

NAM

OCT 4, 2023 — AUG 16, 2024

JUNE
PAIK

THE
MIAMI
YEARS



NAM JUNE PAIK: THE MIAMI YEARS

Nam June Paik (b. 1932, Seoul, Korea; d. 2006, Miami Beach) was a pioneer in using electronic images and digitized compositions as creative expression, and is often referred to as the “father of video art.” Coining the term “electronic superhighway” in 1974, Paik envisioned the transformative power of electronic media to network and connect people from every part of the globe. His progressive ideas, experimental working methods and playful works demonstrated an acute awareness of the rising power of digital media—not only in contemporary art but also the future of social networks and our enmeshment in technology today.

Organized around The Bass’ acquisition of Paik’s *TV Cello* (2003), *Nam June Paik: The Miami Years* introduces visitors to the artist’s important connection to Miami while offering a look at his extraordinarily innovative art practice and optimistic aim to humanize technology. In fact, Paik kept an apartment on Ocean Drive in Miami Beach from 1988 until his death in 2006. He sought refuge in the warm climate of South Florida, its leisurely pace offering an escape from the intensities of New York City. The Miami atmosphere lent itself to a different kind of creative focus, one where Paik’s ideas for new artworks could incubate to be later realized in his New York studio.

Paik’s public presence in South Florida, however, was anything but behind the scenes. In the 1980s, his videos were screened at such

programs as *Miami Waves* and the Alliance Film/Video Project. In 1983, Paik visited Broward Community College to present a selection of his videos. His work was shown at The Bass in 1987 in *Video Transformations*, alongside such figures as Laurie Anderson, David Byrne and Bill Viola. In 1994, a solo exhibition, *Electronic Super Highway*, was presented at the Museum of Art Fort Lauderdale, with a companion show of modestly scaled video works at Barbara Gillman Gallery on Miami Beach’s Lincoln Road, introducing Paik to an even wider local audience. That same year, his work could be seen in the group exhibition *Home Video Redefined: Media, Sculpture and Domesticity* at the Center of Contemporary Art in North Miami. And the list goes on.

Indeed, Paik was very present on the Miami arts scene. He made relationships and was a regular at such Miami Beach restaurants as The Strand on Washington Avenue. Paik was honored at a fundraising event for The Bass in 1999, with an introduction and remarks by John Hanhardt, the noted curator of film and media arts at the Guggenheim Museum in New York, which would present a phenomenally popular Paik retrospective exhibition the following year. The 1999 edition of Art Miami bestowed its International Distinguished Artist Award on Paik for his pioneering and forward-thinking use of video and television to explore the relationship between art and information. And in 2001, Paik was the honoree at the 27th Annual Miami Beach Festival of the Arts, with a festival poster designed by the artist and an exhibition of his work at North Shore Community Center.

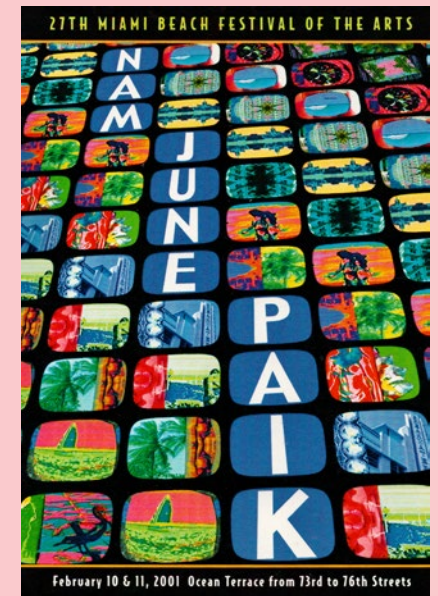
But it was his time in Florida in the late 1980s—working on two large-scale, site-specific projects for Miami

International Airport—that led Paik to purchase his South Beach condo. These sculptural installations by the artist were unveiled to the public in 1990. While navigating the airport, many thousands of travelers would encounter Paik’s TV screens and their mesmerizing flows of South Florida imagery, combined with the artist’s unique form of “electronic painting”—an altogether dynamic cacophony flashing before their eyes.

Nam June Paik: The Miami Years examines the history of these public artworks, with a deeper look at the artist’s advanced philosophy towards technology and its relationship to the body. Paik’s pioneering art practice holds an enduring global power to excite audiences and fellow artists, and continues to influence developments in art, popular culture and technology today.



Jon Huffman, *Street view looking towards Nam June Paik’s Miami Beach apartment*, 2002. Photograph, 4 × 6 in. Collection of Jon Huffman.



Nam June Paik, *27th Miami Beach Festival of the Arts*, 2001. Poster. Courtesy of Nam June Paik Estate.

