

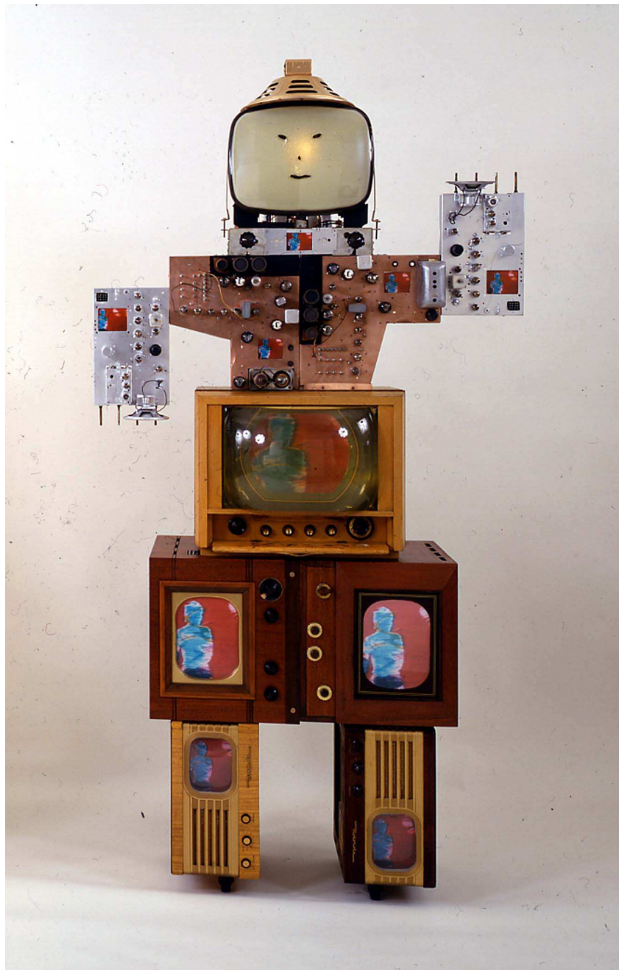
An exhibition at two venues

Tate Liverpool and FACT

Nam June Paik

17 December 2010 - 13 March 2011

*Educators'Pack*



Nam June Paik, *Uncle*, 1986 © Estate of Nam June Paik, Photo by Cal Kowal

## Introduction to the exhibition and aims of this pack

- Nam June Paik is generally acknowledged as a pioneer of video and media art and one of the most innovative artists of the 20<sup>th</sup> century.
- The collaboration between Tate Liverpool and FACT, the Foundation for Art and Creative Technology is the first exhibition of Paik's work in the UK since 1988.

This exciting exhibition showcases works from all phases of his career, alongside a rich selection of documentary materials from the artist's early works and performances. Unusually, the exhibition is shown across two venues: the larger part of the exhibition is on display at Tate Liverpool with the later works at FACT, a ten minute walk away. Visiting both parts of the exhibition is recommended in order that students can gain best understanding of the artist and his work.

This pack provides the art historical context for the exhibition, examining Paik's role as a pioneer of video art and tracing his career from experimental musician, via Fluxus actions and performance to the manipulated televisions, robots and videos that became the basis of his practice.

It focuses on key works from the exhibition at Tate Liverpool and FACT, such as *Zen for Film* 1962-64 and the groundbreaking satellite video, *Good Morning Mr Orwell* 1984

The pack is designed to support educators in the planning, execution and following up to a visit to both sites. It is intended as an introduction to the exhibition with a collection of ideas, workshops and points for discussion. The activities are suitable for all ages and can be adapted to your needs.

## Visiting *Nam June Paik* at Tate Liverpool

- The exhibition runs from 17 December 2010 until 13 March 2011.
- The exhibition continues at FACT, the Foundation for Art and Creative Technology, where you can see Paik's later video and laser works, [www.fact.co.uk](http://www.fact.co.uk)
- Tate Liverpool's opening hours are Tuesday to Sunday 10.00 to 17.50.
- To book your school or college visit to *Nam June Paik* please call one of our visitor services team on 0151 702 7400.
- Catalogue to the exhibition available in the Tate Shop Catalogue: Sook-Kyung Lee and Susanne Rennert, *Nam June Paik*, Tate Publishing 2010.

