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

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Chapter 2.

ON THE THRESHOLD OF MATERIALITIES. CONCEPTUAL AND MATERIAL ASPECTS OF MEDIA ART

1.1 How Conceptual is Paik's Media Art?

The moment Paik declares that *TV Garden* – just as *Video Fish* and *Buddha TV* – can be loaned to a Brazilian exhibition (1996) and arranged following Paik's remote instruction marks the time when, in retrospect, the artwork acquires its quasi conceptual character. It becomes an artwork based on instruction, sharing features with some of the artworks created in the manner of early conceptual art. Additionally, this association is also imposed by *TV Garden's* repetitive de- and re-materialisation, the presence of instructions that convey the concept, a certificate and the involvement of the 'others' – collaborators, fabricators and assistants – in its re-execution.

This chapter explores the ontological-historical condition that may establish a link between a number of Paik's media installations and early conceptual art. Rather than implying that Paik's media art should be generally reconsidered in these categories, I point to some similarities, but also differences between them and the implications of the lack of concern to preserve artworks' material embodiment for conservation. In the following, I address the tenets of conceptual art such as the materialisation of an artwork on the basis of a score or instruction and the presence of a certificate. The notion of materiality affected by conceptual art, in effect of which the object commenced to be seen in a binarism of a concept and a condition for its materialisation, is somewhat reflected in *TV Garden* and other examples of Paik's installations such as *TV Buddha*, *TV Fish*, *TV Clock* (1963–89) and *Moon is the Oldest TV*.¹²⁷ I look into the chronological nearness of Paik's media and early conceptual art of the 1960s and 70s and subsequently venture into the idea of a delegated labour and Paik's collaborative practices that resulted in the fabrication of his works from a distance. In doing so, and to illustrate Paik's attitudes to distributed, delegated labour I refer to the *Auteur Theory*

127 For monographs on conceptual art, see Peter Osborne, *Conceptual Art: Themes and Movements* (London: Phaidon, 2002); Jon Bird and Michael Newman, Introduction to *Rewriting Conceptual Art*, eds. Jon Bird and Michael Newman (London: Reaktion Books Ltd, 1999), 1-11; Camiel van Winkel, *The Regime of Visibility* (Rotterdam, Nai Publishers, 2005). For the genealogy based on Duchampian idea of ready made, see Thierry De Duve, *Kant After Duchamp* (Cambridge MA: The MIT Press, 1997).

that stems from theories of cinema and expands his digression on filmic associations and installation art as social practice.¹²⁸

Aware of the fact that conceptual art is in itself both conceptually and historically heterogeneous – as Peter Osborne suggests, conceptual art ‘runs up against the problem that definition is one of the main things at stake in conceptual art itself’ – I nevertheless assume the impossibility of the isolation of Paik’s media art from the tendencies of conceptual art that must have permeated social art circles in which Paik was active.¹²⁹ The analysis of these works requires their placement alongside conceptual inclinations, if only focused on the aspects of materiality, as shown in this thesis. So, rather than claiming that some of Paik’s media art is conceptual, I suggest that it participates in the same ontological shift of the work of art in the post Cagean era, reflecting the general change in the concept of art – what art can be – since the 1960s. Responding to the same conditions without being the same, both early conceptual art and some of Paik’s installations create similar conservation questions related to the repeatability of their materialisations that relativise the significance of their physical preservation.

In order to avoid possible risk of overgeneralisation, I make this association specific to my account of installations that may materialise anew with the help of new elements in the course of subsequent exhibitions. Unlike *TV Garden*, *Arche Noah* with its ‘permanent’ elements of the vessel, animals and photographs does not follow this logic. The drawback of such an association between certain media installations and conceptual art lies in its possible misinterpretation. I do not suggest that Paik’s works were conceived in the spirit of the elimination of the art object, or of Joseph Kosuth’s emphasis on art-as-idea.¹³⁰ Furthermore, Paik’s multimedia artworks never existed as a pure set of instructions under a possible exclusion of their realisation, manifest, for instance, in Laurence Wiener’s *Declaration of Intent* (1968) or Sol LeWitt’s *Sentences on Conceptual Art*.¹³¹

128 The idea of the artwork as social practice was put forward by Bruce Altshuler: ‘[We may] look at artworks as *social products* to which many people contribute in their stages of production, distribution and preservation.’ Bruce Altshuler “Exhibition, Collection, Re-creation” (conference paper, Tate Modern, London, March 22, 2007). For a history of studio production, see Julia Gelshorn, ed., *The Fall of the Studio: Artists At Work* (Antennae) Valiz, 2009); Jens Hoffmann, ed., *The Studio, Documents of Contemporary Art* (Cambridge MA: The MIT Press; London, Whitechapel Gallery, 2012); Mary Jane Jacob and Michelle Grabner, eds., *The Studio Reader: On the Space of Artists* (Chicago and London: University of Chicago Press, 2010); Caroline A. Jones, *Machine in the Studio: Constructing the Postwar American Artist* (Chicago: University of Chicago Press, 1996).

129 Osborne, *Conceptual Art*, 14.

130 For these concepts, see Ursula Meyer, *Conceptual Art* (New York: E.P. Dutton and Co., Inc., 1972), xi; Joseph Kosuth, “Art After Philosophy,” *Studio International* (October 1969).

131 In his “Declaration of Intent” (1968) Wiener wrote: ‘1. The artist may construct the piece. 2. The piece may be fabricated. 3. The piece need not be built ... Benjamin Buchloh, ed., *Lawrence Weiner: Posters November 1965 – April 1986* (Halifax: The Press of the Nova Scotia College of Art and Design; Toronto: Art Metropole, 1986). For LeWitt’s “Sentences...,” see Sol LeWitt, “Sentences on Conceptual Art,” *Art-Language* 1/1 (1969), reprinted in Osborne, *Conceptual Art*, 222.

2.2 Rewriting the Artwork: Scores – Instructions – Certificates

I really see *TV Garden* as a conceptual work. And I don't know that he ever wrote it down, but there's basically an implied score, which is: Place *Global Groove* on multiple monitors in a room; monitors are facing up and there's plants surrounding, and there's sound.¹³²

In this statement, with regard to *TV Garden*, Vitiello pins down what is often maintained in conservation and presentation practice about media installations that tend to be conceived of as conceptual artworks with a clear division between the concept conveyed in a score or instruction and its materialisation. But where can the similarities and divergence of Paik's *TV Garden* and conceptual artwork, indeed, conceptual art, be located?

