

NAM JUNE PAIK

THE FUTURE IS NOW

10 DEC 2021 – 27 MAR 2022



NAMJUNEPAIK.SG LET Art SURPRISE YOU

"I KNEW THERE WAS SOMETHING TO BE DONE IN TELEVISION AND NOBODY ELSE WAS DOING IT, SO I SAID WHY NOT MAKE IT MY JOB?"

- NAM JUNE PAIK, 1975

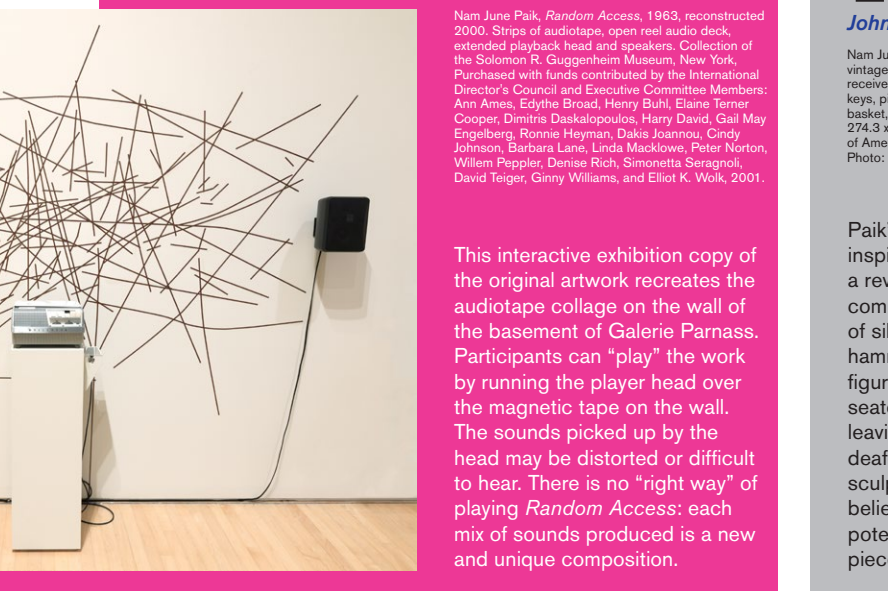
Enter the immersive and multisensory world of Nam June Paik—pioneer of video art and visionary. Treat your senses to a riot of vision, colour, and sound, with over 180 installations, projections, modified televisions, video sculptures, robots, and archival materials. This playful, electrifying, and thought-provoking exhibition invites audiences to reflect on their relationship with technology and its intersection with other disciplines such as nature, music, and philosophy.

The exhibition has travelled to London's Tate Modern, San Francisco's Museum of Modern Art, and Amsterdam's Stedelijk Museum, before making its last stop here at the Gallery, and will be the first major retrospective of Paik in Southeast Asia.

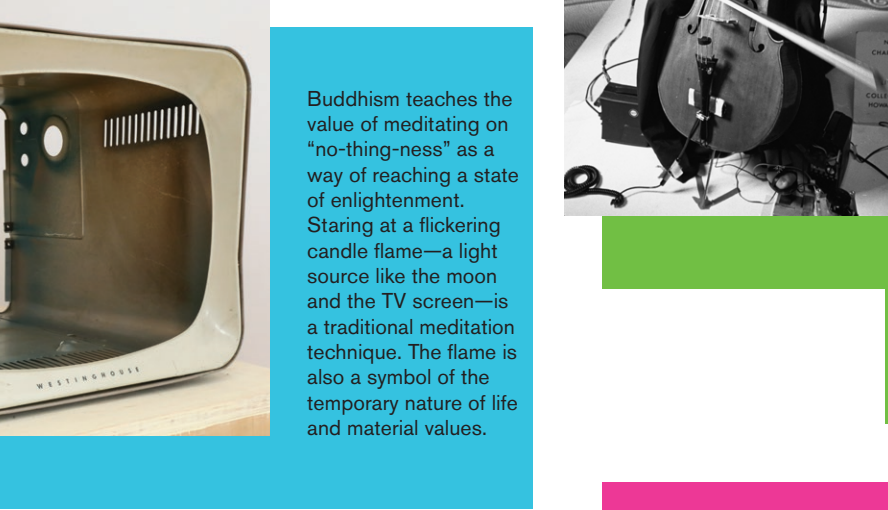
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1 Global Groove
Nam June Paik and John Godfrey, *Global Groove*, 1972. Video, single channel, 4:3 format, colour, sound, 28 min, 30 sec. Courtesy of Electronic Arts Intermix (EAI), New York.
A key work in the history of video as an art form, *Global Groove* subverted the language of television and expressed Paik's outlook on global communications in a world shaped by mass media. It is typical of Paik's editing style: a hectic collage of sounds and images featuring several video sources overlapped and distorted by a tool he called a "video synthesizer".