Tate Liverpool has a dedicated schools team that offers a range of services to support schools and teachers, including programmed and bespoke training. If you would like any more information about our programmes or an informal chat about bespoke training please contact Deborah Riding, Programme Manager: Schools and Families on 0151 702 7452, or Abigail Christenson, Learning Curator on 0151 702 7457 or e-mail [abigail.christenson@tate.org.uk](mailto:abigail.christenson@tate.org.uk)

To subscribe to our free monthly Schools and Teachers e-bulletins, please visit:

<http://www.tate.org.uk/bulletins/>

To receive the most up to date information about Tate Liverpool, sign up for our ebulletin – [www.tate.org.uk/liverpool](http://www.tate.org.uk/liverpool)

And join our Facebook page [facebook.com/tateliverpool](https://www.facebook.com/tateliverpool) and follow us on Twitter @tateliverpool

## Visiting *Nam June Paik* at FACT (Foundation for Art and Creative Technology)

- FACT Galleries are open Monday to Saturday 11.00 to 18.00 and Sundays 12.00-18.00
- To book your school or college visit to *Nam June Paik* please call our Information desk on 0151 707 4464.
- To enquire about bespoke workshops and screenings at FACT contact Anna Kronenburg ( Schools and Learning Coordinator). Email [anna.kronenburg@fact.co.uk](mailto:anna.kronenburg@fact.co.uk) or Call 0151 707 4417
- For more information about FACT's Schools and Learning programme, please visit <http://www.fact.co.uk/get-involved/schools-learning>

## Contents:

Introduction to Tate Liverpool	page 5
How to book a school visit	5
Getting here	7
Early Years and Fluxus	9
Activities – Fluxus	10
Televisions and Video	10
Work in Focus: <i>Zen for Film</i> 1962-64	12
Activities – Television and video	14
Robots	13
Activities – Robots	13
Installations	14
Activities – Installation Art	14
Work in Focus: <i>Egg Grows</i> 1984-9	16
Post-Video	17
Work in Focus: <i>Good Morning Mr Orwell</i> 1984	19
Further Reading	21
Online Resources	21

## Introduction to Tate Liverpool

Tate Liverpool is one of the largest galleries of modern and contemporary art outside London. Each year we welcome over 22,000 school children to our gallery.

Our gallery space and the opportunity it provides to engage with art first-hand offers a rich resource to enhance learning and develop deeper cultural understanding. With plenty of scope for cross-curricular work, our gallery offers a safe environment in which to explore and experiment.

This educators' pack is designed to support educators in the planning, execution and following up of a self directed visit to Nam June Paik at Tate Liverpool. This pack includes activities that are suitable for all ages that can be adapted to your groups' needs.

Should you require additional support when visiting our gallery we offer a wide range of introductory talks, in-depthion. workshops and other learning programmes to assist your visit. More information can be found at [www.tate.org.uk/liverpool](http://www.tate.org.uk/liverpool) in our Schools Programme section.

We hope you will join the many satisfied groups that vist Tate Liverpool each year, and look forward to welcoming you to our gallery.

## How to book a school visit at Tate Liverpool

***To book call 0151 702 7400***

Please book in advance of your visit as this helps us to ensure that you have the best possible experience of our exhibitions. At busy times, groups who have not booked in advance may have to wait for admission.

When making a booking, please have ready:

- A range of dates for your visit
- A full address and telephone number
- Group size and age of pupils (see below)
- Whether you want to book a lunch slot and a place to store coats and bags

### Group sizes for self-directed visits

Maximum size 60 pupils. Larger groups can stagger the timings of their visit.

## **Supervision**

Adult supervision is required at all times – accompanying adults are always responsible for students. Please meet the following adult to student ratios:

- Age under 5 1:5
- Age 6-11 1:10
- Age 12-16 1:15
- Over 16 1:20

## **Preliminary visits**

We strongly advise you to check that the content of galleries is appropriate before your visit. Art works can be taken off display at short notice and for unforeseen reasons, so it is wise to include a variety of works in your planning. To check whether a specific work is on display, call 0151 702 7400

Alternatively you can view most works on display online at [www.tate.org.uk](http://www.tate.org.uk)

## **Lunch Room**

We have a room available for lunch and as a breakout space. This must be booked before your visit as availability is limited.