To explain how the trajectory of *TV Garden* may share some features with artworks created in the manner of early conceptual art, I shall begin from the moment of its execution on the basis of an instruction or a score and proceed to the aspect of a certificate. An instruction and a score is, according to Peter Osborne, a significant contribution of Modernist music to conceptual art.¹³³ Osborne maintains that John Cage, seeking the particular attention for the creation of a score to his musical performances, extended the notion of a score and moved away from the self-sufficiency of a score as a 'musical' entity to other aspects of performance.¹³⁴ Score becomes crucial in George Brecht's event scores, which Osborne associates with a 'generalised, and transposed into the medium of language' instruction.¹³⁵ One of the first forms of conceptual art becomes an instruction piece, manifest in Yoko Ono's *Instructions for Paintings* (Sogetsu Art Center, Tokyo, May 1962).¹³⁶ The variety of versions of Ono's paintings parallels the prolific instability of the many versions of Paik's *TV Garden*. Similarly to Ono's *Instruction Paintings* (AG Gallery New York, July 1961), a form of performance-based painting of which the instructions 'summarise the painting-events in a way that makes them repeatable,' *TV Garden* is often being materialised repeatedly on the basis of an instruction with the help of new TV sets and plants.¹³⁷ Such repetition became common practice, which resulted in, at times, the simultaneous existence of a work in different locations. Although different from the point of view of the involvement of the viewer, both the *Instruction Paintings* and *TV Garden* follow a certain lack of concern to preserve their material embodiment. The idea of repeatability of an instruction as seen in its analogy to musical score will be addressed in the next chapter.

132 Vitiello in *Preserving the Immaterial*.

133 Osborne, *Conceptual Art*, 21.

134 Ibid.

135 Ibid.

136 Ibid.

137 Ibid.

The role of an instruction in conceptual art is seen in the translation of the ‘concept’ of the artwork into ‘information.’¹³⁸ Its beginnings reach as far as László Moholy-Nagy’s telephone paintings from 1922, whereby he ordered five paintings in porcelain enamel from a sign factory.¹³⁹ The concept of the work in the form of information communicated using a modern technological medium establishes a further link between media art and early conceptual art that was manifest in a number of exhibitions such as *Art by Telephone* (Chicago, 1969) and *Software, Information Technology: Its New Meaning for Art* (New York, 1970) to name just a couple.¹⁴⁰ These decades also witnessed the first exhibitions of audiovisual artworks by Paik, Wolf Vostell, Jean Tinguely and César, and Paik’s first solo show, the seminal *Exposition of Music – Electronic Television* in Wuppertal, Germany, in 1963. It is not an objective of this thesis to further expand on the relation between the conceptual tendencies in art of the 1960s and 1970s and media art in general. Yet, following this link and given that, for instance, the practices of Fluxus have recently been reconsidered in the light of the genesis of conceptual art, I propose leaving open such consideration for future research.¹⁴¹

For the sake of the analogy between Paik’s media and some tenets of early conceptual art, I briefly venture into the practices of Paik and the conceptual artist Sol LeWitt with regard to the existence of an instruction.¹⁴² Paik’s *TV Garden* may be executed with the help of a new set of plants and TV sets as long as the number of TV sets of at least thirty is maintained.¹⁴³ If the number increases to over forty, another video channel can be added to *Global Groove*, namely *Oriental Paintings*.¹⁴⁴ The interpreter of *TV Garden* thus has a large amount of freedom

138 Camiel van Winkel, “The Obsession With a Pure Idea,” in *Conceptual Art in the Netherlands and Belgium, 1965 – 1975: Artists, Collectors, Galleries, Documents, Exhibitions, Events*, eds. Susanna Héman, Jurrie Poot and Hripsimé Visser (Rotterdam: Nai Publishers and Stedelijk Museum Amsterdam, 2002), 30.

139 Ibid., 29.

140 The broad cultural transformations during the information age, as the art historian Edward Shanken puts it, took place on the basis of these practices as reflections inseparable from each other and from their temporal context. Shanken leans on the Burnham’s *System Esthetics* (1968) in which he draws a parallel between conceptual art and developments in system theory and computer information processing. In observing the canonisation of the work of artists such as Hans Hacke, he claims that the categorical distinction between art-and-technology and conceptual art were reinforced by institutional mechanisms. Burnheim’s idea was based on the concept of ‘information technology’ and ‘software’ as undelaying principles of materialised artworks and parallel ‘hardware’. Shanken “Art in the Information Age;” Edward Shanken “The House that Jack Built: Jack Burnham’s Concept of Software’ as a Metaphor for Art,” accessed December 31, 2012, <http://www.arts.ucsb.edu/faculty/budgett/classes/art102/SWmeta44art.html>, also published in Roy Ascott, ed., *Reframing Consciousness: Art and Consciousness in the Post-Biological Era*. (Exeter: Intellect, 1999). For *Software*, see Theodore H. Nelson and Les Levine, “From Software – Information Technology: Its New Meaning for Art; Exhibition at the Jewish Museum, 1970,” in *New Media Reader*, ed. Noah Wardrip-Fruin and Nick Montfort (Cambridge MA: The MIT Press, 2003), 247-257.

141 For reconsideration of Fluxus in the light of conceptual art, see Osborne, *Conceptual Art*, 19-20.

142 The parallels between LeWitt’s instructions and new media which, as I argued, Paik’s media anticipated, were drawn by Steve Dietz. Steve Dietz, “Collecting New Media: Just Like Anything Else, Only Different,” in *Collecting the New: Museums and Contemporary Art*, ed. Bruce Altshuler (Princeton: Princeton University Press, 2005), 89.

143 *Preserving the Immaterial*.

