nineties"
The Jacksonville Museum of Contemporary
Art, Jacksonville, FL
The Nelson-Atkins Museum of Art, Kansas
City
Honolulu Academy of Arts, Honolulu, HI
Byron Cohen/Lennie Berkowitz Gallery for
Contemporary Art, Kansas City, MO
Galeria Ramis Barquet, Monterrey, Mexico

Member:
Art
Dealers
Association
Of
America

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	Silverman Fluxus Archives	VII.A.602

Carl
Solway
Gallery,
Inc.

424
Findlay
Street
Cincinnati
Ohio
USA
45214
Phone
513
621-0069
Fax
513
621-6310

SELECTED GROUP EXHIBITIONS

1962
"Music Notation" Minami Gallery, Tokyo
"Notations" Galleria La Salita, Rome

1964
"Fluxus Concerts" Canal Street, New York

1965
"New Cinema Festival I" Filmmakers Cinematheque, New York

1966
"Programmed Art" Museum of Art, Rhode Island School of Design, Providence
"Visions of Today" (symposium) Museum of Technology, Stockholm
"Art Turns On" Institute of Contempory Art, Boston

1967
"Festival of Light" Howard Wise Gallery, New York (Catalogue)
"Light, Motion, Space" Walker Art Center, Minneapolis (Catalogue)
"Light in Orbit" Howard Wise Gallery, New York
"The Artist as Filmmaker" The Jewish Museum, New York

1968
"Sammlung Hahn" Wallraf-Richartz-Museum, Cologne
"Cybernetic Serendipity: The Computer and the Arts" Institute of Contemporary Art, London; The Corcoran Gallery of Art, Washington, D.C.; Palace of Art and Science, San Francisco (Catalogue)
"The Machine: As Seen at the End of the Mechanical Age" The Museum of Modern Art, New York (Catalogue)
"Art in Edition: New Approaches" Pratt Center for Contemporary Printmaking and New York University (Catalogue)

1969
"Electronic Art" Art Gallery, Univeristy of California, Los Angeles
"New Ideas, New Materials" The Detroit Institute of Arts, Detroit
"TV as a Creative Medium" Howard Wise Gallery, New York (Catalogue)

1970
"Vision and Television" Rose Art Museum, Brandeis University (Catalogue)
"Happening & Fluxus" Kolnischer Kunstverein, Cologne (Catalogue)

Member:
Art
Dealers
Association
Of
America

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	Silverman Fluxus Archives	VII.A.602

Carl
Solway
Gallery,
Inc.

424
Findlay
Street
Cincinnati
Ohio
USA
45214
Phone
513
621-0069
Fax
513
621-6310

Member:
Art
Dealers
Association
Of
America

1971 "Sonsbeek 71: Sonsbeek buiten de perken" Arnheim, Holland (Catalogue)
"Eighth Annual New York Avant-Garde Festival" 69th Infantry Regiment Armory, New York
"St. Jude Video Invitational" De Saisset Art Gallery and Museum, Univeristy of Santa Clara, California
"Videoshow" The New American Filmmakers Series, Whitney Museum of American Art, New York

1972 "Twelfth Annual October St. Jude Invitational: Videotapes" Everson Museum of Art, Syracuse, New York

1973 "Circuit: A Video Invitational" Everson Museum of Art, Syracuse, New York
"New York Collection for Stockholm" Moderna Museet, Stockholm (Catalogue)
"Cremer Collection-European Avant-Garde, 1950-1970, Kunsthalle, Tubingen

1974 "Projekt 74: Aspekte Internationaler Kunst am Anfang der 70er Jahre" Kunsthalle Koln and Kolnischer Kunstverein, Cologne (Catalogue)
"EXPRMNTL 5: International Film Festival" Knokke-Heist, Belgium
"Art Now '74: A Celebration of the American Arts" John F. Kennedy Center for the Performing Arts, Washington,DC.
"Eleventh Annual New York Avant-Garde Festival, Shea Stadium, New York

1975 "Video Art" Institute of Contemporary Art University of Pennsylvania; Chicago Art Institute (Catalogue)
"Arte de Video" Museo de Arte Contemporaneo, Caracas (Catalogue)
"Illuminous Realities" Wright State University, Dayton, Ohio
"Selections from the Collection of Dorothy and Herbert Vogel" Clocktower, New York
"The Museum of Drawers" Kunsthaus, Zurich
"Video Art USA" XIII Bienal de Sao Paulo, Brazil
"Art Transition" Center for Advanced Visual Studies, Massachusetts Institute of Technology, Cambridge (Catalogue)
"Objekte und Konzerte zur Visuellen Musik der 60er Jahre" Stadtische Kunsthalle,

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	Silverman Fluxus Archives	VII.A.602

Carl
Solway
Gallery,
Inc.