## **Admission Fees**

Entry to Nam June Paik is £4 per pupil. Teachers can make a research visit to any exhibition free of charge by prior arrangement.

## **Booking confirmation**

To confirm your booking, we will send you important guidelines and a health and safety statement. Please fully brief all responsible adults and visiting students and ensure the guidelines are observed throughout. You will need to sign that you have read and understood the guidelines on your arrival at the reception desk.

## Getting here and useful information

### Address

Albert Dock

Liverpool

L3 4BB

0151 702 7400



### Opening Hours

September – May

Open Tuesday – Sunday 10.00-17.50

Closed Mondays (except Bank Holiday Mondays)

Closed on Good Friday and 24-26 December

### Parking

Coach parking is available at the Kings Dock Car and Coach Park

Multi-storey car parking is available at Kings Dock or at Q-Park Liverpool with 2000 underground spaces

Limited (pay & display) parking is available at the Albert Dock

## **Photography**

We are sorry, but due to copyright restrictions photography and filming are not allowed at Tate Liverpool. However, group leaders can record the activities of their group. Please request a photography pass when you book.

For the most up to date information about Tate and its education and schools programme visit [www.tate.org.uk](http://www.tate.org.uk). You can also sign up to receive our teachers and schools ebulletin.



## Early Years and Fluxus

Learning Aims:

- to provide an introduction to the early career of Nam June Paik
- to understand the aims and objectives of Fluxus through looking at examples of its art and through creative activity in the spirit of Fluxus

Nam June Paik was born in Seoul 1932. He showed an avid interest in jazz and trained as a classical pianist. The family fled to Japan during the Korean War where Paik studied music and aesthetics at the University of Tokyo. As a promising young composer, his passion for experimental music led him to Germany, at that time a centre for avant-garde music. He began to work closely with Karlheinz Stockhausen and together they pushed the boundaries of traditional music. In 1958 he met John Cage whose ideas on music and performance further inspired him to experiment with everyday sounds in his compositions. During this period, Paik became involved with the Neo-Dada artists, collectively known as Fluxus, which included Joseph Beuys, Yoko Ono and Wolf Vostell.

Fluxus began in the 1960s as a small but international network of artists and composers who challenged accepted notions of art with random performances and the use of found objects. They became known for their interdisciplinary practice and shared 'do-it-yourself' attitude to creative activity. Seeing themselves as an alternative to academic art and music, they valued simplicity, anti-commercialism and worked with whatever materials were at hand. Rooted in experimental music, Fluxus was a democratic form of creativity open to anyone and collaborations were encouraged between disciplines, with other artists and also with the audience or spectator. The first Fluxus event was staged in 1961 at the AG Gallery in New York and was followed by festivals in Europe in 1962. The major centres of Fluxus activity were New York, Germany and Japan.

There was no unifying style and Fluxus characterised itself as a shared attitude rather than a movement. Chance and accident played a great part in the creation of works and humour was also an important element.

In keeping with the Fluxus aesthetic, Paik appropriated everyday objects for his art, including the television. The medium offered him endless means of expression: he could exploit its sculptural form, its associations as a household object and its ability to receive and reveal sound and images. It also enabled him to initiate chance encounters between the object and the spectator.

## Activities

**Find out** about Fluxus – who were the key artists? What works did they produce? What were their aims? What materials did they use?

**Make** a collaborative artwork in the Fluxus spirit! Work in a team to produce a collage, assemblage or musical performance using everyday materials.

**Invent** a new musical instrument based on Paik's adaptations of pianos, cellos etc in the exhibition

**Watch** videos of performances on YouTube (eg Joseph Beuys, *Coyote, I like America and America likes me*, 1974 or John Cage, *4'33"* 1952, Yoko Ono, *Cut Piece* 1965. Discuss as a group. What are your personal responses to their art?

