

## New York

### **"Moving Time: Nam June Paik + 30 International Video Artists"**

#### **Korean Cultural Service**

New York's Korean Cultural Service launched its 2006 program with "Moving Time," an inquiry into the role of time, both as a natural theme of video art as well as one of its constituent parameters. A three-part show of 30 international artists working in video, each segment includes work by pioneering media artist Nam June Paik. Upon Paik's death midway through the show, it became his last as a living artist.

The artist's final exit in the midst of "Moving Time" felt oddly serendipitous: it served as an ultimate conferral of poignancy onto a collection of works by precisely the sort of emerging artists to whom Paik dedicated his career as both peer and teacher.

Among the more explicit and visually arresting treatments of time from the other participants, Stream (2003), one of two videos by multimedia and installation artist Hong Buhm, records Buhm's journey from his studio to the subway. It unfolds in 25 channels of uniform size, each delayed by three seconds, collectively producing a rhythmic audiovisual progression of memory, symphonic in effect.

The chain of bouncing, fidgeting heads in Kye Ryoan Han's Ah-Nie (2004) follows in a similar, if more playful vein, while Jaye Rhee's multichannel Going Places (2005) takes a frenetically fun approach to defamiliarization, presenting a scaled-down human figure navigating a mass of rhizome-like balloons in jerky, bee-like movements. This shared comical quality reflects progenitor Paik's tongue-in-cheek sensibility, epitomized by the leering smiles and bright pop colors lifted from Japanese television advertising in his media mash-up, Global Groove (1978).

Contributions by 19 artists from outside Korea underscore Paik's international impact. Chinese artist Shiyong Vicki Yang's Play in Red (2005) explores the transmission of stories of Cultural Revolution experiences to a younger Chinese generation. Afghan artist Mariam Ghani probes television's subversion of history's violence through an endless and willfully dreamlike cycle of repetitive domestic banality in The Glass House Home Movies (2001-03). More palatable, though no less disturbing, is Mayumi Kimura's Amnesian (2004), where takes of the artist struggling to make use of a blond wig, blue contact lenses, and fractured English are interspersed with clips from postwar television imports ranging from Bewitched to more recent indulgences such as Basic Instinct, hinting at an equally willful Japanese abandonment of adulthood, fact and identity.

Set against Paik's Global Groove and Cinéma Metaphysique Nos. 2, 3 and 4 (1967-72), on display throughout the exhibition, these emerging artists' works collectively reaffirm his legacy while encouraging reflection on the genealogical complements and conflicts in video art since its inception. The exhibition's own division into three parts, with each meta-episode featuring 10 works over 10 days, also adds a layer of commentary on change and continuity over measured time. Standing amidst the flowers gracing the floor of the flickering exhibition hall in Paik's memory, one suspects he would have heartily approved.

- Harry Perlmutter

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