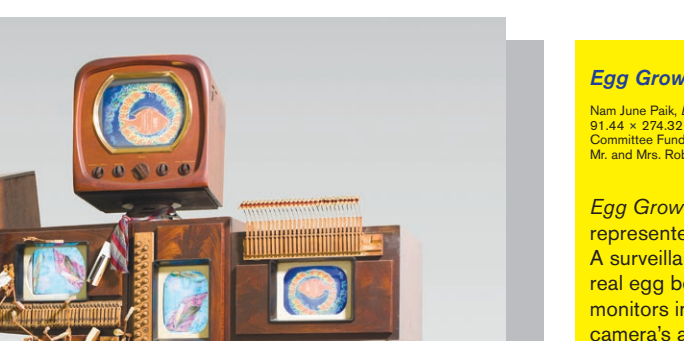
3 Random Access
Nam June Paik, *Random Access*, 1963, reconstructed 2002. Show of audience, open reel audio deck, interlocked playback head and speakers. Collection of the Guggenheim Museum, New York. Purchased with funds contributed by the International Council of Contemporary Artists, New York. Ann Aron, Edgno Broad, Henry Bush, Elaine Tenner, Robert Rauschenberg, Donald Rumsfeld, Bill Viola, John Cage, Robert Rauschenberg, Cindy Sherman, Robert Rauschenberg, Nick, Simonetta Sparacino, William Pope.L, Dan Snierson, and Eliot K. Wolk, 2001. David Taper, Ginny Williams, and Eliot K. Wolk, 2001.
This interactive exhibition copy of the original artwork recreates the audiotape collage on the wall of the basement of Galerie Parnass. Participants can "play" the work by running the player head over the magnetic tape on the wall. The sounds picked up by the headphones may be distorted or difficult to hear. There is no "right way" of playing *Random Access*; each mix of sounds produced is a new and unique composition.



2 One Candle (also known as Candle TV)
Nam June Paik, *One Candle* (also known as *Candle TV*), 2004. Cathode ray tube television casing with additional component of marker, acrylic paint and live candle, 75.65 x 402.64 x 402.64 cm. Collection of the Estate of Nam June Paik.
Buddhism teaches the value of meditating on "no-thing-ness" as a way of reaching a state of enlightenment. Staring at a flickering candle flame—a light source like the moon and the TV screen—is a traditional meditation technique. The flame is also a symbol of the temporary nature of life and material values.