## Televisions and Video

Learning Aims:

- To open up new ways of thinking about the impact of television and video technology on art and everyday life
- To find out about Zen Buddhism and its influence on Paik's work

Paik's fascination with television began in the mid 1950s when his family home became the first in the neighbourhood to boast a set. His earliest television artwork was *Zen for TV* 1963. In this work, the image on the screen is reduced to a narrow vertical line, presenting the monitor as a site of contemplation rather than a source of entertainment. As with many of his works, Paik sets up a confrontation between Western technology and Eastern spirituality.

When using televisions in his work, Paik subverts the medium and challenges the accepted notion of its function. They are often turned onto their sides or upside down in order to alter the viewer's relationship with them as household objects. Using magnets he would distort sound and images, transforming the sets from receivers of into interactive artworks.

The first successful home video recorder was the Ampex VRX-1000, introduced in 1956. Whereas television in America in the 1950s and 60s was institutional, commercial and authoritative, video was democratic, anarchic and available to anyone. Artists such as Nam June Paik and Bruce Nauman were quick to recognise the medium's potential as a means of recording performances and also for creating new forms of visual art.

The Sony Portapak was the first commercially available portable video recorder and it had a great impact on the development of video art. Besides giving artists flexibility in recording audio and visual performances wherever they wanted to, they also had an instant playback facility. This meant that artists no longer had to wait for a film's development to view a recording. Video was also cheap and had a further advantage over film in that it could be instantly re-recorded if necessary.

How and where Paik acquired his first Portapak is shrouded in myth. His family recall that he had an early version of a portable video recorder while still living in Tokyo in 1963 which he could have been given by friends at *Sony*. However, these recorders were only made available commercially in 1965. Paik was amongst the first to acquire a *Portapak* and his first video of a performance, *Button Happening 1965*, was made immediately in the shop. In a typical Fluxus performance, Paik fastens and unbuttons his jacket for the camera, transforming a mundane everyday ritual into art.

At a time when it began to dominate everyday life, many of Paik's works comment on American culture's obsession with television. He recognised the impact that electronic communications would have on society. Paik is often credited with inventing the term 'information superhighway' though the term he actually used was 'electronic superhighway' with reference to telecommunications in 1974. He foresaw the positive effect it could have in linking diverse communities – visualising the 'global village' years before the internet existed. He also recognised the negative aspects of television with its hypnotic hold on the viewer, its intrusion into home-life and its ability to brainwash with advertising and bombard with mindless entertainment.

Paik's works mimic the repetitive nature of television with their continuous recycling of images, motifs and material from his own work and by plundering other sources such as film. Quite often there is an element of humour in his art. His series of *TV Buddhas*, for example, repeat the motif of seated deity contemplating a television monitor in various forms. Paik is not only referring to television's perpetual recycling of material but also the Buddhist belief in re-incarnation.

Paik continued to experiment with music through his television works. *TV Cello 1971* was the first of many collaborations with cellist Charlotte Moorman which combined sound, video, objects and performance. This merging of technology and human musician made its debut in Paik's *Concerto for TV Cello and Video Tape 1971*. *TV Cello* was created by stacking television sets to form the shape of a cello's body. To this was attached the neck and bridge of a real cello with strings, which Moorman played. She said "I do not make traditional cello sounds with it, I make TV cello sounds with it". Besides producing sound, the electronic pick-ups transmitted signals to the television screens which simultaneously transmitted the live performance with other pre-recorded images.

## Work in Focus: *Zen for Film* 1964

*Zen for Film* can be viewed at: <http://www.youtube.com/watch?v=8z1sOsrshU>

In this work an endless loop of unexposed film is run through a projector. The viewer sees a blank screen, the light projected from the lamp illuminating occasional specs of dust and impurities in the film. The result is Paik's response to John Cage's *4'33"* 1952, a musical work that used silence and Robert Rauschenberg's series of *White Paintings* of 1951 which depict nothing but the canvas they are made from and the light and shadow of their environment. In a similar staging of artistic silence and emptiness, Paik's film is totally devoid of narrative and image. It is the audio-visual equivalent of Cage and Rauschenberg's works, being completely self-referential and revealing only its material qualities.