ACTION MUSIC



Peter Moore, *Nam June Paik*, 1967. Courtesy of Peter Moore Photography Archive, Charles Deering McCormick Library of Special Collections, Northwestern University Libraries.

Nam June Paik trained as a classical pianist in Seoul until his family left Korea at the outbreak of the Korean War, traveling first to Hong Kong and finally settling in Tokyo in 1950. Paik enrolled

at the University of Tokyo where he studied music composition, art history and aesthetics. He would later move to Munich, studying with noted composers, before going on to Cologne to work with audio electronics in the studios of the Westdeutscher Rundfunk (West German Broadcasting) in 1958.

That year he attended the International Summer Course for New Music in Darmstadt, where he met the American avant-garde composer John Cage (1912–1992), a pivotal first encounter with this lifelong friend and collaborator. Paik soon began incorporating objects and mixing live and prerecorded sounds into his experimental compositions—what he called “Action Music.” His goal for these theatrical disturbances: to shock his audiences into a more receptive state of awareness.

THE TV CELLO

While in Germany, Paik met George Maciunas (1931–1978), founder of Fluxus—an international group of artists, designers, composers and poets who engaged in experimental performances focused on the creative process rather than a final artistic product. In 1964, Paik moved to New York City where he performed at a Fluxus Orchestra concert at Carnegie Hall. That year he met the Juilliard-trained cellist Charlotte Moorman (1933–1991), founder and organizer of the New York Avant Garde Festival. Moorman would collaborate with Paik on numerous sensational performances where the artist would explore his interests in humanizing technology by applying electronic sculptures to Moorman’s

body in various stages of undress—including *TV Bra for Living Sculpture* (1969), *TV Glasses* (1971) and *TV Bed* (1972)—creating a kind of hybrid human-instrument-machine.

TV Cello (1971) is seminal among this group of works. Composed of three stacked acrylic boxes enclosing CRT television sets, Paik’s video-sculptural interpretation of a cello had strings, which Moorman would bow and pluck to make sounds. During her performances, the TV sets showed footage from closed-circuit video of the very performance taking place in real time, as well as previously recorded video and live feed from local television broadcasts. The audio created by Moorman’s performance, played back through a synthesizer, would act upon and distort the video footage. Paik made some ten versions of *TV Cello* over a thirty-year period.



Nam June Paik, *TV Cello*, 2003. Single-channel video (color, sound), LCD monitors, CRT monitor, acrylic paint, Plexiglas, metal, wood, rubber cables, solid-state media player, remote, power converter, adapter, power amplifier and speakers. Overall dimensions variable. Collection of The Bass, purchased through the John and Johanna Bass Acquisition Fund.

TV Cello, 2003

While the early “TV Cellos” were intended to be performed by Charlotte Moorman, Paik considered later versions to be independent sculptural works. This 2003 sculpture is now part of The Bass permanent collection. Paik always embraced the use of contemporaneous technology—like the liquid crystal display

(LCD) monitor, which became available in the early 1990s—representing his ongoing interest in adapting innovations and the most up-to-date electronics for his artworks. The monitors are installed inside Plexiglas boxes tagged by the artist with acrylic paint and marker, with screens showing image-processed videos of Moorman’s earlier performances.



Video still from
Nam June Paik, *TV Cello*, 2003.

TV Cello Premiere, 1971

This silent film documentation shows Charlotte Moorman in her first performance with Paik’s *TV Cello* at the Bonino Gallery in New York in 1971.



Nam June Paik, *Bakelite Robot*, 2002. Single-channel video installation with five 5.6 in. LCD monitors and two 4 in. LCD monitors, electric lights and oil marker. 50 × 54 5/8 × 7 1/2 in. Courtesy of Nam June Paik Estate.

THE ROBOT

By the mid-1980s, Paik returned to the sculptural form of the robot he had explored years earlier in a work called *Robot K-456* (1964)—a human figure composed of scavenged metals and electronics named after a concerto by Mozart. In 1986, Paik introduced *Family of Robot*, a series of nearly life-sized anthropomorphic sculptures depicting a sort of generational timeline of incremental advancements in communication technologies, symbolized by the organization of the nuclear family—each member

comprised of household electronics such as radios and televisions playing works by Paik.

Paik would continue using the robot motif from the late 1980s to the early 2000s, making portrait references to such artists as John Cage (1912–1992) and Joseph Beuys (1921–1986) or pop culture and political figures. Beginning with *K-456*, these explorations evolved into a portrayal of the human as fully fused with technology—a prescient vision that, in many startling ways, has come to pass today with technology fully integrated into almost every aspect of our daily lives.