424
Findlay
Street
Cincinnati
Ohio
USA
45214
Phone
513
621-0069
Fax
513
621-6310

Member:
Art
Dealers
Association
Of
America

Dusseldorf (Catalogue)

1976 "Monumente durch Medien ersetzen..." Kunst und Museumsverein, Wuppertal
"SoHo Quadrat" Akademie der Kunste, West Berlin (Catalogue)
"Dodspringet" Svend Hansen, Charlottenborg, Denmark (Catalogue)
"The River: Images of the Mississippi" Walker Art Center, Minneapolis (Catalogue)

1977 "Documenta 6" Kassel (Catalogue)
"1977 Biennial Exhibition" Whitney Museum of American Art, New York (Catalogue)

1979 "Sammlung Hahn" Museum Moderner Kunst, Vienna (Catalogue)

1980 "Fur Augen und Ohren" Akademie der Kunste, West Berlin (Catalogue)
"Mein Kolner Dom" Kolnischer Kunstverein, Cologne (Catalogue)
"Treffpunkt Parnass 1949-1965" Von der Heyde-Museum, Wuppertal (Catalogue)

1981 "Partitur" Gelbe Musik, West Berlin
"1981 Biennial Exhibition" Whitney Museum of American Art, New York (Catalogue)
"Westkunst" Museum der Stadt Koln, Cologne (Catalogue)
"Ein Klein Dussel Village Video" Kunstakademie, Dusseldorf

1982 "Videokunst in Deutschland 1963-1982" Kolnischer Kunstvererin, Cologne
"60'80 attitudes/concepts/images" Stedelijk Museum, Amsterdam (Catalogue)

1983 Carl Solway Gallery, Cincinnati
Wiesbaden FLUXUS 1962-1982, Eine klein Geschichte von Fluxus in drei Teilen (Wiesbaden, Kassel, Berlin (Book)

1984 "Content" Hirshhorn Museum and Sculpture Garden, Washington, D.C. (Catalogue)
"XLI Exposizione Internazionale la Biennale di Venezia" Venice (Catalogue)
"Art and Time" Brussels
"Von Hier Aus" Dusseldorf
"The Luminous Image" Stedlijk Museum, Amsterdam
"Nam June Paik, John Cage, Merce Cunningham" Won Gallery, Seoul

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	Silverman Fluxus Archives	VII.A.602

Carl
Solway
Gallery,
Inc.

424
Findlay
Street
Cincinnati
Ohio
USA
45214
Phone
513
621-0069
Fax
513
621-6310

"Joseph Beuys and Nam June Paik", Gallery Watari, Tokyo (sponsored by the Seibu Museum)

1985 "Bienal Internacisonal de Sao Paulo, Brazil

1986 "American Icons: Selections from the Chase Manhattan Collection" Bruce Museum, Greenwich, Connecticut; Heckscher Museum, Huntington, New York; The Robertson Center for the Arts and Sciences, Binghamton, New York (Catalogue)
"The Freedman Gallery: The First Decade" The Freedman Gallery, Reading Pennsylvania (Catalogue)
"Toys as Art" First Street Forum, St.Louis (Catalogue)
Carl Solway Gallery: International Chicago Art Exposition, Chicago (Catalogue)

1987 "ARCO '87" Madrid (Catalogue)
"Documenta 8" Kassel (Catalogue)
"Art L.A.'87: Contemporary Korean Art" Jean Art Gallery, Los Angeles (Catalogue)
"Animal Art" Steirischer Herbst, Graz (Catalogue)
"L'Epoque, La Mode, La Morale, La Passion" Centre Georges Pompidou, Paris (Catalogue)
"Currents: Eight Contemporary Artists, America's Korean" Korean Cultural Service, Los Angeles
"Computers and Art" Everson Art Museum, Syracuse, New York (Catalogue)
"1987 Biennial Exhibition" Whitney Museum of American Art, New York (Catalogue)

1988 "Video Art: Expanded Forms" Whitney Museum of American Art at Equitable Center, New York (Catalogue)
"ARCO '88" Madrid (Catalogue)
"Positions in Art Today" The Nationalgalerie Berlin
"Interaction: Light, Sound, Motion" The Aldrich Museum, Ridgefield, CT (Catalogue)
"The New Urban Landscape" The World Financial Center, New York, NY
"1988: The World of Art Today" Milwaukee Art Museum, Milwaukee, WI (Catalogue)
"American Baroque" Holly Solomon Gallery, New York, NY

Member:
Art
Dealers
Association
Of
America

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	Silverman Fluxus Archives	VII.A.602

Carl
Solway
Gallery,
Inc.