Paik acknowledged his debt to Cage and claimed that in 1964 he 'came to the US only because of John Cage'. They collaborated on a number of works and Paik referred to the year before they met as '1BC (before Cage)'. Paik shared Cage's interest in Zen Buddhism though when asked if he was a Buddhist, he replied 'No, I am an artist'. He explained to Otto Hahn in an interview of 1992, 'I'm not a follower of Zen but I react to Zen in the same way as I react to Johann Sebastian Bach'.

Zen Buddhism, which originated in China, became very popular in the 1960s. A philosophy rather than a religion, it attempts to understand life instinctively without thought or language. The essence of Zen is that human beings should look inside themselves to discover truth – clearing the mind and simply being rather than doing, thinking or saying. In an increasingly chaotic and noisy world, it is about attaining peace and stillness. The goal of Buddhism is to accept everything in life with contentment.

Zen is also concerned with being aware of life around you. It is about experiencing each moment without letting memories or thoughts get in the way – seeing, feeling, touching, smelling and hearing.

In *Zen for Film*, therefore, the viewer is encouraged to contemplate this nothingness and focus on the light rather than watch and absorb sounds and images usually associated with film and video.

### Activities

**Find out** about Zen Buddhism. Discuss Paik, Cage and Rauschenberg's works and their possible associations with Zen.

**Discuss** how you could create Zen for dvd, Zen for iPod, Zen for Mobile Phone.

**Explore** Paik's *TV Buddhas* as a critique of Eastern Spirituality v Western Consumerism. Has the television taken the place of religion in modern society?

**Think** about life before tv/radio and technology – what noises infiltrated everyday life in pre-television society?

**Make** a Zen television from a cardboard box and place objects in it that encourage quiet contemplation.

**Discuss** the role of television in the home. List its positive/negative functions. Carry out a survey - How many hours do you watch? Could you spend a day without TV?

## Robots

Learning Aims:

- To introduce robots in Paik's work
- To make links between art and popular culture
- to think creatively about the use of everyday objects in art

Paik's robot sculptures were developed from his fascination with remote controlled toys. His early automatons were constructed from metal and wire and some could walk, talk and perform.

Later robots were static constructions built from television sets though their screens often displayed moving images. Many of these sculptures are playful in character such as *Route 66*, 1996 which shows a TV robot astride a real motorbike. He also constructed robot portraits of famous figures from history and many of his friends, such as Charlotte Moorman and Joseph Beuys.

Paik's genuine affection for technology is demonstrated by his *Family of Robot* 1986. Three generations of robots were constructed in obsolete television sets of an age appropriate to their generation. The individual names, *Uncle, Aunt* etc, indicate their status and suggest a capability for human relationships with each other.

## Activities

**Design** a TV Robot made from television monitors – what images will be transmitted? You could make a model using cardboard boxes or create a collage using pictures of audio-visual equipment from a catalogue.

**Make** a portrait robot of yourself, a family member, a friend, a famous person or a historical figure. You could display them together in your classroom as a Robot Family.

**Find** other examples of robots in art and popular culture (eg Jean Tinguely's sculptures, Frank Garvey's *Omnircus*, Robbie the Robot, R2D2, Daleks, Bender)

## Installations

Learning Aims:

- To find out about installation art by discussing examples
- To respond to art through senses other than sight
- To think about how exhibitions are created

Nam June Paik's art was grounded in performance and music, disciplines that he felt prepared him for the creation of temporal works in video installation.

Installation art was in some ways a logical development of performance art for the gallery space where the artwork performs instead of the artist and the visitor becomes an active participant. An environment is created, often involving sculptural objects and/or non-material elements (such as light, sound or electronic images), requiring more from the gallery visitor than simply looking at a static object. In *One Candle* 1988, for example, a camera focuses on a burning candle in the gallery space and its image is projected onto the surrounding walls. The visitor experiences reality and image simultaneously along with natural light (candle) and artificial light (projector). The whole installation is dependent on one small candle flame for its existence.

### 'I love anti-technology technology'

Though his art continued to use technology, it also retained profoundly humanist qualities. There is a balance throughout his career between the man-made and the organic. *TV Cello* 1971 features the interaction of human and electronic equipment; real fish swim around in front of monitors in *Video Fish* 1975 and televisions are surrounded by living plants in *TV Garden* 1974.