Bakelite Robot, 2002

The versatile synthetic material called Bakelite—an early twentieth-century innovation with glossy, heat-resistant surfaces—lends a futuristic character to Paik’s life-sized sculptures fashioned from plastic radios and televisions. This fusion of technological innovation with the brand name of a once-ubiquitous consumer product coincides with Paik’s optimistic view of technology as a means for humanity to access and share both art and popular culture. Those utopian ideals have routinely manifested in the portrayal of the robot as a mechanized laborer, corresponding with the sci-fi fantasy of mechanical beings replacing the societal need for human labor—thus allowing time for leisure and togetherness.

Lucy, 1992

Lucy is unique among Paik’s sculptures that seek to humanize technology. Rather than a life-sized figure, like *Bakelite Robot*, this work is a larger-than-life portrait “bust.” The composition is cobbled together from televisions, circuit boards, and other found electronic parts, much like his robot sculptures from the 1960s. The title refers to



“Lucy” (*Australopithecus afarensis*), our early human ancestor. This is evident in the anthropological imagery in the video footage by Paik presented on five television monitors incorporated in the work, along with capacitors, resistors and LaserDiscs that serve as accessories and electrical cords as wiry hair.

Internet Dweller, 1994

If *Bakelite Robot* and *Lucy* are Paik’s rough equivalents to the human figure, *Internet Dweller* further obscures the differences between technology and humans. This squat form, composed of three vintage television sets, suggests a torso, two arms and a head—the last composed of nothing more than a light fixture. While the Internet was officially born in 1983, the year 1994 (the date of this work) is momentous in the life of communication technologies since it witnessed the public launch of the World Wide Web—the internet as we know it today. In yet another prophetic reflection on the melding of human nature with technology, the artist’s use of the term “dweller” corresponds with the fusion of screens and everyday life today, a paradoxical power of technology to both unite and separate humanity.

Nam June Paik, *Internet Dweller*, 1994. Vintage TV sets with light fixtures. 52 × 50 × 24 in. Courtesy of Art Bridges.

THE MIAMI INTERNATIONAL AIRPORT COMMISSIONS

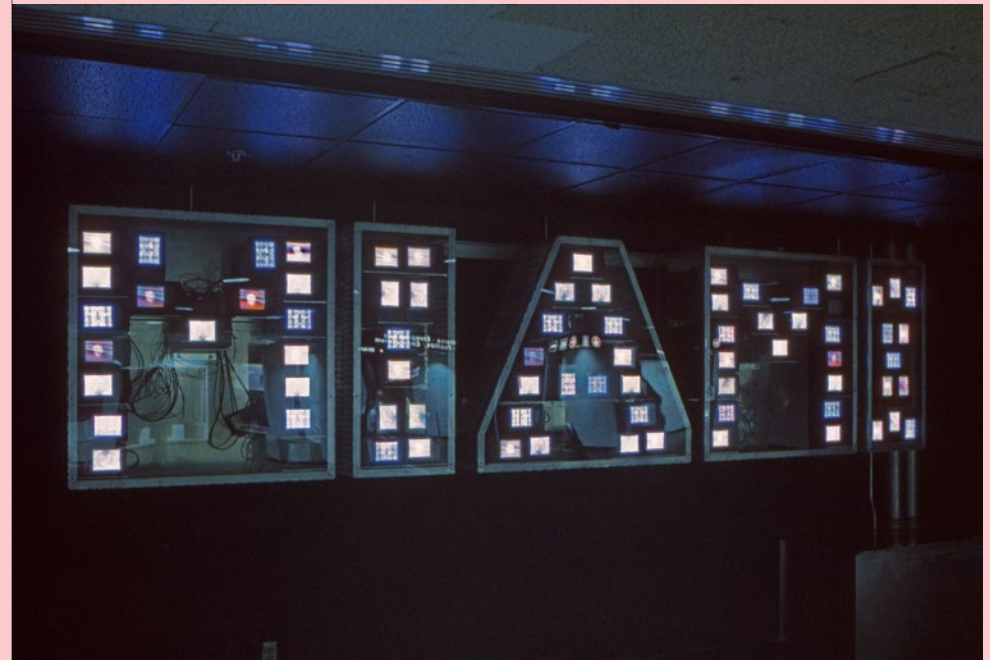
Commissioned in 1985 by the Miami-Dade County Art in Public Places Trust and dedicated on November 29, 1990, two site-specific artworks by Paik—*TV Miami* and *TV Wing*—welcomed visitors to Miami International Airport (MIA). Paik's works were the result of a county effort to rethink its processes for acquiring public art. In this new approach, curators were invited to visit the airport as part of an advisory committee responsible for making recommendations to the Trust's board. Rather than selecting existing artworks for sites throughout the airport facility, a panel of four curators recommended the appointment of four artists to serve as consultants.