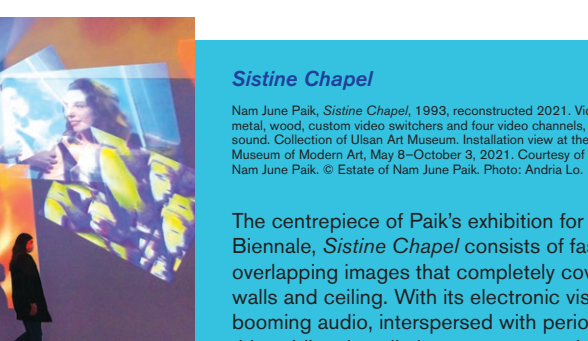
4 Charlotte Moorman performing Nam June Paik's TV Bra for Living Sculptures at the Art Gallery of New South Wales
Charlotte Moorman performing Nam June Paik's *TV Bra for Living Sculptures* at the Art Gallery of New South Wales in 2019 as part of *Charlotte Moorman + Paik: National Art Access* | Art Gallery of New South Wales. Photo: ©AGNSW, Kerry Dundas.
Paik and Moorman introduced technology into the world of music through *TV Cello*. In Paik's video *Global Groove*, Moorman stated that *TV Cello* was "the first advance in the cello since 1600." As Moorman played the instrument during this live performance, the television screens showed three different displays—a live broadcast of the performance, a video montage of other cellists, and a live feed of a television channel.



6 Egg Grows
Nam June Paik, *Egg Grows*, 1984–1989. Eight video monitors, video camera, and 400 91.44 x 274.32 x 548.64 cm, San Francisco Museum of Modern Art. Accessions Committee Fund gift of Elaine McKinn, Byron R. Meyer, Madeline Haas Rissland, and Mr. and Mrs. Robert A. Swanson. © Estate of Nam June Paik. Photo: Katherine Du Tai.
Egg Grows studies the concept of the real and the represented as expressed through a live feed. A surveillance camera picks up the image of the real egg before it transmits the image to eight monitors increasing in size, demonstrating the video camera's ability to replicate its subject and leading viewers to reflect on technology's influence on the human experience.