144 *Preserving the Immaterial*.

for the recreation of this piece. Similarly, in LeWitt's drawings, his assistant Saul Ostrow sees an almost infinite possibility for variation in the distribution of the line made with a pencil.¹⁴⁵

Although in a slightly different way, the presence of a certificate in the case of Paik's *TV Garden* and that of *Wall Drawings* indicates another common denominator between Paik's art and conceptual art.¹⁴⁶ Whereas LeWitt authenticates the drawing by means of a certificate in the sense of a final 'approval' – which also serves the owner of the work as a document of authentication of a work executed by the others – Paik's certificate for *TV Garden* from the collection of the Nam June Paik Art Center entitled 'Letter of Authenticity' plays a similar role in a more discrete way.¹⁴⁷ While viewing the certificate, I was surprised by the fact that besides its authenticating role, it also entailed a generic diagram showing the distribution of the plants and the monitors in a rectangular frame. It could thus be said that, in the case of *TV Garden*, the authenticating certificate may entail an instruction of sorts. For the sake of comparison, my research has revealed that the certificates of a number of LeWitt's wall drawings entail not only the authentication, but also a form of manual for the execution of the work and a diagram.¹⁴⁸

Paik's *TV Garden* is not the only example of an artwork materialised on the basis of instruction. Similarly, Paik's *TV Fish*, *TV Clock* and, at times, *Moon is the Oldest TV* have been executed from a (verbal or written) instruction for various exhibitions. Such a 'conceptual' status may become subject to change. For instance, *TV Buddha*, initially conceived in the form of a loosely described work – a Buddha contemplating his own image on a screen placed in front of him – became bound to its material realisation in the collection of the Stedelijk Museum in Amsterdam due to the decision made by the artist's estate.¹⁴⁹ At the moment the museum requested to replace the Buddha for environmental reasons during the construction works at the building (due to the lack of appropriate climate control), the request was refused by the estate that assigned importance to the 'original' sculpture. Similarly, during the course of its life, *Zen for TV* (1963), became a limited number of physical sculptural manifestations. I will discuss these artworks further in chapter 5.

Yet how did an instruction come into being in the case of Paik's works? There is some ambiguity in relation to this. Although he authored several Fluxus-scores, for his music for instance, Paik was known for his reluctance to write a score or an instruction in

145 Saul Ostrow, "Interview With Sol LeWitt," *Bombsite*, accessed January 27, 2012, www.bombsite.com/issues/85/articles/2583.

146 For the use of certificates in art practices, see Martha Buskirk, "Certifiable," in *In Deed: Certificates of Authenticity in Art*, eds. Susan Hapgood and Cornelia Lauf (Amsterdam: Roma Publishers, 2011), 98-102.

147 Archive of the Nam June Paik Art Center.

148 For instance, *Wall Drawing No. 728* (1993). See "Wall Drawing No. 728 (1993)," Christie's Sale 6023, lot 65, October 8 – 9, 1998, London, accessed February 13, 2013, www.christies.com

149 Bart Rutten (curator Stedelijk Museum Amsterdam), in discussion with the author, November 2012.

the conventional sense.¹⁵⁰ In this the curator Susanne Neuburger saw the reason why his performances were never re-staged: ‘Paik often varied his own work and frequently permitted variation to them, ... his works did not have scores.’¹⁵¹ Contrary to this assumption, his unrealised project *Symphony for 20 Rooms* (1961) is known solely in the form of a score-like diagram.¹⁵² Yet in the majority of his installations following the logic of rematerialisation based on instruction, the written instruction was produced in retrospect, existing initially only in a verbal form. This distinguishes Paik from practices of conceptual artists such as LeWitt, whose instructions, in the case of *Wall Drawings* (1967–2007), have a certain autonomous character. Instead, Paik’s instructions are strictly pragmatic, bound with the materialisation of a work and not formulated as a conceptual act. Furthermore, Paik’s verbal instructions had to be reformulated in the written form. This *act of rewriting* of an artwork, I suggest, was performed by collaborators and museum personnel in the course of what de Tilly proposes to name ‘socialisation’ of the work.¹⁵³ The first phase of such reformulation takes place at the stage of an artwork’s execution by the artist’s assistants and collaborators (either when the artist is alive or posthumously); the second might be associated with the activity of a conservator at the stage of its musealisation. In engaging with multimedia artworks and, more precisely, in their documentation, the conservation of multimedia works of art is constantly involved in formulating and reformulation instructions for future reinstallations. Whereas the reformulated instruction in the case of a collaborator or an assistant takes place ‘first hand’ based on his memory, tacit knowledge and experience, such reformulation linked with the activity of a conservator is of necessity of a ‘second-hand’ nature. This reformulation takes place on the basis of the archive that ‘contains’ the information, and, which, when reformulated, re-enters the archive to later be used again for subsequent reformulations. Thus what becomes an archive is precisely where the score and instruction, and where the records of the previous performances are. This information then gives guidance for future realisations, together with the artists’ concept, tacit knowledge and memory of all persons involved.

150 The composer and musicologist Michael Nyman recalls that in his letter to Cage, Paik expressed his pride that he did not work with ‘graphically notated scores.’ Michael Nyman, “Nam June Paik, Composer,” in *Nam June Paik*, ed. John Hanhardt (New York: Whitney Museum of American Art, 1982), 86-87. For Paik’s Fluxus scores, see for instance: ‘Danger Music for Dick Higgins. Creep into the vagina of a living whale.’ Paik entitled the work *Danger Music for Dick Higgins* and extended it with ten pages of a letter to Higgins. John Cage, *Notations* (Minnesota: Something Else Press, 1969).

151 Susanne Neuburger, “Terrific Exhibit: ‘Time Art’ Alias Music in the Exhibition Genre,” in *Nam June Paik: Exposition of Music, Electronic Television, Revisited*, ed. Susanne Neuburger (Köln: Verlag Wather König, 2009), 37. In fact, according to Neuburger, only one performance was re-enacted by Maciunas: *One for Violin Solo* (1962).

152 For the diagram, see Wulf Herzogenrath ed., *Nam June Paik: Fluxus/Video* (Bremen: Kunsthalle Bremen, 1999), 33.

153 Following Noël de Tilly, socialisation is the process that an artwork accomplishes during its exhibition, distribution and preservation. The socialisation, according to Noël de Tilly, who quotes the French scholar Jean-Marc Poinot, is ensured by work’s sanctioning narratives (*recits autorisés*), meaning the statements accompanying it. Noël de Tilly, “Scripting Artworks,” 12.

A number of Paik's quasi-instructions exist on diverse pieces of paper, and restaurant and café napkins, such as the drawing he created for *Brandenburger Tor* and *Zen for TV* (Fig. 2.1). These instructions were mostly very arbitrary and the realisation of the work required a highly developed knowledge of and expertise in the production processes of his works and habits. Paik was obviously convinced otherwise. His notes for *Zen for TV* (version 4/12) from the Silverman Fluxus Collection written in a characteristic, quasi-unreadable style and illustrating steps in the manipulation of the vertical deflection of a CRT tube suggest that the work may be redone easily:

4/12 can be done – redone – in any new TV set. ... [unreadable] as follows. Cut off vertical deflection unit and turn TV set 90 degree, dial on the bottom. There are two ways to cut off vertical unit 1. Take off vertical output tube (jump the heater pins) OR 2. Keep all tubes and buy a similar deflection coil and connect the original deflection line to the new coil and waste the power there. 3. Anyway ... [works?] [unreadable] PAIK.¹⁵⁴

Here, the instruction ensures the prevention of possible future inactivity of the manipulated TV set, once it becomes obsolete. It can also be said that it entails the concept of the work translated into the technological operability.