The artists were charged with crafting an artistic master plan for the airport, which would include presenting their own work and art by others. The plan considered the airport's total environment, encompassing the transient nature of any airport, as well as MIA as an introduction to South Florida. As the curator panel advised, the artistic plan should consider the overall effect the airport atmosphere would have on visitors' perceptions—from sight and sound to lived embodied experiences, including MIA's relationship to its site—physically, symbolically and historically. Artists David Antin, Robert Irwin, Max Neuhaus and Nam June Paik were invited to work with airport planners and architects to develop site-specific artworks based on sound, videotaped images, spatial interventions and other computer and electronic technology.

The proposals by Antin and Neuhaus included attempted leaps in technology that made it impossible to realize their projects. Irwin's ambitious plan to radically intervene in the physical structure of the airport—from landscaping and parking lots to seats in waiting areas and locations of airport entrances—was similarly too extensive to realize. However, Irwin was able to realize a temporary work, what was referred to as a "demonstration project," for an outdoor area plagued with pollution from idling buses and automobiles collecting arriving passengers. Irwin illuminated a pedestrian walkway with green fluorescent tubes installed overhead, parallel to the white stripes of the crosswalk below, creating a hazy atmosphere of green-light-tinged vehicle exhaust. Nam June Paik's sculptural installations *TV Miami* and *TV Wing* were, in fact, the only actual works that resulted from this experimental collaborative process.



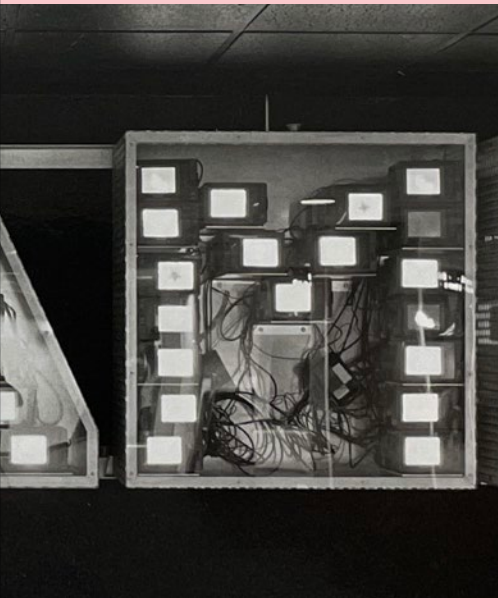
TV Wing in Nam June Paik's studio. Undated color photograph. Miami-Dade County Art in Public Places Trust, Public Art Collection.



Nam June Paik, *TV Miami*, 1990. Miami International Airport installation. Undated color photograph. Miami-Dade County Art in Public Places Trust, Public Art Collection.



Nam June Paik, *TV Wing*, 1990. Miami International Airport installation. Undated color photograph. Courtesy of Miami-Dade Aviation Department.



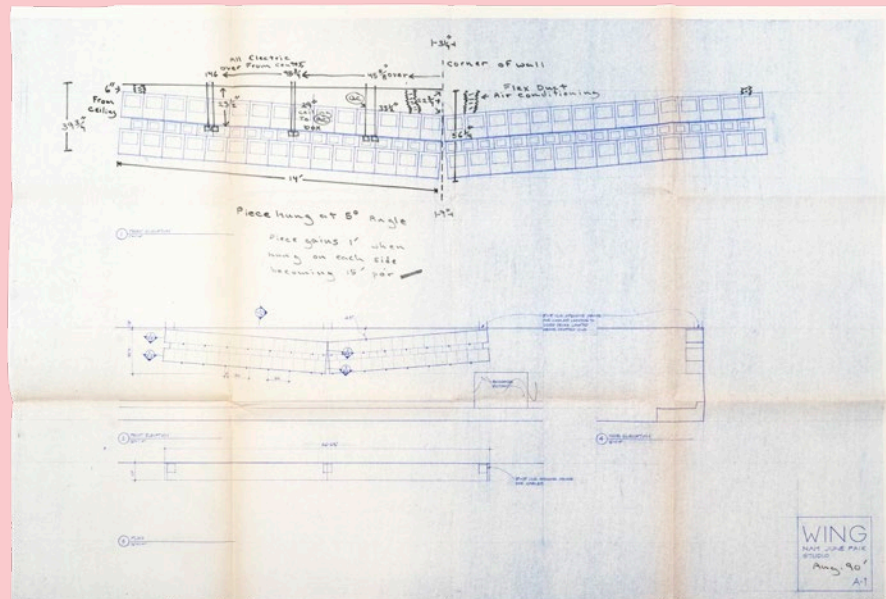
Nam June Paik, *TV Miami*, 1990, installed in Miami International Airport. Undated black-and-white photograph. Miami-Dade County Art in Public Places Trust, Public Art Collection.