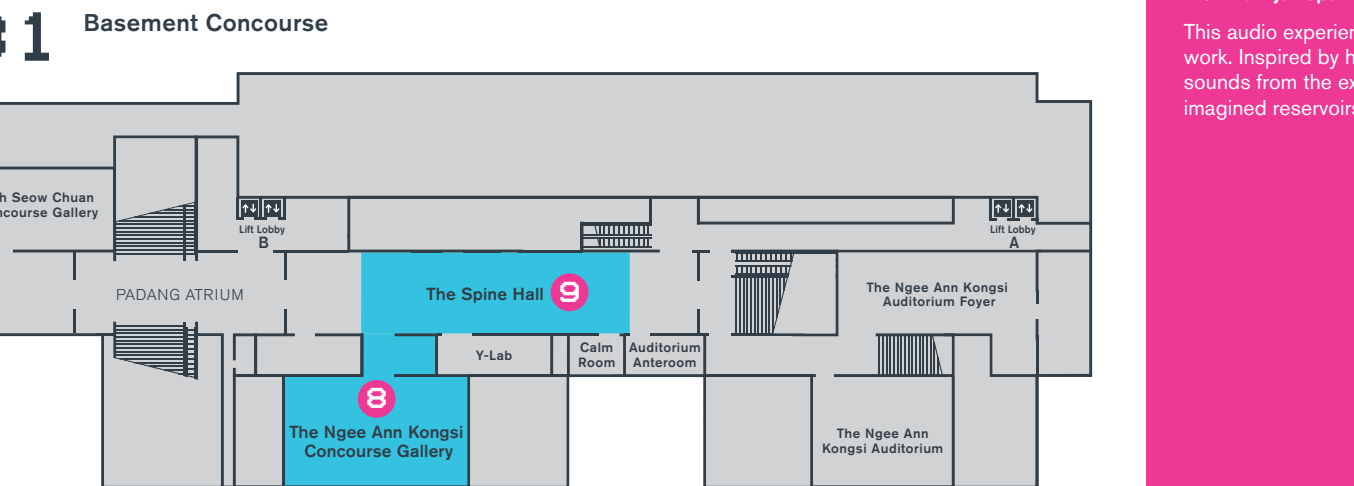
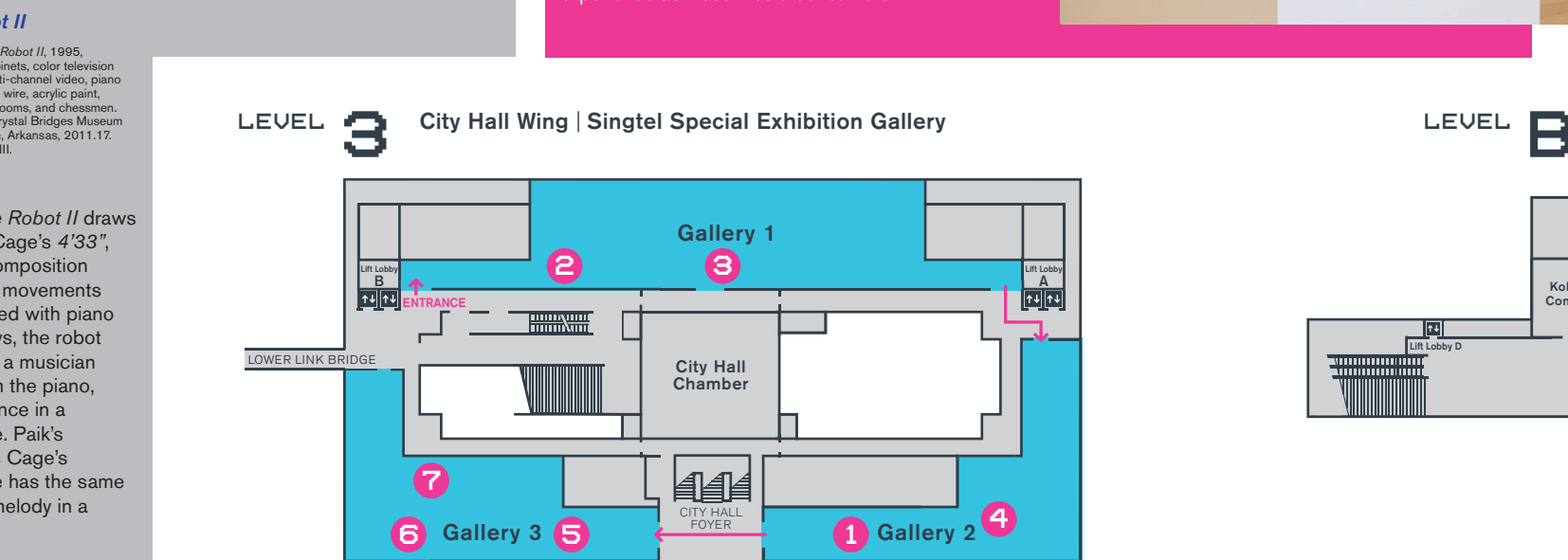
7 TV Buddha
Nam June Paik, *TV Buddha*, 1974. Closed-circuit video installation with wooden sculpture, monitor and video camera, video, single channel, 4:3 format, live feed. Collection of Stedelijk Museum Amsterdam.
One of Paik's most iconic works, *TV Buddha* expresses the contrasts and parallels between East and West, and between technology and spirituality in a very simple and direct way. A CCTV camera films a Buddha statue, which Paik bought from an antique store. Its static, silent image appears live on a round TV set inspired by popular sci-fi imagery. Here, the Buddha is both the viewer and the viewed image, mirroring our own experience as mass media consumers.