A particular form of instruction produced in the course of the lives of artworks was that created by the fabricator or collaborator of the artist. As the example of *TV Clock Instructions* from the archive of Santa Barbara Museum of Art demonstrates, the detailed description of technical parameters and suggestion for installation are up to the present day a valuable resource for the re-installation of Paik's work (Fig. 2.2).¹⁵⁵ Solway's archive reveals a number of records and a hand-made book entitled *Installation Bible* that provides instructions for executions of works fabricated by Paik's collaborators in Cincinnati (Fig. 2.3).¹⁵⁶ Additionally, it is interesting to look at the form of certificate that may serve as an instruction for further maintenance of Paik's works. In the 1990s, preoccupied by the difficulties that some collectors signalled in relation to the playback equipment in Paik's installations, Solway designed a certificate that authorised the modification of his work in the future. I will return to this in section 5.5.

One last aspect to address is the changeable character of the instruction itself. Paik's mentor Cage demonstrates, for instance, how the instruction in the form of a score for *4'33"* (1952) may change during the life of an artwork using a different form of notation and having

154 Jon Hendricks, ed., *Fluxus etc. The Gilbert and Lila Silverman Fluxus Collection / Addenda II* (Pasadena CA: California Institute of Technology and Baxter Art Gallery, 1983), 285 – 288. The grammatical structure and wording was reprinted in its original version, unless otherwise indicated. My comments in square brackets.

155 No date; the instruction was prepared presumably by Patsfall.

156 The 'Bible' refers to the travelling exhibition *Electronic Superhighway*. Archive of Carl Solway, Cincinnati.

an impact on its various interpretations.¹⁵⁷ There is, in this sense, a double progress in the changeability of works based on instruction: the instruction renders the work changeable, and the work may trigger the changeability of the very instruction.

In sum, the idea of an instruction entails the potential of various interpretations of the artwork that it refers to. Therefore, rather than affixing the work to a certain material realisation, there is the potential for an artwork to change. It is, in other words, an *a priori* indication of its changeable character, allowing for exploration of various physical manifestations that have no necessity to strictly resemble one another in response to the sequentiality of their realisations. The idea of an instruction also suggests openness towards the incorporation of chance, contingency and improvisation into the materialised realm of the installations discussed. One may go so far as to say that the TV sets and plants in *TV Garden* are the only absolute term as is the case with a pencil and a wall support in LeWitt's drawing. For its future existence, it seems that such a lack of a material, 'preservable' artefact divorces the artwork from its gravity. 'In the future' – Paik prognosticates – 'the only artwork that survives will have no gravity at all.'¹⁵⁸

As I have shown in those of Paik's artworks discussed, the presence of an instruction directs one's attention to the separation of the conception of an artwork specified by it from the physical effort of its realisation.¹⁵⁹ This is also linked with the possibility for its execution by the others, resulting in – as I demonstrate in the next section – an extended notion of collaboration.

2.3 From Delegated Labour to Extended Collaboration

In a large number of Paik's multimedia artworks created especially from the 1980s onwards, the delegated labour and the extended notion of collaboration raises questions in relation to the way his oeuvre is comprehended – as something created using the hands of many contributors rather than one individual.¹⁶⁰ It is also perhaps one of the most fascinating phenomena revealing the capability of delegating his work, creating long-lasting collaborations and establishing a new branch in the possibilities of this social engagement – the fabricator on friendly terms. This delegation of physical labour rests within the concept of Duchampian

157 Andreas Kreul, "[Stille und andere Geräusche, re:] Hamlet de Brooklyn. *Conversing With(e-)out...*," in "John Cage und..." *Bildende Künstler, Einflüsse, Anregungen*, eds. Wulf Herzogenrath and Barbara Nierhoff-Wielk (Köln: DuMont, 2012), 284.

158 Vitiello quoting Paik in *Preserving the Immaterial*.

159 So, for instance, Camiel van Winkel contends: "The conceptual art fantasy has often adopted the guise of a rigorous uncoupling of mental and physical effort, of conception and execution." Van Winkel, "The Obsession with a Pure Idea," 29.

160 For an analysis of authorship and conditions of co-authorship see Paisley Livingstone, *Art and Intention: A Philosophical Study* (Oxford: Oxford University Press, 2005), 62-90; for a critique of the traditional, sovereign authorship of an individual, see Boris Groys, *Art Power* (Cambridge MA: The MIT Press, 2008), 97.

ready made. Interestingly, it also raises the question of the relation between the labour that goes into the installation as a physical piece and the labour that designates this installation as work of art.¹⁶¹

Although it can be said that Paik's career was characterised by collaborative practices, I would like to acknowledge the patterns of historical change. Whereas the early stages of his work resulted in collaborations dictated by the technological complexities of the media, the later decennia, from the mid 1980s, starting with the establishment of his studios in New York and Cincinnati, can be characterised as the zenith of his collaborations. In those terms, *TV Garden's* first materialisation as *TV Sea* at the Bonino Gallery in New York was executed by Paik himself, and was only later re-installed entirely by his collaborators and assistants. It is true, however, that the video *Global Groove*, which became a component of *TV Garden* emerged from the collaboration at the TV lab at WNET in New York. *Arche Noah*, as I suggested, was assembled entirely by Saueracker, and it was Saueracker who was involved in its later reinstallations.

Discussing Paik's production process, a distinction might be drawn between the function of a collaborator and fabricator, whereas the former would impact the whole process of the conception and the realisation of the work, the latter would solely impact its physical manifestation. The term 'collaborator' has often been used in relation to his mentor Cage; notwithstanding the mutual influence they had on each other in the 1950s, this relationship should not be classified in the terms of the collective realisation of an idea. In Paik's case it is in fact difficult to determine the rigid borderlines among the many individuals who assisted him in his creative process, which, alternately, influenced his thinking and assisted him with the physical work. It is certain that a number of his closest collaborators such as Paul Garrin, Mark Patsfall, Jochen Saueracker and Carl Solway (gallery owner), but just as likely Glenn Downing, Jon Huffman, Blair Truman, Vitiello and Paik's wife Shigeko Kubota were also engaged in generating new ideas.¹⁶² After Paik's death, some of them would become the executors of his works providing their knowledge as 'living memories' of Paik's activity, authorising his works in numerous re-installations in diverse private and institutional collections, and greatly influencing their identity. Paik's collaborators became ambassadors of the unwritten instructions, the tacit knowledge of the immaterial sphere of the archive. They also challenged conservation with the uneasy task of tracking down techniques and technologies derived from multiple rather than singular resources.

