



## UvA-DARE (Digital Academic Repository)

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

Hölling, H.B.

**Publication date**  
2013

[Link to publication](#)

#### **Citation for published version (APA):**

Hölling, H. B. (2013). *Re: Paik. On time, changeability and identity in the conservation of Nam June Paik's multimedia installations*. Boxpress.

#### **General rights**

It is not permitted to download or to forward/distribute the text or part of it without the consent of the author(s) and/or copyright holder(s), other than for strictly personal, individual use, unless the work is under an open content license (like Creative Commons).

#### **Disclaimer/Complaints regulations**

If you believe that digital publication of certain material infringes any of your rights or (privacy) interests, please let the Library know, stating your reasons. In case of a legitimate complaint, the Library will make the material inaccessible and/or remove it from the website. Please Ask the Library: <https://uba.uva.nl/en/contact>, or a letter to: Library of the University of Amsterdam, Secretariat, Singel 425, 1012 WP Amsterdam, The Netherlands. You will be contacted as soon as possible.

# Appendix

## Nam June Paik's Collaborators, Fabricators and Assistants<sup>1</sup>

**Shuya Abe** (born 1932) Japanese electrical engineer and co-inventor of the video-synthesiser. In 1963, he became Paik's seminal collaborator. The Paik–Abe synthesiser used video feedback, magnetic scan modulation, non-linear mixing, and colourised images from an array of cameras in a TV studio. Built at the WGBH-TV studios in 1969, it was the first machine designed to distort existing video for artistic purposes, following Paik's vision of video becoming an electronic canvas.

**Peter Brötzmann** (born 1941) German jazz musician and visual artist. Together with Manfred Montwé and Thomas Schmit, Brötzmann assisted Paik to set up and maintain the exhibition *Exposition of Music. Electronic Television* in Wuppertal in 1963, which he documented in numerous photographs.<sup>2</sup>

**Glenn Downing** (born 1952) American artist active in performance, painting and collage.<sup>3</sup> His collaboration with Paik commenced in 1988–1989, and, with the exception of a break from 1996 to 2000, lasted until Paik's death in 2006. His first commissions were related to the execution of works for Shigeko Kubota. He worked in all of the four Paik's studios in New York – on Mercer Street, Broom Street, Grand Street and later on Green Street. Downing's work often involved making frames, metal work and welding. Although he was involved in a number of Paik's major exhibition projects, his main specialisation was the execution of robots, in which he often used found objects and specific 'junk' aesthetics of the 1960s and 70s.

**Paul Garrin** (born 1957) American video and multimedia artist and political activist based in New York. He became most renowned for his work *Man with a Video Camera (Fuck Vetrov,*

1 Paik's collaborators encountered in course of the research for this thesis.

2 Susanne Neuburger, "Recollection on the *Exposition of Music*: Manfred Montwé in Conversation with Susanne Neuburger; Stählsbronn, November 20, 2008," in *Nam June Paik: Exposition of Music, Electronic Television, Revisited*, ed. Susanne Neuburger (Köln: Walther König Verlag, 2009), 97-101.

3 See "Glenn Downing," accessed January 21, 2013 [www.drawingcenter.org/viewingprogram/share\\_portfolio.cfm?pf=334](http://www.drawingcenter.org/viewingprogram/share_portfolio.cfm?pf=334).

1989) in which he captured a riot in Tompkins Square Park, New York. His works oscillate between populism, social critique and consumerism.<sup>4</sup> In the 1990s, he began founding companies and projects acting to free the Internet from corporate and government control. The collaboration between Paik and Garrin began during the years of Garrin's study at the Cooper Union School of Arts in New York in 1982. Soon after, he became Paik's main video collaborator and was responsible for the manufacture of a major part of Paik's video collages. He also cooperated on various projects with Paik's wife, Shigeko Kubota.