424
Findlay
Street
Cincinnati
Ohio
USA
45214
Phone
513
621-0069
Fax
513
621-6310

"Private Reserve" Dorothy Goldeen
Gallery, Santa Monica, CA
"On Track", Nova Building, Calgary,
Canada (Catalogue)

1989 "Les Magiciens de la Terre"
Musee National d'Art Moderne,
Centre d'Art et de Culture Georges
Pompidou
"Images du Future 1989" Cite des Arts et
des Nouvelles Technologies de Montreal,
Montreal, Canada
"Nam June Paik" Arte Ederren Bilbao Museo,
Museo de Bellas Artes de Bilbao, Madrid
with Galerie Juana Mordo, Madrid and
Holly Solomon Gallery, New York
(Catalogue)
"Image World: Art & Media Culture" Whitney
Museum of American Art, New York
"Video Skulpture, retraspektiv and
aktuell, 1963-1989" DuMont, Koln
(Catalogue)
"Nam June Paik" San Francisco Museum of
Modern Art, San Francisco
"Prospect" Frankfort, West Germany
"The New Urban Landscape", Battery Park,
New York (Catalogue)

1990 "The Technological Muse", Katonah Gallery,
Katonah, New York
"The Electrical Matter Festival", The
Painted Bride Art Center, Philadelphia,
Pennsylvania
"Gegenwart-Ewigkeit", Martin-Gropius-Bau,
Berlin, West Germany (Catalogue)

1991 ARCO 91, Madrid
CIAE 91, Chicago International
Art Fair, Chicago, Illinois
"Videowall", 1991
"Videochandeliers", 1991, Weisser Raum
Gallery, Hamburg, Germany
"Neon-TV/Video-Objekte", Galerie Lupke,
Frankfurt, Germany
"I Love Art", Watari Museum, Tokyo
(Catalogue)

1992 ARCO 92, Madrid
CIAE 92, Chicago International Art Fair,
Chicago, Illinois
"Pour la Suite du Monde", Musee D'art
Contemporain de Montreal
"Territorium Artis", Kunst and
Ausstellungshalle de Bunderepublik,

Member:
Art
Dealers
Association
Of
America

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	Silverman Fluxus Archives	VII.A.602

Carl
Solway
Gallery,
Inc.

424
Findlay
Street
Cincinnati
Ohio
USA
45214
Phone
513
621-0069
Fax
513
621-6310

Bonn, Germany
"X6-New Directions in Multiples", The Aldrich Museum of Contemporary Art, Ridgefied, CT; The Dayton Art Institute, Dayton, OH; Franklin and Marshall College, PA
"Flux Attitudes", New Museum of Contemporary Art, New York
"Things that Go Bump in the Night", Palm Beach Community College Museum of Art, Lake Worth, FL
"Nam June Paik: Video and Paper with Allen Ginsberg" Galery Meegun, Seoul, Korea (Catalogue)

1993 Art Miami 1993, Miami (Catalogue)
ARCO 1993, Madrid (Catalogue)
Art Dealers Association of America 1993, New York
Art Chicago International 1993, Chicago
Taejon Exposition, Taejon, Korea
"The Portrait Now" National Portrait Gallery, London

1994 "Tuning Up" Kunstmuseum Wolfsburg, Germany
American Center in Paris
"Home Video Redefined: Media, Sculpture, and Domesticity" Center of Contemporary Art, North Miami, FL
"The Howard Wise Gallery: TV as a Creative Medium, 1969" Whitney Museum of American Art, New York, NY

1995 "Lyon Biennale" Lyon, France
"'95 Kwangju Biennale" Kwangju, Korea
Art Chicago International 1995, Chicago
"4th International Istanbul Biennial", Istanbul, Turkey
"Dialogues of Peace" Palais des Nations, Geneva, Switzerland
"High-Tech Allergy" Kunstmuseum Wolfsburg, Germany

1996 "Mediascape" Guggenheim Museum Soho, New York, NY
"Contemplation: Five Installations, Des Moines Art Center, Des Moines, IA
"Landscape Reclaimed: New Approaches to an Artistic Tradition" The Aldrich Museum of Contemporary Art, Ridgefield, CT

1997 "Skulpture Projects in Munster", Westfalisches Landesmuseum, Munster, Germany

Member:
Art
Dealers
Association
Of
America

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	Silverman Fluxus Archives	VII.A.602

Carl
Solway
Gallery,
Inc.

424
Findlay
Street
Cincinnati
Ohio
USA
45214
Phone
513
621-0069
Fax
513
621-6310

Member:
Art
Dealers
Association
Of
America

"InterAct", Wilhelm Lehmbruck Museum
Duisburg, Germany

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	Silverman Fluxus Archives	VII.A.602

Carl
Solway
Gallery,
Inc.

424
Findlay
Street
Cincinnati
Ohio
USA
45214
Phone
513
621-0069
Fax
513
621-6310

SELECTED BIBLIOGRAPHY

1963 Bonk, Siegfried. "Uber dem Eingang ein blutiger Ochsenkopf" Kolner Stadt-Anzeige, Cologne, March 16.
Cage, John. "A Year From Monday". Wesleyan University Press, Middleton, Connecticut.

1964 "The Media: Taking Waste Out of the Wasteland". Time Magazine, May 30.

1965 Canaday, John. "Art: the Electronic-Kinetic Trend" The New York Times, December 4.
Klein, Howard. "A Happening Opens Festival". The New York Times, December 26.