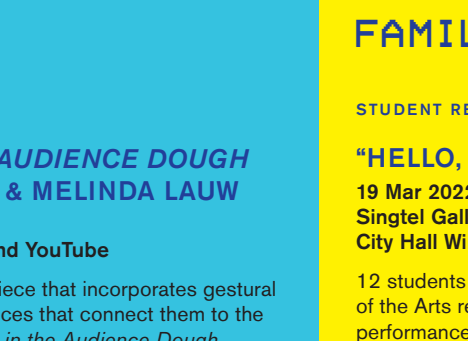
9 TV Garden
Nam June Paik, *TV Garden*, 1974–77, reconstructed 2002. Live plants and cardboard tube televisions and video. Collection of Kunsthallung Nordhorn, Nordhorn, Deutschland. Installation view at San Francisco Museum of Modern Art, May 8–October 3, 2021. Photo: Adam Jacobs Photography.
Paik imagined a future landscape where technology would be an integral part of the natural world. Placing TV sets alongside live plants, he creates an environment in which the seemingly distinct realms of electronics and nature coexist. His approach follows a Buddhist philosophy that believes that everything is interdependent. It also suggests that technology is not in conflict with nature, but rather, an extension of the human realm.



8 Sistine Chapel
Nam June Paik, *Sistine Chapel*, 1982, reconstructed 2021. Video projection, metal, wood, custom video switches and four video channels, video, colour, sound. Collection of Utah Art Museum. Installation view at the San Francisco Museum of Modern Art, May 8–October 3, 2021. Courtesy of the Estate of Nam June Paik. © Estate of Nam June Paik. Photo: Andrea Lo.
The centrepiece of Paik's exhibition for the Venice Biennale, *Sistine Chapel* consists of fast-paced and overlapping images that completely cover the gallery walls and ceiling. With its electronic visuals and booming audio, interspersed with periods of silence, this sublime installation compares and explores the sublime experience that one experiences when standing in the Vatican's famous chapel.



5 John Cage Robot II
Nam June Paik, *John Cage Robot II*, 1995. Vintage wood television cabinets, color television receivers, DVD players, multi-channel video, piano keys, piano hammers, piano wire, acrylic, paint, bakelite, books, wood, mahogany, and chessmen, 274.3 x 203.2 x 78.7 cm. Crystal Bridges Museum of American Art, Bentonville, Arkansas, 2011.17. Photo: Edward C. Robison III.
Paik's *John Cage Robot II* draws inspiration from Cage's 4'33", a revolutionary composition comprising three movements of silence. Adorned with piano hammers and keys, the robot figure represents a musician seated away from the piano, leaving the audience in by the deafening silence. Paik's sculpture reflects Cage's belief that silence has the same potential as the melody in a piece of music.



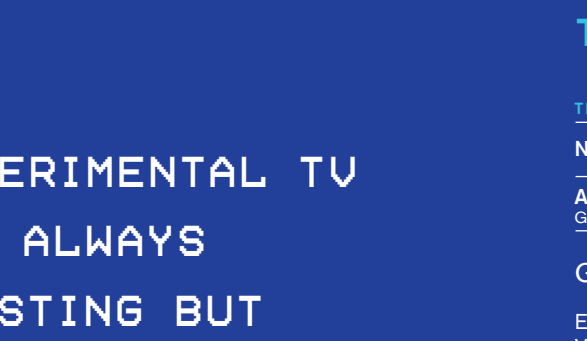
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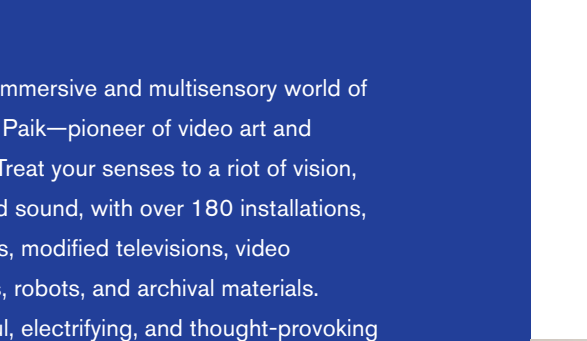
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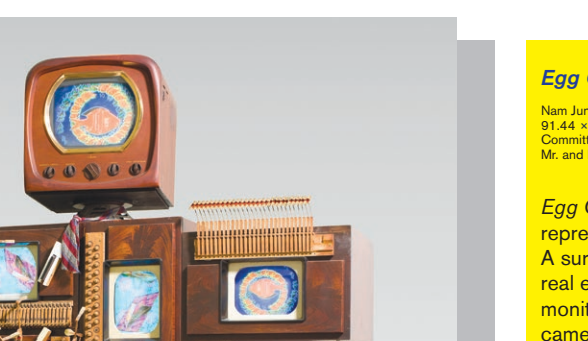
PERFORMANCES
PERFORMANCE ON FILM
IN SITU | RAISINS IN THE AUDIENCE DOUGH (3RD MOVEMENT) BY LYNN LU & MELINDA LAUW
20–23 Jan 2022 | 10am–7pm
In-person intervention, various locations
This participatory performance will draw from Charlotte Moorman and Paik's shared interest in inclusivity and employ Paik's signature "salt and pepper" strategy of injecting surprise into the ordinary.
ONSITE SCREENING
AFTERLUDE-PRELUDE: RESPONSES TO NAM JUNE PAIK
Every Sun 2–6pm | 10am–7pm
Onsite screening at Ngee Ann Kongsi Auditorium
This screening features over 18 artists responding to Paik's global satellite projects and the impact of the pandemic with regards to the effects of remote communication. Jointly organised with SPMOMA.
LIVE PERFORMANCES
RESONATES WITH | WEISH
18 Dec 2021 | 2.30–3pm, 4–4.30pm
Padang Atrium and livestream on the Gallery's Facebook and YouTube
Join musician Weish as she creates layered landscapes of sounds with singing, vocal percussion and instrumentation in response to the exhibition.