TV Miami and TV Wing, 1990

TV Miami was installed in front of the Customs exit doors in the “Greeters” Lobby of Concourse E, on the airport’s lower level. Placed into a recessed area previously used by car rental agencies, *TV Miami* used 76 television monitors—set in Plexiglas boxes and stacked inside wooden forms arranged 18 feet across—to spell out M-I-A-M-I in block letters. *TV Wing*, located in the third-level connector space to Concourse B, was composed of nearly 100 monitors assembled in a biplane-shaped frame spanning 30 feet outlined with fluorescent tubes, and punctuated by a central propeller. In both works, the screens showed scenes of South Florida—palm trees, flamingos, bathers at the beach, traffic jams, Buddhist temples and sailboats—combined with Paik’s unique form of “electronic painting.” The cacophony flashing before



Commissioners Arthur Teele, Mary Collins and Alexander Penelas with Nam June Paik, “Artwork Dedicated at Miami International Airport,” *Miami Gateway*, Dade County Aviation Department, 1990. Brochure, Miami-Dade County Art in Public Places Trust, Public Art Collection.



Nam June Paik, Miami International Airport annotated construction blueprint for *TV Wing*, 1990. Miami-Dade County Art in Public Places Trust, Public Art Collection.

travelers’ eyes showed existing footage sourced from the archives of the local CBS-affiliate Channel 4 along with new footage of South Florida shot by Paik. All of it was edited and synchronized into a continuous stream of moving images.

While Paik’s other sculptures during these years explored the fusion of the human body with technology, these works—*TV Miami* in particular—offered another kind of portrait: Miami as a place, a dynamic city captured in moving images from news media and other documentary footage embedded into the physical structure of the city’s name—M-I-A-M-I. The architectonic letters themselves served as analogues of the high-rises that would transform the city’s urban profile, the images projecting vivid symbols of the global cultures that now comprise our expanding population.

Nam June Paik
 Artist NAM JUNE PAIK

Nam June Paik’s signature on Warranty of Title for Dade County, 1991.



TV Wing in Nam June Paik’s studio. Undated color photograph. Miami-Dade County Art in Public Places Trust, Public Art Collection.

Exhibition Checklist

Nam June Paik and Jud Yalkut
TV Cello Premiere, 1971

16 mm film (on video), color, silent,
7:25 min.

Courtesy of Electronic Arts Interim
(EAI), New York

Nam June Paik
TV Cello, 2003

Single-channel video (color, sound),
LCD monitors, CRT monitor, acrylic
paint, Plexiglas, metal, wood, rubber
cables, solid-state media player,
remote, power converter, adapter,
power amplifier and speakers.
Overall dimensions variable
Collection of The Bass, purchased
through the John and Johanna Bass
Acquisition Fund

Peter Moore

*Charlotte Moorman wearing
Nam June Paik's "TV Bra for Living
Sculpture,"* 1969

Gelatin silver print
9 5/8 × 9 1/2 in.

Collection of The Bass

Peter Moore

Nam June Paik, 1967

Gelatin silver print
6 × 9 in.

Collection of The Bass

Peter Moore

*Charlotte Moorman and Nam
June Paik performing John Cage's
"26'1.1499" for a String Player"*

*("Human Cello"), Channel 13 TV
studio, May 27, 1971, 1971*

Gelatin silver print
9 × 6 in.

Collection of The Bass

Nam June Paik

Internet Dweller, 1994

Vintage TV sets with light fixtures
52 × 50 × 24 in.

Courtesy of Art Bridges

Nam June Paik

Lucy, 1992

Aluminum frame, neon, oil paint,
electrical wires, five TV sets,
LaserDiscs, circuit boards,
keyboards, typewriter, plastic,
metal and electrical elements
63 × 61 × 30 1/4 in.

Collection of Cathy Vedovi

Nam June Paik

Bakelite Robot, 2002

Single-channel video installation
with five 5.6 in. LCD monitors
and two 4 in. LCD monitors,
electric lights and oil marker
50 × 54 5/8 × 7 1/2 in.

Courtesy of Nam June Paik Estate

Nam June Paik

Untitled, 1998

Acrylic and marker on canvas
29 7/8 × 23 7/8 in.

Courtesy of Nam June Paik Estate

Nam June Paik

Untitled, 1999

Acrylic paint and
oil marker on canvas
24 × 30 in.

Courtesy of Nam June Paik Estate

Nam June Paik

New York Times, 1998

Oil pastel on newspaper
22 3/4 × 15 in.