**John Godfrey** (born 1942) American engineer and a former supervising engineer of the WNET New York Public Media. The collaboration between Godfrey and Paik emerged during the years of Paik's activity at WNET where Godfrey held a position of chief engineer of TV LAB (in the pre-YouTube and reality television era, TV labs encouraged directors, choreographers and animators to experiment). Godfrey worked with a number of artists and advised them on ways of producing small video formats for broadcast.<sup>5</sup> The collaboration between Godfrey and Paik resulted, among others, in videos such as the seminal *Global Groove* (1973) and the electronic collage of New York City entitled *Suite 212* (1975). Paik's idea was to establish a 'fifty-fifty collaboration' on the produced tapes, which led to, in the case of *Global Grove* for instance, Godfrey being acknowledged as a co-author. His role was that of a video editor who worked on the material delivered by Paik, edited to the rhythm of the music (first sequences of *Global Grove*). The working method was based on 'in and out' process, which included copying a sequence to a master tape, taking a new tape, copying another sequence etc., rendering Paik 'the most original recycler'.<sup>6</sup>

**Jon Huffman** (born 1932) representative of Paik's estate, curator and technician. As a former collaborator of Paik, Huffman, at the time of writing this thesis, is the only acting technician of Paik's estate, and is consulted on re-installations, re-creations, migration and exhibition aspects of Nam June Paik works in the United States.

**Shigeko Kubota**, (born 1937) is a New-York-based multimedia artist and performer, and Paik's long-term life partner and wife. She studied at Tokyo University, New York University and the New School for Social Research in the early 1960s and became vice chairman of Fluxus in 1964. She was influenced by Duchamp and Cage, and became well known for her performance *Vagina Painting* (performed in 1965 during Perpetual Fluxus Festival in New York). She explored the possibilities of image processing equipment at the WNET TV Lab and

---

4 Peter Weibel, "Paul Garrin: Siemens Medienkunstpreis 1992," accessed January 21, 2013, [http://on1.zkm.de/zkm/stories/storyReader\\$1116](http://on1.zkm.de/zkm/stories/storyReader$1116).

5 For an essay on Nam June Paik's activity at the TV LAB, see Media Database, "Nam June Paik and the TV LAB – License to Create," accessed January 21, 2013, <http://media.gfem.org/node/9494>.

6 Godfrey, discussion.

---

coordinated the Women's Video Festival at the Kitchen in 1972. Her collaboration with Paik had the character of an intimate partnership rather than a formal relationship.

**John McGivers**, Paik's collaborator, active in New York, and mainly concerned with managing Paik's production.<sup>7</sup>

**Manfred Montwé** (born 1940) studied graphic design and photography at the Werkkunstschule in Wuppertal with Vostell, among others. He was an active participant of Fluxus events and from 1963 to 1967 was a photographer for *Décollage* Magazine published by Vostell. He collaborated with Tomas Schmit and Peter Brötzmann on setting up and maintaining the exhibition *Exposition of Music Electronic Television* in Wuppertal in 1963. Montwé authored one of the most extensive photographic documentations of the exhibition.<sup>8</sup>

**Charlotte Moorman** (1933 – 1991) was an American cellist and performance artist. Apparently responsible for bringing Paik back to music, in 1967, she performed Paik's *Opera Sextronique*, a semi-nude performance, which resulted in her arrest. Perhaps Paik's most famous piece with Moorman is *TV Bra for Living Sculpture* (1969), in which Moorman played the cello in the Howard Wise Gallery while wearing a brassiere that Paik had made from two small television sets that covered her breasts. Paik connected the televisions to the cello and a closed caption camera in the gallery space to visualise the sounds Moorman played and captured her audience. In the 1970s, she was diagnosed with breast cancer, yet continued performing until her death in New York in 1991.

