Re: Paik. On time, changeability and identity in the conservation of Nam June Paik’s multimedia installations

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Acknowledgements

Born in 1975, I missed the most significant decade of the heyday of Fluxus and new artistic forms of expression of the 1960s and 70s. With a strong desire to make art myself, and, later, to become a conservator, I undertook an academic pilgrimage through art academies and universities in Warsaw, Rome, Cologne and Amsterdam. I first encountered Nam June Paik’s work while wandering through the Lehmbruck Museum in Duisburg, Germany, sometime in the 1990s, not yet knowing where the journey would take me. It was TV Buddha at which I stared a moment too long. It was much later that I became a ‘Paikian,’ working at the ZKM in Karlsruhe with its stunning collection of media art. I remember the day Nam June died. Reading a daily newspaper on the screen of my computer, I believed that an era had come to an end.

I would like to thank Nam June, who, somewhat unwittingly, guided me through the world of his media that I so desperately wished to comprehend. I thank him for bringing me together with all his friends and collaborators, to so many of his places, ateliers, labs, workshops, and to his homes on three continents. Although we never actually met, his spirit, inspiration and stamina were always present and endowed me with a most real encounter.

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Hanna B. Hölling
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