Courtesy of Nam June Paik Estate

Nam June Paik

Korean Times, 2001

Oil pastel on newspaper
15 7/16 × 22 7/8 in.

Courtesy of Nam June Paik Estate

Nam June Paik

New York Times, 2001

Acrylic paint and oil pastel on
newspaper

11 × 13 1/2 in.

Courtesy of Nam June Paik Estate

Nam June Paik

New York Times, 2001

Oil pastel on newspaper
13 5/8 × 22 in.

Courtesy of Nam June Paik Estate

Checklist of Archival Materials

Jon Huffman

Working on the exhibition

The Worlds of Nam June Paik,
presented at the Solomon R.

Guggenheim Museum, 2002
Photograph, 4 × 6 in.

Collection of Jon Huffman

Jon Huffman

*Miami street view looking towards
Nam June's Apt*, 2002

Photograph, 4 × 6 in.

Collection of Jon Huffman

Jon Huffman

*Nam June's Apt kitchen
telephone Miami*, 2004

Photograph, 4 × 6 in.
Collection of Jon Huffman

Jon Huffman

*Nam June Paik and John
Hanhardt Miami*, 1998

Photograph, 4 × 6 in.
Collection of Jon Huffman

Jon Huffman

*Nam June Paik and Barbra Wise
Miami*, 1998

Photograph, 4 × 6 in.
Collection of Jon Huffman

Jon Huffman

*Nam June Paik and Stephen
Vitiello Miami*, 1998

Photograph, 4 × 6 in.
Collection of Jon Huffman

Jon Huffman

View of Nam June's Miami Apt,
2004

Photograph, 4 × 6 in.
Collection of Jon Huffman

27th Miami Beach

Festival of the Arts, 2001
Postcard

4 1/4 × 6 in.

Courtesy of Nam June Paik Estate

TV Wing (Nam June Paik), Miami
International Airport installation,
undated

Color photograph
4 × 6 in.

Courtesy of Miami-Dade Aviation
Department

TV Wing (Nam June Paik), Miami
International Airport installation,
undated

Color photograph
4 × 6 in.

Courtesy of Miami-Dade Aviation
Department

"Public Art: Imagination Takes
Flight at the Airport," *Miami
Herald*, April 21, 1985

Miami-Dade County Art in
Public Places Trust, Public Art
Collection

Page from *People* magazine,
October 6, 1986

Miami-Dade County Art in Public
Places Trust, Public Art Collection

Letter to César Trasobares from
Mark Patsfall, December 18, 1986

Miami-Dade County Art in Public
Places Trust, Public Art Collection

Letter to Steve Davidson, Louis
Wolfson Media History Center,
from Mary Hoeveler, Art in Public
Places, July 25, 1988

Miami-Dade County Art in Public
Places Trust, Public Art Collection

Letter to Nam June Paik from
Mary Hoeveler, Art in Public
Places, August 4, 1988

Miami-Dade County Art in Public
Places Trust, Public Art Collection

Nam June Paik

Untitled (MIAMI), undated

Drawing on unlined paper
Miami-Dade County Art in Public
Places Trust, Public Art Collection

Nam June Paik

Technical list and notes for *TV
Miami* and *TV Wing*, undated

Handwritten notes on lined paper
Miami-Dade County Art in Public
Places Trust, Public Art Collection

Nam June Paik

Untitled (TV Miami), undated

Drawing and notes on lined paper
Miami-Dade County Art in Public
Places Trust, Public Art Collection

Memo to César Trasobares from
Andrea Kirsh, August 17, 1989

Miami-Dade County Art in Public
Places Trust, Public Art Collection

Memo to Art Ross from Antolin
Carbonell, September 6, 1989

Miami-Dade County Art in Public
Places Trust, Public Art Collection

"Time for a Look at Public Art
in Progress," *Miami Herald*,
December 31, 1989

Miami-Dade County Art in Public
Places Trust, Public Art Collection

Nam June Paik

Miami International Airport
annotated construction blueprint

for *TV Wing*, 1990

Miami-Dade County Art in Public
Places Trust, Public Art Collection

Press Release, Metro-Dade
Center, Metropolitan Dade County,
Florida, November 15, 1990

Miami-Dade County Art in Public
Places Trust, Public Art Collection

"Artwork Dedicated at Miami
International Airport," *Miami
Gateway*, Dade County Aviation
Department, November/
December 1990

Brochure
Miami-Dade County Art in Public
Places Trust, Public Art Collection

TV Miami and *TV Wing*, 1990

Video footage from the
original artworks
Three channels of analog standard
definition NTSC video from
LaserDisc presented in 4K UHD

Courtesy of Nam June Paik
Estate and Miami-Dade County
Art in Public Places Trust, Public
Art Collection

Nam June Paik, *TV Miami*, 1990

Miami International Airport
installation
Color photograph

Miami-Dade County Art in Public
Places Trust, Public Art Collection

TV Wing in Nam June Paik's
studio with notes and installation
instructions in black marker,
undated

Color photograph
4 × 6 in.