In line with the introduced separation of the concept from execution that followed some of the conceptual tendencies of the 1960s and 70s and due to Paik believing himself

161 For the matter of art produced by 'the others,' yet with emphasis on the artisan – artist relationship, see Michael Petry, *The Art of Not Making: The New Artist/Artisan Relationship* (London: Thames and Hudson, 2011).

162 For a list of Paik's collaborators, assistants and technicians see Appendix.

to be a 'techno-idiot,' he delegated the labour and expertise to skilled assistants.¹⁶³ In his book *Art Worlds* (2008) American sociologist Howard Becker describes the recruitment of adequate collaborators as a process of 'mobilizing resources' following Eleanor Lyon's idea of 'the pool of resources' that grows in relation to the demand for it.¹⁶⁴ Furthermore, and related to Paik's social interactions in terms of art production, Becker extends his definition of art worlds to 'the network of people whose cooperative activity, organised via their joint knowledge of conventional means of doing things, produce(s) the kind of art works that the art world is noted for.'¹⁶⁵ From the 1960s onwards, Paik recruited his collaborators, fabricators and assistants from his direct and indirect entourage. In Germany it was Günther Schmitz (from 1962) and in Tokyo Shuya Abe (from 1963) who played an important role in early manipulations of the vertical and horizontal deflection (Schmitz) that became the basis for later manipulations of the image using the invention of the video synthesiser (Abe).¹⁶⁶ From 1964, Charlotte Moorman re-introduced Paik to performing arts (after his performances in Germany were classified as 'destructive art,' he decided to devote himself to the making of 'objects'), having a large impact on the pieces performed, among others, *TV Cello*, *TV Bra* and *Opera Sextronique* (1964–67). In the 1970s, John Godfrey contributed to the assemblage of videos such as *Global Groove* and *Allan'n'Allen's Complaint* (1982), among others. From 1982, Paul Garrin, a Cooper Union student with a 'strange talent' entered Paik's studio to become an irreplaceable co-creator and co-author of his videos. 'My collaboration with Paul Garrin is like an improvisation of a four man Jazz ensemble. ... The first tenor is a new machine, the first soprano is Paul Garrin.'¹⁶⁷ In his statements, these musical and performance connotations are relatively frequent and will be discussed shortly. Similarly, Paik compares the production of media art to film making – the fact that Hollywood dominates subsequently the European cinema of Godard and Herzog lies, according to Paik, in the mode of collaborations that are less hieratical and more collaborative in the United States – the invention of Donald Duck was the result of a decision by a committee rather than the individual 'Mr. Disney.'¹⁶⁸ Paik's

163 Nam June Paik, "De-composition in the Media Art," in *Nam June Paik: Eine Database*, eds. Klaus Bussmann and Florian Matzner (Ostfildern-Ruit: Edition Cantz, 1993), 21. Shuya Abe, Japanese engineer and Paik's collaborator in Tokyo, dismissed Paik's assessment maintaining that Paik was acquainted with the technical know-how relentlessly studying books on technology. Shuya Abe, in discussion with the author, October 2012. Furthermore, Gene Youngblood maintains that in Vasulka's archive 'there's a rare 80-minute interview with Nam June Paik in which the patriarch of video uncharacteristically talks tech.' Gene Youngblood, "A Meditation on the Vasulka Archive," La Fondation Daniel Langlois, accessed December 12, 2012, <http://www.fondation-langlois.org/html/e/page.php?NumPage=179>.

164 Howard Becker, *Art Worlds* (Berkeley and Los Angeles: University of California Press, 2008), 70. Eleanor Lyon, "Behind the Scenes: The Organization of Theatrical Production" (Ph.D diss, Northwestern University, 1975), 89, mentioned in Becker, *Art Worlds*, 74.

165 Becker, *Art Words*, xxiv.

166 Nam June Paik, "De-composition in the Media Art," 18.

167 *Ibid.*, 21.

168 *Ibid.*, 15.

statement discloses the character of his collaborations that recall the social practices reflected in film theory.

Let us, for a moment, look more closely at this filmic association using film theories. The *Auteur Theory* (French 'auteur': author) was influenced by filmmakers such as François Truffaut, Jean-Luc Godard and associated with the French New Wave and the film review periodical *Cahiers du Cinéma* (founded in 1951). It was mainly through Andrew Sarris' publication entitled *Notes on the Auteur Theory in 1962* that film theory gained broad attention.¹⁶⁹ In filmmaking, the model of collaborative effort in which a motion picture is produced (a collaboration of director, screenplay writer, producer, actors) has been replaced by a model emphasising the role of a director. Despite the often industrial process of film creation – which applies to the creation of large dimensional installation art involving multimedia – the person who holds the 'caméra-stylo' (camera-pen, a notion by Alexandre Astruc, author of the first film theory in the 1940s) has a distinct voice, a creative vision, determining the character of the film and bearing its unmistakable personal stamp. It is through the body of the director's work, rather than isolated pieces, that the director's personality is distinguishable. According to Sarris, the director should have a technical competence and his personal style and his work should evoke internal meaning. By criticising these kinds of (European) hieratic production structures and praising Hollywood, Paik establishes an association with the rather open structures of Hollywood that had ruled before the emphasis on the role of the director came into play. Nevertheless, Paik's collaborative effort would result in a product unmistakably signed by his characteristic mark, distinct enough to shine though all interference, joint studio labour and collective process. As a further consequence, the idea of authorship as something coming from a single artist and resulting from his isolated labour may be questioned.

How did Paik select his collaborative entourage? Kubota emphasises his extraordinary ability to select the right people for the right job (similarly to 'the right tool for the right job').¹⁷⁰ According to Kubota, Paik was able to link his newly conceived ideas with their potential realisation using a certain collaborator that demonstrated skills appropriate for the project. For instance, in Paik's New York studios, his paintings were often executed by Jon Huffman, whereas the metal work, welding and a vast number of robots, were carried out by Glenn Downing (interchangeably with Downing's own studio in Waco, Texas).¹⁷¹ It is not surprising, as Patsfall assures us, that all of Paik's installations carry a trace of the handymen's manners, skills and abilities, and it is just a matter of connoisseurship to be able to recognise them.¹⁷² Remarkably, the collaborations, rather than assuming creativity, were thought to conduct the work for the artists from instructions. But what if, as I indicated in

169 Andrew Sarris, "Notes on the Auteur Theory in 1962," in *Film Theory and Criticism: Introductory Readings*, eds. Leo Braudy and Marshall Cohen (New York, Oxford: Oxford University Press 2004), 561-564.