1966 Gruen, John. "The New Bohemia: The Combine Generation". Grosset and Dunlap, Inc., New York.

1967 Baker, Russel. "Observer: Seated One Day at the Cello". The New York Times, May 14
O'Neal, Paul. "Nudity in Public" Life, October 13.

1968 Glueck, Grace. "The World is So Boring". The New York Times, May 5.

1970 Davis, Douglass. "Electronic Wallpaper". Newsweek, August 24.
Youngblood, Gene. "Expanded Cinema". E.P. Dutton & Co., Inc. New York.

1972 "Video revolution: Patricia Sloan discusses the work of Nam June Paik". Art & Artists, March pp. 28-31.
Davis, D. "Video Obscura". Artforum, April pp. 64-71.

1973 Hulten, K.G. Pontus and Bill Kluver. "The New York Collection Portfolio". Experiments in Art Technology, New York.
Ross, D. "Process & Ritual". Artscan, October, pp. 41-4.

1974 Frampton, H.. "Withering Away of the State of Art". Artforum, December, pp. 50-5.
Schimmel, P.. "Abstract Time: Nam June Paik". Arts, December, p. 52.
Kramer, Hilton. "A Fast Sequence of Forms Changing Color and Shape". The New York

Member:
Art
Dealers
Association
Of
America

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	Silverman Fluxus Archives	VII.A.602

Carl
Solway
Gallery,
Inc.

424
Findlay
Street
Cincinnati
Ohio
USA
45214
Phone
513
621-0069
Fax
513
621-6310

Times, October 3.
Sanna, J. de. "Artvideotape: Does it Work?". Domus, May, pp. 44-5.

1975 Tomkins, Calvin. "Profiles: Video Visionary". The New Yorker, May 5 pp. 44-79.

1976 Battcock G.. "Exhibitions in New York". Domus, June, p. 56
Catoir, Barbara. "Buddha meditiert vor seinem eigenen Abbild". Frankfurter Allgemeine Zeitung, December 7.
Herzogenrath, Wulf. "Video Art in West Germany: From Reproduction to Medium of Conscious Creativity". Studio, May, pp. 219+.
Herzogenrath, Wulf. Nam June Paik: Werke 1946-1976. Musik-Fluxus-Video.
O'Conner, John. "Moving into X-rated TV". The New York Times, March 14.
Perrone, J. "Ins and Outs of Video". Artforum, June, pp. 53+.
Ross, D.. "Provisional Overview of Artist's Television in the US". Studio, May, pp. 265-72.
Sakane, Itsuo. "Amerikano Meidano Tabikara, No. 4". Asahi Shimbun, December 9.

1977 "Video Visions - A Medium Discovers Itself" New American Library, New York.
Gruterich, M.. "Kolnischer Kunstverein: Ausstellung". Pantheon, April, pp. 158-9.
Price, J.. "Video Art: a Medium Discovering Itself". Artnews, January, pp. 41+.
Price, Jonathan. "Nam June Paik: Day-glow Godfather".
Restany, Pierre. "In Cerca di Documenta 6 at Kassel". Domus, 574, September, p. 44.
Stevens, Mark. "Holy Foolishness". Newsweek, August 8.

1978 Battcock, Gregory, ed. "New Artists Video: A Critical Anthology". E.P. Dutton and Co., Inc., New York.

1979 Fargier, Jean-Paul. "Paikologie". Cahiers du Cinema, April.
Weiner, D.. "Test-tube television: at WNET's Experimental Workshop". American Film, March, pp. 33-4.

Member:
Art
Dealers
Association
Of
America

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	Silverman Fluxus Archives	VII.A.602

Carl
Solway
Gallery,
Inc.

424
Findlay
Street
Cincinnati
Ohio
USA
45214
Phone
513
621-0069
Fax
513
621-6310

Member:
Art
Dealers
Association
Of
America

1980 "Random Access Information". Artforum, September, pp. 46-9.
Hoberman, J. "Mr. Paik's Mondo Video" Village Voice, March 3.
Keil, B. "Video Philosopher". Artweek, July 5, p. 4.

1981 Furlong, C.. "AFI Frames the Field: the National Video Festival". Afterimage, October, p. 5.

1982 Denison, D.C. "Video Art's Guru". The New York Times Magazine, Sunday, April 25.
Drukker, L. "Nam June Paik: Video Artist Upsets Reality". Pop Photographer, August, pp. 32+.
Gardner, Paul. "Tuning in to Nam June Paik". ARTnews, May, pp 64-73.
Freed, H. [Whitney Museum, New York; traveling exhibit]. Art Journal, Fall, pp. 249-51.
Gever, M. "Pomp and Circumstances: the Coronation of Nam June Paik". Afterimage, October, pp. 12-16.
Glueck, Grace. "Nam June Paik has Show at Whitney". The New York Times, May 7.
Hoberman, J. "Paik's Peak". Village Voice, May 25, pp 39-40.
Hoberman, J. "Veni, Vidi, Video". Film Comment, May/June, pp. 34-5.
Hughes, Robert. "Electronic Finger Painting". Time, May 17, pp 76-77.
Kurtz, Bruce. "Paikvision". Artforum, October, pp 52-56.
Larson, K. "Nam June Paik's Zen Video". New York, May 24, pp. 81-2.
Platt, S. "San Francisco International Video Festival: Moving Forward". Artweek, December, p. 2.
Puvogel, R. "Videokunst in Deutschland 1963-1982". Kunstwerk, October, pp. 39-40.
Ratcliff, C. "Video Art: Paik's Peak". Saturday Review, May, pp. 52-3.
Renouf, R. "Nam June Paik: Historical Juxtapositions". Artweek, January, p. 4.
Sharpe, Villoughby. "Exclusive Interview of Nam June Paik". Video `80 #4.
Sturken, Marita. "Video Guru". American Film, May pp. 13-16.