## Activities

**Research** Installation Art and Environments (you could give each student a different artist to explore eg Marcel Duchamp, Kurt Schwitters, Claes Oldenburg, Allan Kaprow, Ann

Hamilton, Susan Hiller, Gary Hill Mike Nelson etc). Discuss examples of installations you have experienced in art galleries.

**Design** your own art installation incorporating sound, smell, touch and vision – make sketches, make models, write descriptions... and then build it in your classroom or studio.

**Discuss** the problems posed to curators by installation art (eg health and safety, maintenance, dimensions, materials, costs etc) Who feeds the *Video Fish*? What happens if *One Candle* is snuffed? Where is the *TV Garden* stored after the exhibition? Who pays the electricity bill? What if the television sets malfunction – would Paik have accepted accidents and breakdowns as part of his work?

## Work in Focus: *Egg Grows* 1984-9



Nam June Paik, *Egg Grows*, 1984 © Estate of Nam June Paik, © Kunstmuseum Wolfsburg

This installation sculpture explores the possibilities of real-time video recording. A surveillance camera is focused on an egg and images are transmitted live to a row of television monitors. Each monitor increases in size from its neighbour as does the corresponding screen image, giving the impression that the egg is growing as you move along the row.

Paik exposes video's ability to exaggerate and distort reality and art's capacity to deceive. The viewer is simultaneously confronted with a real life object and a television's version of that object. The real becomes the represented; three dimensions become two; tactile becomes untouchable; organic becomes electronically generated image; ephemeral becomes eternal.



## Activities

**Experiment** with a surveillance camera (can be bought cheaply at gardening centres for observing bird boxes) or a webcam and computer monitors. You could also incorporate scanned images, drawings and photographs or your object in order to explore the relationship between the real and the represented.

**Research** other artists who have used CCTV in their art (eg Bruce Nauman's *Corridor Installation* 1971, Vito Acconci, *Following Piece* 1969, Julia Scher, *Security by Julia IX* 1990 etc)

**Explore** Paik's use of live camera (eg *One Candle* 1988, *The Thinker* 1976-78 *Buddha Duchamp Beuys* 1989). Why do you think he used CCTV rather than video? How do these works affect the gallery visitor?

## Post Video

'This is a glimpse of a video landscape of tomorrow when you will be able to switch on any TV station on earth and TV guides will be as fat as the Manhattan telephone book' Nam June Paik on *Global Groove* 1973

Learning Aims:

- To introduce the new media works at FACT
- To discuss the global impact of telecommunications
- To discover how galleries are designed to accommodate new media and contemporary art

Paik was making art during a time of huge technological advance. He was fascinated with the development of new media, from television and video in the 1960s to lasers and satellite tv in the 1980s and 90s. He referred to his later works as 'post-video projects' and was keen to exploit new technology in order to expand the parameters of sculpture and installation art.

Paik worked with lasers and digital technology while they were still in their infancy. The installation *Laser Cone* 1998 is displayed for the first time in this country at FACT alongside sixteen single channel video works including *Global Groove* 1973 and groundbreaking satellite videos *Good Morning Mr Orwell* 1984 and *Bye Bye Kipling* 1986

In the spirit of Nam June Paik's work, Tate Liverpool and FACT's young people's programmes; Freehand and Young Tate have collaborated with artist Dave Evans to transform the Media Lounge at FACT into an interactive space for exploring Paik and new technology.

*The Television will be Revelutionised* boasts musical TV screens, warped films and gives you the opportunity to climb inside the television. Take a peek at the screen outside the gallery to see what's happening inside, but beware - in this space even the watcher is being watched!

Throughout the process the young people have immersed themselves in the world of Nam June Paik, assuming the roles of researcher, producer, curator and artist to develop the space.

## Work in Focus: *Good Morning Mr Orwell* 1984



Nam June Paik, *Good Morning Mr Orwell*, 1984 © Estate of Nam June Paik, Courtesy Electronic Arts Intermix (EAI) New York

*Good Morning Mr Orwell* was the first international 'satellite installation' broadcast on New Year's Day 1984. It was Paik's response to George Orwell's vision of 1984 written in 1948. In the novel *1984*, television is used as a sinister means of controlling the people of a totalitarian state overseen by 'Big Brother'. In contrast, Paik has a more optimistic view of technology and is keen to explore its possibilities for communication and cultural exchange between different countries.