Miami-Dade County Art in Public
Places Trust, Public Art Collection

TV Wing in Nam June Paik's
studio with notes and installation
instructions in black marker,
undated

Color photograph
4 × 6 in.

Miami-Dade County Art in Public
Places Trust, Public Art Collection

TV Wing in Nam June Paik's
studio with notes and installation
instructions in black marker,
undated

Color photograph
4 × 6 in.

Miami-Dade County Art in Public
Places Trust, Public Art Collection

TV Wing in Nam June Paik's
studio with notes and installation
instructions in black marker,
undated

Color photograph
4 × 6 in.

Miami-Dade County Art in Public
Places Trust, Public Art Collection

TV Wing in Nam June Paik's
studio with notes and installation
instructions in black marker,
undated

Color photograph
4 × 6 in.

Miami-Dade County Art in Public
Places Trust, Public Art Collection

TV Wing in Nam June Paik's
studio with notes and installation
instructions in black marker,
undated

Color photograph
4 × 6 in.

Miami-Dade County Art in Public
Places Trust, Public Art Collection

TV Wing in Nam June Paik's
studio with notes and installation
instructions in black marker,
undated

Color photograph
4 × 6 in.

Miami-Dade County Art in Public
Places Trust, Public Art Collection

TV Wing installed in Miami
International Airport, undated

Black-and-white photograph with
typed label

8 1/2 × 11 in.

Miami-Dade County Art in Public
Places Trust, Public Art Collection

TV Miami and *TV Wing*,
dedication ceremony invitation,
November 29, 1990

Cardstock with color line drawing
Miami-Dade Public Library
System, Special Collections &
Archives

Nam June Paik

"Miami" sketches reproduced in
1988 Milan Triennale booklet

Miami-Dade Public Library System,
Special Collections & Archives

"Wing: A Witty Sculpture," *Miami
Herald*, December 9, 1990

Miami-Dade Public Library System,
Special Collections & Archives

Brian Smith

Nam June Paik, in Miami FL, 1990

Color photograph
Courtesy of the artist

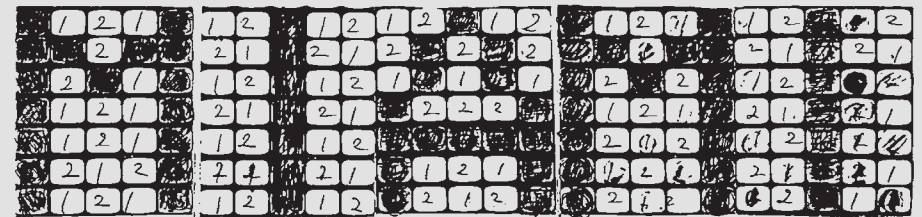
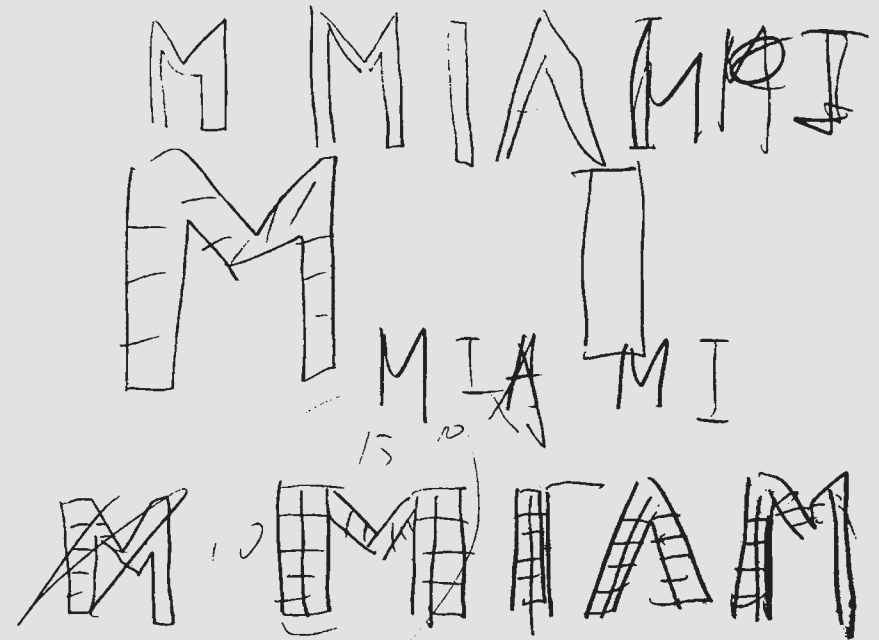
Nam June Paik
Selected Exhibitions and Screenings
in South Florida