1983 Catalog book for Wiesbaden FLUXUS 1962-1982: Eine Klein Geschichte von FLUXUS in Drei Teilen exhibit.
"Fourteenth Street". New Yorker, September,

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	Silverman Fluxus Archives	VII.A.602

Carl
Solway
Gallery,
Inc.

424
Findlay
Street
Cincinnati
Ohio
USA
45214
Phone
513
621-0069
Fax
513
621-6310

pp. 38-40.
Edelman, Frederic. "Nam June Paik a Distance". Le Monde, January 2/3, pp. 1-9.
Herzogenrath, Wulf. "Nam June Paik". Verlag Silke Schreiber, Munich. (Monograph)
Sturken, M. Whitney Sampler. Afterimage, October, p. 17.

1984 Mostly Video: Nam June Paik. Tokyo Metropolitan Art Museum (publ)
Nam June Paik Time Collage. Shizuko Watari, publ.
Battcock, Gregory and Robert Nickas, editors. "The Art of Performance". E.P. Dutton and Co., Inc., New York.
Glueck, Grace. "Nam June Paik's TV Answer to George Orwell".
International Herald Tribune, December 31.
DAAD Gallery, "Nam June Paik: Art & Satellite/Bonjour Mr. Orwell" edition 750, Druckhaus Kentrich, Berlin.
Rice, S. "The Luminous Image: Video Installations at the Stedelijk Museum, Amsterdam". Afterimage, December, p. 14.
U-Fan, Lee. "The World of Nam June Paik". In John Cage and Merce Cuningham, Goi-yong Jung (publ), Seoul.

1985 Decker, Edith. Paik Video: Die Installationen 1963-1984 (Dissertation zur Erlangung der Wurde des Doktors der Philosophie), Universitat Hamburg.
Dieckmann, Katherine. "Electra Myths: Video, Modernism, Postmodernism". Art Journal, College Art Association of America, FALL, pp. 195-203.
Gray, Paul. "For a Video Artist: It's Happening Here". Time, July 8, p. 77.
Hornbacher, Sara. "Editor's Statement: Video: The Reflexive Medium". Art Journal, FALL, pp. 191-193.
Wooster, Ann Sargent. "Why Don't They Tell Stories Like They Used To". Art Journal, FALL, pp. 204-212.

1986 Arnason, H. Harvard. "History of Modern Art" Third Edition. Harry N. Abrams, Inc., New York, pp. 567-569.
Brenson, Michael. "Nam June Paik" (Review), The New York Times, October 3, p. C29.
Carr., C. "Beam Me Up, Nam June". Village

Member:
Art
Dealers
Association
Of
America

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	Silverman Fluxus Archives	VII.A.602

Carl
Solway
Gallery,
Inc.

424
Findlay
Street
Cincinnati
Ohio
USA
45214
Phone
513
621-0069
Fax
513
621-6310

Voice, October 14, p. 47.
Fargier, J.P. "Triomphe du Digital". Cahiers Cinema, April.
Garcia, Guy D. "People". Time, October 6, p. 55.
Indiana, Gary. "Informania", Village Voice, October 14, p. 95.
McGill, Douglass C. "Art People". The New York Times, October 3, p. C25.
Muchnic, Suzanne. "Talking Trees, Neon Vitures, Giraffe Nets". Los Angeles Times, November 2.
O'Connor, John G. "Bye-Bye Kipling on 13, A Video Adventure". The New York Times, October 6, p. C18
Ornia, J.R. Perez. "Nam June Paik, Pionero del Videoarte Presenta la Installacion TV Garden". El Pais, December 18, p. 29.
Rubey, Dan. "Nam June Paik/Holly Soloman" New York Times (Friday Reviews).
ARTnews, December, Vol. 85 #10., pp. 145-147.
Smith, Roberta. "Out of the Wasteland". Newsweek (International), October 13, p. 67.
Werner, Laurie. "Nam June Paik". Northwest Orient, June 1986, p. 34.
"Nam June Paik". Der Spiegel #25 p. 211.
"Beuys Vox, Nam June Paik", 1961-1986, published by Won Gallery/Gallery Hyundai, Seoul, Korea