FAMILY AND KIDS PROGRAMMES
STUDENT RESPONSES
"HELLO, BYE BYE, NOW"
19 Mar 2022 | 2–4pm
Singtel Gallery, Level 3, and Basement Concourse, Level B1, City Hall Wing
12 students from the Diploma in Dance course at LASALLE College of the Arts respond to selected artworks in the exhibition. Their performances will explore issues regarding the immediacy of communication and how various media amplifies, complicates or obscures this process.
TOURS
FAMILY ART TOURS
1, 2, 15, 16 Jan 2022 | 2.30–3.20pm, 3.30–4.20pm
Register at Keppel Centre for Art Education entrance from 10am on the day of the tour.
Learn more about Paik and his art practice while engaging in stimulating conversations about art with your family, guided by our experienced facilitators.
MAKERSPACE
MARVELLING LIGHT AND SOUND
Dec 2021–Jan 2022 | 10am–7pm
Keppel Centre for Art Education Workshops 1 & 2, Level 1, City Hall Wing
Paik was a pioneer in using video technology as an art form. In this space, young visitors can experiment with tools and technology, learning more about their inner mechanisms as well as the different effects that can be achieved with every single adjustment.
STORYTELLING
STORIES IN ART
12, 13, 26, 27 Feb 2021 | 2.30–3.20pm, 3.30–4.20pm
Register at Keppel Centre for Art Education entrance from 10am on the day of the tour.
Our storyteller unravels tales inspired by the exhibition. Specially curated for families with children of ages 4–10, do join in for with a song or a rhyme.
READING GROUPS
THE AESTHETIC OF BOREDOM
26 Feb 2022 and 12 Mar 2022 | 11am–12.30pm
Visit namjunepaik.sg for registration details.
Explore the theme of boredom and its associated aesthetic experience in relation to Paik's works. We will look at some written texts, including Paik's written reflections on the relationship between time, space, and sound, in connection to *Symphony for 20 Rooms* and *Zen for Film*, two works featured in the exhibition.