**Mark Patsfall** (born 1949) American artist and print maker, Paik's leading technician and collaborator in Cincinnati from 1986 to 2000, associated with Carl Solway's gallery. Around 440 works emerged from the collaboration between Paik, Patsfall and Solway. Currently, Patsfall is a director of the Clay Street Press, a print studio, workshop and an exhibition space in downtown Cincinnati specialising in manufacturing a broad range of art prints, portfolios and multiples by artists such as Vito Acconci, William Allen, Richard Bitting, Ronnie Fischer, Richard Hamilton, Shoica Ida, Matt Mullican, Peter Nagy, Nam June Paik, Rm. Palaniappan, Bern Porter, Kay Rosen, Julia Wachtel, Carolee Schneemann, Hannah Wilke and many other Fluxus artists.<sup>9</sup>

---

7 The information on this collaborator according to Downing. Downing, discussion.

8 Neuburger, "Recollection on the *Exposition of Music*," 97-104.

9 "Clay Street Press," accessed January 20, 2013, [www.patsfallgraphics.com/](http://www.patsfallgraphics.com/).

**Jochen Saueracker** (born 1957) German artist specialised in sculptures, collages and linocuts.<sup>10</sup> Saueracker was studying sculpture as Paik's student at the Academy of Fine Arts in Düsseldorf with Tony Cragg, Günther Uecker and Nam June Paik. In 1983, he became Paik's assistant and, later, his main technician in Germany. Saueracker consults numerous museums on re-installations and modifications of Paik's works.

**Tomas Schmit** (1943 – 2006) action and conceptual artist, part of the Fluxus movement. Schmit introduced himself to Paik in 1961 and, at the age of eighteen, became his technical assistant and performer. The works in which he participated include *Neo-Dada in Music* and *Kleines Sommerfest* at the Gallery Parnas in Wuppertal in 1962. He was involved in Paik's experiments preceding the Wuppertal exhibition in the garage at Poppelreuter's in Steinbrecher Weg in Bensberg and together with Manfred Montwé and Peter Brötzmann helped to prepare the *Exposition of Music. Electronic Television* in Wuppertal in 1963.<sup>11</sup>

**Guenther Schmitz**, German engineer who, from 1962, played an important role in the early manipulations of the vertical and horizontal deflection that became the basis for later manipulations of the image using the invention of the video synthesiser (Abe).<sup>12</sup>

**Carl Solway** (born 1935) owner of Carl Solway Gallery (founded in 1962) in Findley Street, Cincinnati. Carl Solway Gallery specialises in modern and contemporary art, including painting, sculpture, graphics and new media incorporating video and electronics. Gallery activities include fabrication of large-scale sculpture; publication of print editions and multiples; organisation and circulation of museum exhibitions worldwide; and corporate collections consultation and installation.<sup>13</sup> Solway was a main representative of Nam June Paik from 1986 to 2000 and ran Paik's factory with a well-organised system of manufacturing his large scale, multi-monitor installations.

**Frank Trowbridge**, appears as Paik's 'artistic collaborator' on the poster of the *Exposition of Music. Electronic Television* together with Zenzen. According to Tomas Schmit and Manfred Montwé, Trowbridge did not take part in setting up the exhibition due to a change to the date of the show, yet remained on the pre-printed poster. He appeared in the *Festum Fluxorum Fluxus* at the Kunstakademie Düsseldorf in February 1963.<sup>14</sup>

---

10 "Jochen Saueracker," accessed January 20, 2013, [www.jochensaueracker.de/](http://www.jochensaueracker.de/).

11 "It was More Than a Nonsense, Of Course": Tomas Schmit in Conversation With Susanne Renner, Berlin, March 15, 2005," in *Nam June Paik: Exposition of Music, Electronic Television, Revisited*, ed. Susanne Neuburger (Köln: Walther König Verlag, 2009), 115-117.

12 For Paik's reflection on his collaboration with Schmitz, see Paik, "De-Composition in the Media Art," 18.

13 See "Carl Solway Gallery," accessed January 20, 2013, [www.solwaygallery.com/](http://www.solwaygallery.com/).

14 "It was More Than a Nonsense, Of Course," 120; "Recollection on the *Exposition of Music*," 89.

**Stephen Vitiello** (born 1964) is an American electronic musician and sound artist. He has composed music for independent films, experimental video projects and art installations, collaborating with such artists as Nam June Paik, Tony Oursler and Dara Birnbaum.