*Good Morning Mr Orwell* was aired live on nationwide television in America. It linked WNET TV in New York with the Pompidou Centre in Paris live via satellite, also hooking up with broadcasters in Germany and South Korea, and reached an audience of over 25 million viewers worldwide. The event was hosted by American journalist George Plimpton and it featured live and recorded segments with graphics provided by Paik. John Cage was responsible for the music production in New York and there were contributions from

Philip Glass, Laurie Anderson, Peter Gabriel, Merce Cunningham, Oingo Boingo, Joseph Beuys and many others, including Charlotte Moorman who recreated *TV Cello* for the occasion.

The show experienced numerous technical difficulties, such as connections between networks cutting out unexpectedly, but Paik felt that the problems added to the live feel of the event. It combined avant-garde art and music with mainstream entertainment, with the intention of mass global communication. He was aware that the typical viewers, however, would be 'young media-orientated people who play 20 channels of New York TV stations like piano keys'.

This edited 30 minute version of the event has been shown at exhibitions worldwide. Paik followed it up with another satellite installation, *Bye Bye Kipling* 1986 which linked New York, Seoul and Tokyo during the Asian Games. The title makes reference to Rudyard Kipling's famous quote, 'East is East, and West is West, and never the twain shall meet' and the event was described by the New York Times as a 'space-opera variety show'. Performers included Lou Reed, Keith Haring, Philip Glass and the cameras also picked up live action from the Asian marathon.

## Activities

**Discuss** global television – list examples of internationally screened events (eg music, sport, politics etc) How else can countries communicate? Do all countries receive television? Does sport/music/art etc mean the same to people all over the world?

**Plan** your own global event. You could work in teams. Where and when will it take place? Who will you invite to perform? Which countries will you hook up with? How will you pay for the event? How will you advertise it? Design graphics, posters, performance etc

**FACT** opened in February 2003; the first purpose built Arts venue in Liverpool for more than 60 years.. Explore 'the building as an art work'. What special features does it have (you can ask the gallery staff – they know all about the architecture)? What makes this place ideal for showing Paik's later works?

## Further Resources

Sook-Kyung Lee and Susanne Rennert, *Nam June Paik*, Tate Publishing 2010

Stuart Comer, *Film and Video Art*, Tate Publishing, 2008

Ken Friedman(ed)*The Fluxus Reader*, Academy Editions 1998

Susanne Neubauer , Manuela Ammer, Tomas Schmit, *Nam June Paik: Exposition of Music. Electronic Television. Revisited.* Buchhandlung Walther Konig GmbH & Co. KG. Abt. Verlag 2009

A.L.Rees (ed), *Expanded Cinema: Film Art Performance*, Tate Publishing, 2011

Michael Rush, *New Media in Late 20<sup>th</sup> Century Art*, Thames and Hudson 1999

Simon Wilson and Jessica Lack, *The Tate Guide to Modern Art Terms*, Tate Publishing, 2008

## Online Resources:

<http://www.tate.org.uk/liverpool/exhibitions/namjunepaik/default.shtm>

<http://www.fact.co.uk/about/exhibitions/2010/nam-june-paik>

<http://www.paikstudios.com/>

[http://www.njpartcenter.kr/root/2009\\_highway/html\\_eng/highway\\_1.html](http://www.njpartcenter.kr/root/2009_highway/html_eng/highway_1.html)

<http://www.fluxus.org/>

<http://cyberneticzoo.com/?p=3437>

There are videos related to *Good Morning Mr Orwell* on YouTube:

<http://www.youtube.com/watch?v=r9hTdaFz36c>

[http://www.youtube.com/watch?v=u5sEnrQD\\_oU](http://www.youtube.com/watch?v=u5sEnrQD_oU)

<http://www.youtube.com/watch?v=Pbgr74yNM7M&feature=related>

<http://www.youtube.com/watch?v=jw9-RE80EEg&feature=related>

Julie Robson 2010