1987 Baker, Kenneth. "Biennial with a Unity". The San Francisco Chronicle, April 20, p. C1-3.
Brenson, Michael. "Art: Whitney Biennial's New Look". The New York Times, April 10, p. C24.
Cameron, Dan. "The Whitney Biennial". Flash Art, Summer #35, pp. 86-88.
Comi, Enrico. "Su Documenta 8" Spazio Umano/Human Space, March pp. 60-79.
Cotter, Holland. "Import/Export: Art form the Exiled City". Art in America. October, Vol. 75 #10, pp. 43-51.
Drake, P. [Holly Solomon Gallery, New York; exhibit]. Flash Art. December/January, p. 89.
Fallat, T. "Video Babies and the Mountain". High Performance 10 #2, pp. 81-2.
Flam, Jack. "Major German Exhibition Shows Off the Art of Today". Wall Street Journal, August 13, p. 18.

Member:
Art
Dealers
Association
Of
America

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	Silverman Fluxus Archives	VII.A.602

Carl
Solway
Gallery,
Inc.

424
Findlay
Street
Cincinnati
Ohio
USA
45214
Phone
513
621-0069
Fax
513
621-6310

Fox, Howard. Avante-garde in the 1980s. Los Angeles County Museum of Art
Gee, Bill J. "Bye-Bye Kipling Hello Columbus". Cinevue, January, Vol. II #1.
Gimelson, Deborah. "Expositions" Art & Auction, September, Vol. X #2, pp. 74-78.
Goodman, Cynthia. "Digital Visions: Computers and Art". Harry N. Abrams, Inc. New York, p. 85, 166. (In conjunction with the Everson Art Museum exhibition: Computers and Art).
Hoving, Thomas. "The Muse in the Tube". Connoisseur, January, p. 14.
Levin, Kim. "Americans Abroad". The Village Voice, August 11, p.82.
Lobl, Tony. "The Day They Screened Out the TV". The Christian Science Monitor, March 16, p. 30.
Mantegna, Gianfranco. "Sul Video, Sulla Carta O Sulla Tela, e sempre immagine". Fotografare, April, p. 84-85.
Perov, Kira. "Patterns of Light". Aperture, Spring, p. 58-64.
Robinson, Walter. "Nam June Paik at Holly Soloman Gallery". Art in America, June, Vol. 75, #6, p. 157.
Sturken, M. "Private Money and Personal Influence: Howard Klein and the Rockerfeller Foundation's Funding of the Media Arts". Afterimage, January, pp. 8-15.
Tamblyn, Christine. "Video Art: An Historical Sketch". High Performance, #37, Vol. X, No. 1, pp. 33-37.
Wallach, Amei. "The Taming of the Whitney Biennial". Newsday, April 12, pp. 11, 4, 5, 16.
Wilson, William. "Pristine Anarchy". Los Angeles Times, April 19, pp. 93-94.
Zimmer, William and David Hershkovits. "Whitney Biennial". Paper, April, Vol. 3, #9, p. 34.

1988 Abramson, Dan. "Video Invades the Art World". MPCS Video Times, Summer 1988, p. 48.
Apple, J. "The Last Great Modernist-Paik's Peak". Artweek, March, p. 5.
Busche, E.A. "Klein, aber Fein". Kunst, June, p. 454.
Decker, Edith. "Paik Video", Dumont Buchverlag Koln, 1988.
Diehl C. "Breaking the Rules". Art & Antique, April, pp. 77+.

Member:
Art
Dealers
Association
Of
America

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	Silverman Fluxus Archives	VII.A.602

Carl
Solway
Gallery,
Inc.

424
Findlay
Street
Cincinnati
Ohio
USA
45214
Phone
513
621-0069
Fax
513
621-6310

Freudenheim, S. "Under the Singing Eucalyptus Tree". Artforum, April, p. 127.
Hayward, Carl. "Father of Video Art". Rice, February, pp. 16-25.
Hughes, G. [Hayward Gallery, London, exhibit]. Arts Review, October 21, p. 748.
Jones, A. [Dorothy Goldeen Gallery, Los Angeles, installation]. Art International, Summer, pp. 360-1.
Kearns, Mary Ann. "The Role of Technology in the Art of Nam June Paik" (dissertation at School of Arts Virginia Commonwealth University).
Petley, Julian. "Hi-tech Visions". New Stateman & Society, October 14, pp. 37+.