170 Shigeko Kubota (artist, Paik's widow), in discussion with the author, December 2010.

171 Glenn Downing (Paik's former collaborator), in discussion with the author, February 2013.

172 Patsfall, discussion.

the previous section, the fabricator himself produced the instruction? In situations of close collaboration, as was the case in Cincinnati, based on trust and mutual reliability, the issues of authorship could have become highly problematic.¹⁷³ Enjoying the ‘creative complicity,’ it was Paik himself, who, by repeatedly acknowledging each person involved in the process of the production of his installation, disarmed the situation: ‘What is my role?? This old man is nothing but a cheerleader who brings in fat cheesecakes at midnight and diet soda with double espresso at 3 AM.’¹⁷⁴ This also follows the line of Camiel van Winkel’s argumentation assigning the conceptual artist the role of a manager and a designer who supervises and controls his production.¹⁷⁵

In the mid 1980s, Paik developed a special relationship with Mark Patsfall, an artist and print maker in Cincinnati, who soon became his ‘shadow warrior.’¹⁷⁶ The relationship lasted nearly twenty years and exceeds the common understanding of fabrication, existing somewhere between creative collaboration characteristic of mentors, co-artist and fellows, and technical execution assigned to the fabricators. To explain the phenomenon of this collaboration, I recall the moment when I visited Patsfall’s workshop in December 2010. In the workshop, ‘Paik’ – and evidence of Paik – was almost everywhere. Patsfall’s drawers were filled with mock-ups, props and leftovers from Paik’s works. In one of the studios I became aware of a dominant pyramidal installation assembled from numerous chassis and built-in monitors that occupied the first floor and the basement (Fig. 2.4). I was convinced that I was looking at an installation of Paik’s. To my surprise, Patsfall assured me that he had created the installation and that Chicago’s Museum of Broadcast Communications had commissioned it. When I visited Chicago in April and May 2012 I went to see the work. Certainly, I thought, one could not tell the difference between a Paik and a Patsfall. It appeared to me that the Paik-Patsfall collaboration had far-reaching implications and that the ideas of these two artists merged with each other creating a barely separable amalgamation.¹⁷⁷ Two days after my encounter with Patsfall’s work in his studio, sitting in the car and watching the suburbs

173 For instance, Tak Akira, a long-term collaborator and assistant of LeWitt, insists that the work of collaborator has creative aspects: ‘We are making art. We are not copying.’ Simone Miller, “‘You Can Take Liberties!?’ Material und Idee – Konzepte zeitgenössischer Künstler und ihr Einfluss auf Erhaltungsstrategien” (conference paper, German Restorators Association, Cologne, November 18 –19, 2011).

174 Nam June Paik, “De-composition in the Media Art,” 21.

175 Camiel van Winkel, *During the Exhibition the Gallery Will Be Closed: Contemporary Art and the Paradoxes of Conceptualism* (Amsterdam: Valiz, 2012), 168.

176 The Paik-Patsfall collaboration commenced in 1983–84 with a portfolio including a set of prints that Patsfall was commissioned to create and the sale of which aimed to balance Paik’s debt to Carl Solway for financing one of his satellite projects. Mark Patsfall and Carl Solway, in discussion with the author, December 2010.

177 A number of installations were designed by Patsfall and sent off to Paik for approval or discussed with him during his visits to Cincinnati. For example, the large-dimensional silver car installation *32 Cars for the 20th Century: Play Mozart’s Requiem Quietly* created on the occasion of *Skulptur Projekte Münster* in 1997 was executed entirely by Patsfall. Patsfall recalls that when he painted the cars silver, Paik initially disapproved of the colour. He was able to view the installation only during the opening.

of Cincinnati being slowly engulfed in a blanket of snow, I heard him say ‘... Once Nam June told me these works are so good that it doesn’t matter who made them. It is just about making the technology and art closer to people.’¹⁷⁸ For me, it was a magical moment. There he was, someone who *did* Paik’s art and participated in many of his exhibition projects, drew hundreds of mock-ups and installations plans, but who also enjoyed the joyful, silent side of the art world without being exposed to the limelight (Figs. 2.5 and 2.6).

Another striking example of extensive collaboration may be seen in Paik’s relation with his Cincinnati mentor and gallery owner, Carl Solway. Their creative exchange went beyond the conventional artist – gallery owner relationship and brought about, among other things, a true embodiment of Paik’s idea of humanising technology realised in the series of robots. Paik’s first robot was the K456 (1964) portrayed in history as a ‘catastrophe of technology in the twentieth century.’¹⁷⁹ Despite the robot’s kinetic qualities, political load and entanglement in technological drama, the most well known version of Paik’s robot and perhaps the epitome of video sculpture per se was produced in the series *Family of Robots* (from 1986, Fig. 2.7). Solway recalls that the idea of constructing anthropomorphic shapes from existing elements came to him while he was playing with his children’s wooden building blocks.¹⁸⁰ The shapes that appeared inspired him to discuss with Paik the possibility of creating robots using antique TV cabinets. These would then be equipped with functioning monitors playing video footage. The first robots, *Grandmother, Grandfather, Mother, Father and Children*, exhibited at Solway’s gallery in Cincinnati in 1986, were soon followed by a large number of robots representing personalities from cultural and political life. Patsfall’s archive reveals innumerable drawings and mock-ups in preparation for these works, the creation of which was mainly left to Patsfall. Not all mock-ups were modified by Paik, and not all were realised. It is very interesting to follow Patsfall’s creation process by means of a closer investigation of the mock-ups. Some of them are drawn meticulously on graph paper; some of them reveal cut-out photographs of wooden cabinets acquired in large numbers especially for this purpose. The templates were moved around and arranged into forms reassembling anthropomorphic shapes, and, depending on the personality that the future robots should represent, a certain attribute was chosen. The video footage for the robots was ordered by Solway by Garrin in New York and responded to the characteristics of the represented personality. Patsfall’s engagement with robots left an unmistakable style in the fabricated sculptures, clearly distinguishable from the works made by other fabricators, such as Glenn Downing in New York and Waco. This

178 Patsfall, discussion.

179 K456 was built in 1964 in collaboration with Abe. A twenty-channel remote-controlled anthropomorphic robot could walk and excrete beans, and in 1982, removed from the pedestal in the exhibition at the Whitney Museum of American Art in New York, took part in the staged accident – the *First Catastrophe of the Twenty-First Century* – in the Madison Avenue. Eduardo Kac, “Foundation and Development of Robotic Art,” *Art Journal, Digital Reflections: The Dialogue of Art and Technology* Vol. 56, No. 3, (1997): 61-62.