- 1982** *8th Annual Ithaca Video Festival*, Broward Community College, Fort Lauderdale
- 1984** *Miami Waves* film festival, organized by Tigertail Productions, Miami-Dade Community College, Miami
- 1985** *Florida Keys Art Expo*, Lucky Street Gallery, Key West
- 1986** *1983 Whitney Biennial Video Exhibition*, Lucky Street Gallery, Key West
- 1987** *Video Transformations*, The Bass, Miami Beach
- 1989** *Kino Bizzaro!* film festival, organized by The Alliance Film/Video Project, curated by Bruce Posner, with support from the Miami-Dade Public Library, Miami
- 1990** *TV Miami*, International Visitors Arrival Area, Miami International Airport
- TV Wing*, Concourse B, Greeters' Lobby, Miami International Airport
- 1992** *Stars in Florida*, Museum of Art Fort Lauderdale

American Art Today: Surface Tension, The Art Museum at Florida International University, Miami

- 1993** *Photoplay: Works from the Chase Manhattan Collection*, organized by Manuel E. González and Lisa Phillips, Center for the Fine Arts, Miami
- 1994** *Nam June Paik: Videos, Multiples, and Paintings*, Barbara Gillman Gallery, Miami Beach
- Home Video Redefined: Media, Sculpture and Domesticity*, Center of Contemporary Art North Miami
- Electronic Super Highway*, Museum of Art Fort Lauderdale
- 1995** *Art Miami*
- 1996** *Critiques of Pure Abstraction*, Lowe Art Museum, University of Miami
- 1997** *Art Miami*
- 1999** "A Private Evening with Nam June Paik," fundraiser for The Bass, Miami Beach
- Art Miami*
- 2001** *27th Annual Miami Beach Festival of the Arts*
- 2003** *Imagine: Selections from the Permanent Collection*, Museum of Contemporary Art North Miami

Opposite page: Nam June Paik, "Miami" sketches reproduced in Milan Triennale booklet, 1988. Courtesy of Miami-Dade Public Library System, Special Collections & Archives.



This page: Nam June Paik
 Paik drew these initial sketches in discussions about his developing artwork for Miami International Airport. Paik will create a two-part installation for the Baggage Claim Area using television monitors composed in the shape of an airplane wing and large-format letters, M-I-A-M-I. The monitors will display a montage of imagery the artist culled from area promotional and documentary materials. Installation is scheduled for spring, 1985.

RELATED EVENTS

Film Screening

Friday, October 6, 7 PM: *Nam June Paik: Moon Is the Oldest TV (2023)*
O Cinema, South Beach

Brunch and Curator Conversation

Saturday, October 7

Brunch at The Bass (members only), 12–1 PM

Curator Culture — Curating *Nam June Paik: The Miami Years*, 1–2 PM

John Hanhardt, art historian, curator and Nam June Paik scholar,
in conversation with James Voorhies, Curator of The Bass

Acknowledgments

As with all exhibitions and research projects, *Nam June Paik: The Miami Years* involved a network of individuals. Art historian and curator John Hanhardt provided important advice and guidance on Paik throughout this process. Jon Huffman and Ken Hakuta of the Nam June Paik Estate were incredibly supportive in the organization of this exhibition. We are grateful to Bill Seery and Maurice Schechter of The Standby Program for their commitment to recovering information on the Miami airport projects and Paik's *Lucy*. With thanks to César Trasobares for sharing details about his role as Executive Director of Metro-Dade's Art in Public Places Program (1985–90), when Paik's airport projects were created. We are immensely grateful for the cooperation of Amanda Sanfilippo, Curator and Artist Manager, Art in Public Places, and Michael Spring, Director, Miami-Dade County Department of Cultural Affairs,

in providing access to county archives and their interest in recovering the airport projects. The extended Curatorial and Exhibitions team at The Bass includes O'Neal Bardin, Juan Manuel Carrasco, Sofía Dotta, Susannah Faber, Jan Galliardt, Manuel Hurtado, Callie Simpson and Francisca Twiggs, plus the Operations, Education, Communications and Public Programs teams, who have all been instrumental in helping bring this special project to fruition. With thanks to James Goggin and Shan James of Practise, who have fostered a true collaborative partnership on the exhibition and booklet design, and to copyeditor John Ewing for his watchful eye on our interpretative materials. Lastly, while too numerous to name here, we also acknowledge the generous attention of staff members at the lending institutions and archives who have generously supported work on this exhibition. Thank you.

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