1989 The "Junk" Aesthetic (Assemblage of the 1950s and early 1960s). Whitney Museum of American Art.
Cubitt, S. "Video Art and Colonialism; an Other and Its Others". Screen, Autumn, pp. 73-6.
Dimitrijevic, N.. [Hayward Gallery; Nigel Greenwood Gallery, London; exhibits]. Flash Art, January, p. 130.
Fargier, Jean-Paul. "Ma Mere Paik". Art Press, 1989, p. 22.
Fargier, Jean-Paul. "Nam June Paik", Art Press, 1989.
Grundberg, Andy. "Video is Making Waves in the Art World" New York Times, November 17, Weekend C1.
Hagen, Charles. "The Fabulous Chameleon". ARTnews Summer 1989, p. 118.
Herzogenrath, Wulf and Edith Decker. "Video-Skulptur retrospektiv und aktuell", Dumont Buchverlag Koln, 1989.
Joselit, D.. "Lessons in Public Sculpture". Art in America, December, pp. 132-3.
Motz, E.. "La Fee Electronique". Kunstwerk, December, pp. 59-60.
Perl, J.. "Bicentennial Blahs". New Criteria, October, pp. 33+.
Prados de la Plaza, F.. [Galeria Juana Mordo, Madrid; exhibit]. Goya, March/April, pp. 315-16.
Reveaux, T.. "Polymorphic Paik". Artweek, August 12, p. 10.
Smolik, N.. [Portikus, Frankfurt; exhibit]. Artforum, Summer, pp. 155-6.
Spotnitz, F.. "Into the 90s: What Next?". American Film, January/February, pp. 31-3.
Tully, Pat. "Video Art". School Arts, December, pp. 23+.

Member:
Art
Dealers
Association
Of
America

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	Silverman Fluxus Archives	VII.A.602

Carl
Solway
Gallery,
Inc.

424
Findlay
Street
Cincinnati
Ohio
USA
45214
Phone
513
621-0069
Fax
513
621-6310

Member:
Art
Dealers
Association
Of
America

1990 Catalog of works by Weisses Haus, Hamburg.
"Standing Up to Sunshine (Nam June Paik's Permanent Outdoor Video Installation)". ARTnews, December, p. 21.
Boicos, C. "Where Can Video Art Go Now?". Art International, Winter, pp. 30-2.
Decker, Edith and Peter Weibel, Vom Verschwinden der Ferne (Telekommunikation und Kunst). DuMont Buchverlag (publ), pp. 98, 246, 248.
Dercon, Chris. "Nam June Paik". Forum International, Nov/Dec, pp. 53-57.
Gardner, C.. [Dorothy Goldeen Gallery, Los Angeles; exhibit]. Artforum, April, pp. 181-2.
Gigliotti, D. "The Allure of the Electronic: the Changing Vocabulary of Video Sculpture". Afterimage, March, pp. 12-17.
Handhardt, J. G. "Video Art; Expanded Forms". Leonardo 23, #4, pp. 437-9.
Hine, Thomas. "An Artist's Garden of Television". Philadelphia Enquirer, Oct 21, p. 1-H.
Mahoney, R.. [Holly Solomon Gallery, New York; exhibit]. Arts Magazine, February, pp. 101-2.
McNamara, Martin. "A Garden of Electronic Flowers". Metropolis, December.
Payne, R.. "Review Shorts". Artweek, February 1, p. 17.

1991 "2 x Minigiants (a project for Artforum)". Artforum, March, pp. 90-1.
Soltmannowski, von Christoph. "Happening mit Witz und Video". Schweizer Illustrierte, pp. 36-41.
Stoos, and Thomas Kellein. "Nam June Paik: Video Time-Video Space", Edition Cantz.
Tamblyn, C.. "Image Processing in Chicago Video Art, 1970-80." Leonardo 24, #3, pp. 303-4.
Wolff, von Renate. "Veni, Vidi, Video". Zeit Magazin, October, pp. 82-93.
Zurbrugg, N.. "Jameson's Complaint: Video Art and the Intertextual Time Wall". Screen, Spring, pp. 17+.

1992 DuMont Buchverlag (publ). Nam June Paik: Niederschriften eines Kulturnomaden, Koln
Bruderlin, M.. [Kunsthaus Zurich; Kunsthalle Basel; exhibits]. Artforum, January, p. 117.

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	Silverman Fluxus Archives	VII.A.602

Carl
Solway
Gallery,
Inc.

424
Findlay
Street
Cincinnati
Ohio
USA
45214
Phone
513
621-0069
Fax
513
621-6310

Member:
Art
Dealers
Association
Of
America

Hagen, Charles. "High-Tech Artworks Adorn High-Tech Lobbies". New York Times, December 30, pp. B3,C7.
Lee, Yongwoo. Nam June Paik. Samseong Publishing Co., Seoul
Pyne, Lynn. "Arena With a View". Phoenix Gazette, May 30, p. E1.