180 Solway, discussion.

series of robots is perhaps one of the largest in Paik's oeuvre, and is an interesting enquiry into his social structures of fabrication. Such a form of extended collaboration is often kept backstage, sometimes disclosing uneasiness related to the authorship of works once they acquired a collectable status and respective value.¹⁸¹ This also confirms my assumption that when discussing Paik, the issue of collaboration – complex collective efforts and joint potentialities – takes on another dimension, a dimension of complicity or co-authorship. Paik himself acknowledges the input of others stating 'my share for better or worse may be 30% of the whole piece.'¹⁸² Far from the romantic idea of an artist realising his works in solitude and inventing things on his own, Paik's practices follow the manner of early conceptual art by way of delegating labour, limited quality control and the abandonment of the pretence that the artist has to have expertise in materials and technologies he uses.

A further implication of the separation of the artist from the physical labour often required resulted in one of the most interesting phenomena in Paik's philosophy of collaborations – the emergence of his factory.¹⁸³ In Cincinnati, centred around Solway's gallery, who became his dealer in the 1980s, arose a well-organised institution engaged in the fabrication of Paik's works. It had a major impact on the development of his career and economic situation in the 1980s and 1990s.¹⁸⁴ 'Media art is too complex to be controlled by one man' maintained Paik, consigning the production of his installations to the skilful hands of fabricators organised around and orchestrated by Solway (Figs. 2.8 and 2.9). The factory was located in a historic warehouse in Cincinnati's West End neighbourhood, in Findley Street. The first floor housed Carl Solway Gallery and its exhibition rooms, the other two a carpentry section that manufactured installations by placing cabinets in supporting metal structures, and a storage place for the equipment. Solway and Patsfall were the main actors, organising the labour and overseeing the production.

The tradition of maintaining a factory as a location for both artistic production and social interaction is relatively recent. Andy Warhol's factory, originally located in an industrial loft in New York is considered one of the most effective models that arose during the pre-

181 Downing, discussion.

182 Paik's assertion relates to his satellite projects. Nam June Paik, "De-composition in the Media Art," 20.

183 In an interview 'Nam June Paik: Is Paik Fake?' Paik uses the term of a 'factory' in relation to two locations – Cincinnati and New York. Nam Juen Paik, "Nam June Paik: Is Paik Fake?, interview uploaded by Swatchart on Youtube (no date and author indicated), accessed April 12, 2013, <http://www.youtube.com/watch?v=rtJR6NlcWlg>. In New York Paik maintained four studios, in Mercer Street (in the loft where he and Kubota lived), in Grand Street, Broom Street and Green Street. Patsfall, discussion.

184 The increasing number of Paik's works created in the 1980s and 1990s has a strong relationship with the activity of the factory in Cincinnati and the studios in New York. Eunji Kim calculated that in the 1970s, Paik created eighteen videotapes and fifteen video installations, in the 1980s it was 45 video installations and sculptures and in the 1990s the number increased to more than 100. Eunji Kim, *Nam June Paik: Videokunst in Museen; Globalisierung und lokale Rezeption* (Berlin: Reimer, 2010), 216.

globalisation era in the 1950s.¹⁸⁵ Warhol's professionally managed studio attracted not only technical fabricators who used to work around the clock – in a factory that never stood still – but also became a stage and dance floor, gallery and living space.¹⁸⁶ It was in the factory where the merging of life and art took place, and where the production was staged in the manner of nineteenth-century manufacturing, serving as a symbolic replacement in the time of the decline of factories in the old industrial centres of the United States. The division of labour took place between (famed) collaborators and fabricators as a staged process of artistic endeavour. Paik's factory in Cincinnati could only partially be associated with anachronism or nostalgia. Rather, the practical division of labour followed the pragmatism of production. The exchange between the fabricators took place on the technical level and concerned the execution, display and maintenance of elements and parts of Paik's increasingly larger and more complex installations. Although Paik visited the factory now and then, he was absent during most of the production process, leaving its management and control to the others. The team consisted mostly of artists or craftsmen but, as opposed to Warhol's factory, no artistic activities were performed on the premises. Solway's gallery had a rather commercial character and successfully represented artists such as Vito Acconci, Plessi and Daniel Spoerri. Such an organised studio production, according to the art historian Philip Ursprung, 'diversifies the image of artistic authorship and thus enlarges the discursive surface of the production,' becoming 'a growing social network ...'.¹⁸⁷ Reassembling an architect or design studio rather than Warhol's eccentric theatrical stage, Paik's factory in Cincinnati might be seen as a forerunner for today's practices – a place of translation of thinking into doing. The most important implication for the conservation of Paik's works, however, is not only to understand the factory as a place where objects were produced, but also as a centre of technical expertise and production of knowledge. Among four other studios that Paik maintained in New York, a smaller pendant to the factory was located in his loft in Mercer Street in SoHo – a small media lab of sorts. In addition to a large number of videotapes and records that were stored on the shelves, the space was equipped with video editing and viewing equipment. As Kubota

185 Warhol's factory was a demarcation of larger cultural changes regarding the role of the artist. For this matter, see Jones, *Machine in the Studio*, 189-267. The shift from traditional art making to art 'industry,' which relates to Paik's practices, was later echoed in Hans Haacke's argument that, rather than mystifying the artistic production (distribution and consumption of art), we should make use of the term 'industry.' Hans Haacke, "Museums, Managers of Consciousness," in *Hans Haacke: Unfinished Business* (New York: The Museum of Contemporary Art, 1986), 60 quoted in Martina Weinhard, "The Making of... Art." In *The Making of Art*, eds. Martina Weinhard and Max Hollein (Frankfurt: Schirn Kunsthalle Frankfurt and Köln: Walther König Verlag), 61.

186 Van Winkel, for instance, speaks in the context of the managerial role of the artist rather than the role of the 'maker.' Van Winkel, *During The Exhibition The Gallery Will Be Closed*, 206-2011.