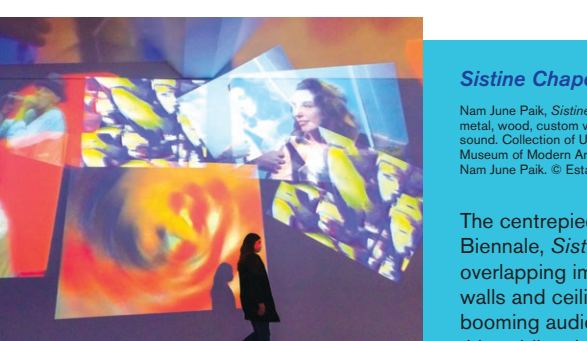
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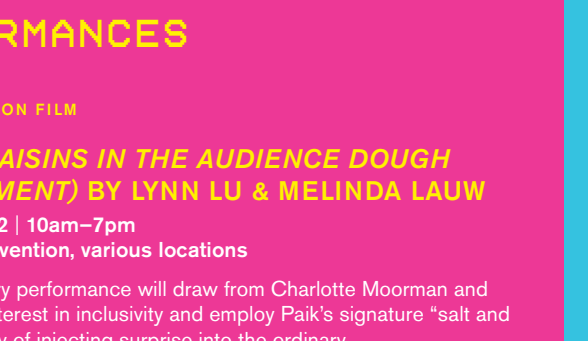
TOURS
CURATOR-LED TOUR
11 Dec 2021, 5 Mar 2022 | 11am–12 noon
Free for Nam June Paik ticket holders, registration required.
DOCENT-LED TOUR
From 24 Dec 2021 onwards
English: Fri & Sat, 12pm | Mandarin: Sat, 1.30pm
Meeting Point: Padang Atrium Information Counter, Level 1
Free for Nam June Paik ticket holders, registration required.
SELF-GUIDED AUDIO TOURS
Enjoy the exhibition at your own pace with the accompanying audio tour. Download the Gallery Explorer app to tune in!
TOURS FOR CORPORATE OR OTHER PRIVATE GROUPS
Please email groupenquiries@nationalgallery.sg for more information.
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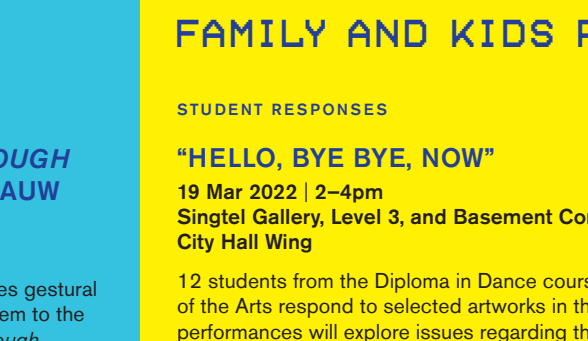
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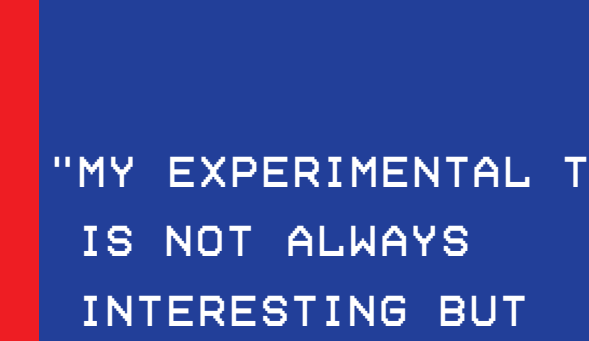
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This exhibition is organised by Tate Modern, London and San Francisco Museum of Modern Art in collaboration with National Gallery Singapore.
Curated by Soek-Kyung Lee (Senior Research Curator, Tate) and Rudolf Finling (Curator of Media Arts, San Francisco Museum of Modern Art) in collaboration with curators from National Gallery Singapore, June Yap (Senior Curator), Charisa Chikiamco (Curator), Jennifer K. Y. Lam (Assistant Curator) and Roy Ng (Curatorial Assistant).
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* Rates for locals apply to Singaporeans and PRs.
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OPENING HOURS
Daily 10am–7pm
General ticket sales end 30 minutes before closing time.
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