1993 "ARCO Presenta el Arte Mas Joven...". El Pais, February 11.
"Medienkunst - Festival in Hamburg". Artforum (Das Kunstmagazin), February, p. 34.
Curtis, Cathy. "Tuning in to a Unique Public Work". Los Angeles Times, June 22, p. F1.
Decker, Edith & Irmeline Lebeer. Christo et Autres Ecrits. Editions Lebeer Hossmann, Brussels, Belgium.
Howell, John. "This Guy Does Wonders With TVs". Los Angeles Times, May 9, p. 3 (Calendar).
Jenkins, Janet (ed.). In the Spirit of Fluxus. published for exhibition of the same name at the Walker Art Center, Minneapolis.
Knight, Christopher. "Back to the Future of Video Guru Paik". Los Angeles Times, May 22, p. F1 (Calendar).
Knight, Christopher. "Back to Future of Video Guru". Los Angeles Times, May 25, p. F1 (Calendar).
Mukherjee, Tiarra (ed.). The Village Voice, Listings, April 20, p. 69.
Nam June Paik: eine DATA base. Venice Biennale, published by Edition Cantz.
Rubenstein, Betty Rogers. "Seoul Art: Where Past and Present Meet". The World & I, February.
Silver, Kenneth E. "Nam June Paik: Video's Body". Art in America, November, pp. 100-107.

1994 Shulman, Ken. "Nam June Paik Joins the Mainstream". International Herald Tribune, July 23-24.
Kohen, Helen L. "A Captivating Passage to the Future". Miami Herald, November 20.
Cantor, Judy. "Video Village". New Times, November 17-23, pp. 77-78.
Goldberg, Vicki. "Art That Turns Television Frogs Into Princes". The New York Times, July 31, p. H31
Dougher-Telcik, Colleen and Michael

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	Silverman Fluxus Archives	VII.A.602

Carl
Solway
Gallery,
Inc.

424
Findlay
Street
Cincinnati
Ohio
USA
45214
Phone
513
621-0069
Fax
513
621-6310

Koretsky. "But is it Art". XS, November 2, pp. 12-15.

1995 Gardner, Paul. "Paik Unplugged". Art News, January 1995 pp. 134-136.
Calhoun, Sharon L. "Electronic Super Highway: Nam June Paik in the '90s". Nuvo Newsweekly, February 15-22, 1995, pp. 14-15
"The Video Art of Nam June Paik". The Futurist, May-June, pp. 24-26
Hagen, Charles. "Art in Review: Nam June Paik's America". The New York Times, May 26, p. C18.
Feran, Tim. "To Hullabaloo and Back". The Columbus Dispatch, June 12, 1995, p. 8E.
Weitz, Jay. "Ghost in the Machine". Columbus Guardian, pp. 10-11.
Heisler, Eva. "TV Sculpture Proves all Medium, No Message". The Columbus Dispatch, September 10, 1995, p. 8G
Sozanski, Edward J. "A Trek Into Cyberspace at the Pennsylvania Academy". The Philadelphia Inquirer, October 29, 1995, pp. G1-G2.
Curry, Glen. "Touching the future...Nam June Paik's hi-tech vision electrifies the Museum of American Art". Ticket, November 8/9, pp. 6-7.

1996 Maclay, Catherine. "Totally Tubal Art: CRTs and the Big Picture", Arts San Jose Mercury News. February 18, 1996, pp. 3-5.
Rubin, Sylvia. "Paik Is on His Own Channel". San Francisco Chronicle, March 21, pp. E1 & E5.
Heartney, Eleanor. "Report from Korea: Into the International Arena". Art in America, April 1996, pp. 51-55.
Green, J. Ronald. "At the Crossroad: Paik's Electronic Superhighway", Afterimage. Summer 1996, pp. 17-20.
Movin, Lars, "Nam June Paik: Video-sculpture". published for an exhibition at Statens Museum for Kunst, Copenhagen, Denmark.
Princenthal, Nancy. "The Ghost's Machine". Landscape Reclaimed: New Approaches to an Artistic Tradition. published for an exhibition at The Aldrich Museum of Contemporary Art, pp.13-35.
Fouser, Robert J. "Having Fun with New Toys: Nam June Paik and the Aesthetic of

Member:
Art
Dealers
Association
Of
America

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	Silverman Fluxus Archives	VII.A.602

Carl
Solway
Gallery,
Inc.

424
Findlay
Street
Cincinnati
Ohio
USA
45214
Phone
513
621-0069
Fax
513
621-6310

Chaemi", TAASA Review, The Journal of the Asian Arts Society of Australia, Vol. 5, No. 4, December 1996, pp. 7-9.

1997 Bussman, Klaus, Kasper Konig, Florian Matzner, "Sculpture Projects in Munster 1997, Westfalisches Landesmuseum, Munster, Germany

Member:
Art
Dealers
Association
Of
America

FOR STUDY PURPOSES ONLY. NOT FOR REPRODUCTION.

The Museum of Modern Art Archives, NY	Collection:	Series.Folder:
	Silverman Fluxus Archives	VII.A.602

Jon Hendricks

February 10, 1998

F

Nam June Paik
110 Mercer Street
New York, New York 10012

Dear Paik:

I finally got some copies of the snapshots I took at our dinner for Landsbergis when he visited New York a few years ago.

It was great to see you at the Goethe House, where you were so rightly honored, and to be included at the dinner afterwards. I hope you are having a good winter, and working on many projects.

Best to you and Shigeko,

Jon Hendricks

488 Greenwich Street
New York, NY 10013 USA
Telephone: 212.925.4697
Fax: 212.343.0661