187 Ursprung addresses Olafur Eliasson's studio practice. Philip Ursprung, "Narcissistic Studio Olafur Eliasson," in *The Fall of The Studio. Artist at Work*, eds. Wouter Davidts and Kim Paice (Amsterdam: Attenae and Valiz, 2009), 164-183. See also Wolfgang Ullrich, "Art as the Sociology of Art," in *The Making of Art*, eds. Martina Weinhard and Max Hollein (Frankfurt: Schirn Kunsthalle Frankfurt and Köln: Walther König Verlag), 98-101.

recounts, it was both his home and workspace.¹⁸⁸ Garrin remembers his lengthy visits to Mercer Street on the occasion of diverse projects that demanded the editing of a vast amount of video footage, which required him ‘living there almost round the clock.’¹⁸⁹ Although only Paik’s wheelchair, furniture and some pieces of equipment were left after his death, my visit to Paik’s loft in December 2010 bequeathed on me the impression of enormous activity and vigour imprinted on it by the artist.¹⁹⁰ Lovingly shepherded by his widow, the doors of Paik’s studio, surprisingly did not share the fate of other artefacts that were removed after his death, and revealed drawings in various languages and different alphabets he was acquainted with, as well as a vast number of telephone numbers and notes that witnessed the time of his presence – a truly touching instance of an autographic encounter.

To sum up, in order to understand the various technologies of production, extended collaborations raise the issue of addressing the many contributors to Paik’s works. To engage with Paik’s works that emerged from the time of the activity of his factory in Cincinnati is to explore which working methods and technologies were implemented. Furthermore, the engagement of the former collaborators in the posthumous reinstallations of Paik’s works in museums often provides the conservators with rare data, working methods and attitudes towards an artwork. In this light, and examining more closely Paik’s German collaboration, it is worth revisiting the re-installation and modification of *Arche Noah*. Not only was Saueracker the executor of Paik’s intention at Weisses Haus in Hamburg and at the Fundació Joan Miró Barcelona, but, for the museum personnel, he also was the main source of information pertaining to the reinstallations and subsequent modifications of Paik’s works.¹⁹¹ In that sense not only did *Arche Noah* emerge from Saueracker’s hand but it has since also been greatly shaped by him. This apparently optimistic scenario in which the living memory provides invaluable knowledge about his (own) working methods may also have a flip side with regard to the authority exercised by a fabricator or collaborator over the works’ appearance. Similarly, museums consult Jon Huffman, the current curator of the Nam June Paik estate on decisions regarding the shape of Paik’s installations. But how do we know whether their judgements are ‘right’?

2.4 Towards Multimedia Installation as Rematerialisation of a Concept

In this chapter, departing from Vitiello’s statement that *TV Garden* is a ‘conceptual work’ with an ‘implied score,’ I have examined the implication of the presence of an instruction that conveys a concept and the ways in which the artwork may acquire a prolific instability on its

188 Kubota, discussion.

189 Paul Garrin (Paik’s former collaborator), in discussion with the author, May 2012.

190 A large part of his studio was donated to the Smithsonian American Art Museum in Washington.

191 In part III of this thesis, I show that there are multiple resources that contribute to the construction of the artwork’s identity.

basis. I linked the artwork's potentiality for various materialisations with certain tenets of the early conceptual art, such as the presence of an instruction with its role in the translation of the 'concept' of the artwork into 'information.' Furthermore, I explained how Paik's installations might be 'approved' using a form of certificate, which provides a further link between those of Paik's installations discussed and some conceptual art practices. Rather than generalising this association, I rendered it specific not only to *TV Garden*, but also to further examples of Paik's multimedia installations, such as *TV Buddha*, *TV Fish*, *TV Clock* and *Moon is the Oldest TV*. Moreover, following the binarism of a concept conveyed in a score or instruction and the execution of the artwork on its basis, I examined the ways in which the artwork becomes materialised. Such materialisation, as I indicated, is not a matter of a singular embodiment, but that of the potentially exhaustive number of its iterations. This may evoke a lack of a concern to preserve their material embodiment, and the permission for more freedom in their re-execution. In these terms Paik's 'conceptual' media installations, rather than being an end in themselves, fulfil a conceptual role, whereby their *Wirkung* – as Herzogenrath puts it – prevail over the fetishisation of an object.¹⁹²

Observing the way in which Paik delegated his labour, I have ventured into the complexities of Paik's collaborative practices. Acknowledging their historical diversification, I contended that his works created mainly from the mid 1980s onwards materialise under the premise of the extended notion of collaborations. In effect, Paik's artworks created in a joined studio labour, collective effort, often in the absence of the artist – as the example of *Arche Noah* shows – carry Paik's unmistakable character. This has a consequence in tackling the somewhat immersed aspect of their materiality and renders it dependent on a set of collaborative and thus social conditions. The cultural dimensions of such materiality may be linked with the practices of early conceptual art and can be fully understood under the consideration of their social investment, as something conceived, constructed, maintained and revived in the efforts of many of those involved.

The artworks discussed here may become exemplary for a larger number of multimedia installations that rematerialise following a similar logic. In fact, in my professional experience working with multimedia installations, the binarism of the concept and material has a considerable impact on their conservation and presentation in museums. The presence of the former is often understood as a permission to re-execute a work with more freedom, whereas the contention with the latter is an indication of the traditional approach to 'authentic' or 'historical' matter. My decision to conceptualise certain media art installations while taking into account their historical-ontological nearness to some of the characteristics of conceptual art may have far-reaching implications. Rather than thinking about them as art forms being solely realised according to the condition for installation art – questions of space, viewer and

192 Herzogenrath, discussion. The German word *Wirkung* aptly expresses the issues related to the way in which the object appears and appeals, operates and behaves.

temporality – they may also be approached as works intrinsically based on a concept conveyed in the instruction or score and an execution by the others expressed through the extended notion of collaboration. Despite the role of the artist’s collaborators, this ‘execution by the others’ also imposes a new role on conservation and curation. Whereas the latter appears to enjoy the increasing interpretative freedom in relation to the works’ executions – curatorial decisions regarding the reinstallation of *TV Garden* draped along the ramp of the Guggenheim Museum for example – the former still remains trapped in the convention of fidelity to the material. Yet, as the philosopher and art historian Hans Ulrich Reck asserts when referring to video installations, ‘conservation is not a later born servant but the present co-author of an authentic work.’¹⁹³ One may agree or disagree with his statement, yet the tendency to push the boundaries in conservation in response of the demands of its artworks becomes, as I have attempted to demonstrate, a necessity. The creative shift in conservation’s engagement with the archive that I put forward in this thesis will resonate with Reck’s assertion.

193 Reck, “Authenticity in Fine Art to the Present Day,” 98.