



Candidates must complete this page and then give this cover and their final version of the extended essay to their supervisor.

Candidate session number

Candidate name

School number

School name

Examination session (May or November)

Diploma Programme subject in which this extended essay is registered: VISUAL ARTS
(For an extended essay in the area of languages, state the language and whether it is group 1 or group 2.)

Title of the extended essay: "HOW DID NAM JUNE PAIK'S
NOMADIC LIFESTYLE IMPACT HIS ART WHEN
COMPARED TO HIS ETHNIC BACKGROUND?"

Candidate's declaration

This declaration must be signed by the candidate; otherwise a grade may not be issued.

The extended essay I am submitting is my own work (apart from guidance allowed by the International Baccalaureate).

I have acknowledged each use of the words, graphics or ideas of another person, whether written, oral or visual.

I am aware that the word limit for all extended essays is 4000 words and that examiners are not required to read beyond this limit.

This is the final version of my extended essay.

Candidate's signature: _____

Supervisor's report and declaration

The supervisor must complete this report, sign the declaration and then give the final version of the extended essay, with this cover attached, to the Diploma Programme coordinator.

Name of supervisor (CAPITAL letters)

Please comment, as appropriate, on the candidate's performance, the context in which the candidate undertook the research for the extended essay, any difficulties encountered and how these were overcome (see page 13 of the extended essay guide). The concluding interview (viva voce) may provide useful information. These comments can help the examiner award a level for criterion K (holistic judgment). Do not comment on any adverse personal circumstances that may have affected the candidate. If the amount of time spent with the candidate was zero, you must explain this, in particular how it was then possible to authenticate the essay as the candidate's own work. You may attach an additional sheet if there is insufficient space here.

essay "Namjun Paik's nomadic life style and its impact to his ethnic background" insightful depth of research that student has acquired from internet, books also from museum visit - This museum visit has specially planned due to limitation of source, difficulties of viewing video/moving images from still picture provided from net and book. Student has cross-referred, described and investigated her research question well, through selected art pieces. Student has presented an excellent level of understanding that cultural diversity impacts one's artistic intention, profound the role of art and its world-wide impact.

This declaration must be signed by the supervisor; otherwise a grade may not be issued.

I have read the final version of the extended essay that will be submitted to the examiner.

To the best of my knowledge, the extended essay is the authentic work of the candidate.

I spent hours with the candidate discussing the progress of the extended essay.

Supervisor's signature: __

Extended Essay in Visual Arts



Although an image on the title page is unnecessary, this image seems particularly relevant to the topic of the essay. The image has been appropriately referenced.

“How did Nam June Paik’s nomadic lifestyle impact his art when compared to his ethnic background?”

The title is awkwardly worded.

The candidate simply needs to establish that Nam June Paik is a Korean who has travelled widely. “When compared with his ethnic background” could therefore be dropped from both the title and the research question.

Words Count: 3282

Word count is clearly stated. 700 more words were available.

Image Reference: <http://blog.naver.com/gogh0422?Redirect=Log&logNo=149391719>

Contents page should appear after the abstract.

Contents Page

Table of Contents 1

Abstract 2

Table of Figures 3 - 5

Introduction 6

Nam June Paik's growing background and his artistic achievement 7 - 8

Nam June Paik and Korea's Bibimbab culture 9 - 12

Nam June Paik's nomadic characteristics 13 - 14

Nam June Paik and Fluxus 15 - 18

Conclusion 19

Bibliography 20 - 21

Images used could be listed after the bibliography.

The background image on this page is not useful.

Abstract

I was drawn to the “new media” concept and that was when I researched and stumbled upon the works of Nam June Paik who though having been born in South Korea, which has traditional art forms, travelled abroad and embraced western influences to create his own unique style. I was not only pleasantly surprised but inspired by him and his works. His creative energy was astounding and revolutionary in the art world and what was inspiring was that he retained his ethnic sensibility even when working with modern technology.

I decided to go further in my research and undertook it under the title “How did Nam June Paik’s nomadic lifestyle impact his art when compared to his ethnic background?” To this end I took a trip to Korea to view his original art works housed in the Nam June Paik Art Centre. His art works are symbolic of movement and the influence of technology on traditional art forms. His work “Global Groove”, is the best representation of the east and west coming together to blend harmoniously, whereas «TV Garden», represents the marriage of nature with technology. His work «Nomadic artist: Electronic superhighway –Venice to Ulaanbaatar-,» however best represents his nomadic spirit. And his art work «The more the better» presents his technology skills. Through this essay, I gained knowledge about Nam June Paik and media art. My research question has been concluded clearer while I was working on my essay. Without his nomadic life style, he would not been able to be called as a creative genius.

Research question is stated.

Conclusion is well stated.

Words count: 259



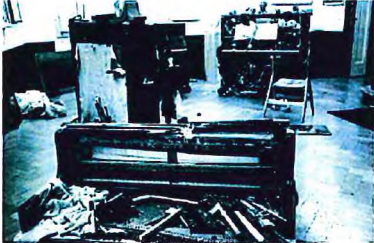



Clear statement of word count.

Abstract is clearer than parts of the essay. The same editorial care could have been applied to subsequent pages







Candidate notes that original work was viewed on a trip to Korea. Could be clearer on how the research was undertaken.

As image references appear in the body of the text and are listed on page 20, pages 3, 4, and 5 are unnecessary.




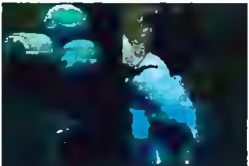
Table of Figures

Serial No.	Image	Year	Page No.
Figure 1			6
Figure 2		1958	7
Figure 3		1963	8
Figure 4		1973	9
Figure 5		1973	10
Figure 6		1988	11

pleased to see that the source of each image is referenced when it appears in the body of the EE .

Figure 7		1974	12
Figure 8		1993	13
Figure 9		1995	14
Figure 10	 <p>FLUXUS</p>		15
Figure 11			16
Figure 12			16

Figures 11 and 12 are extraneous and contribute nothing to the argument.

<p>Figure 13</p>		<p>1974</p>	<p>17</p>
<p>Figure 14</p>		<p>1969</p>	<p>17</p>
<p>Figure 15</p>			<p>18</p>
<p>Figure 16</p>			<p>19</p>

Rationale for the study is clearly stated.

Introduction

Two years ago, I saw the TV Buddha in a book. And that is how I was inspired by Nam June Paik who is Korean. He is a famous media artist who is known worldwide. I then went to study him more deeply. I too want to become a famous video artist in the world like him. Moreover, I have something in common with Nam June Paik. I am studying abroad like he did when he was young. I am going to analyse his growing years his relationship with parents, and literary taste. The educational environment also has a profound role in the formation of one's character as well as influencing the style of art. In my opinion, especially for Nam June Paik, it was very lucky for him to get a chance to visit different countries such as Japan and Germany as well as Europe and United States and get education. This was really rare in that era for those who were born in South Korea, a small country in Asia. This helped him to become a world famous video artist. One reason he became so famous was that unlike others is that he did not cling to his roots but he took two different elements from his own culture and the other and mixed them adequately to create a complete new medium of art. There is a saying in Korea "The best thing of Korea is the best thing of the world" which means identify the strength and weakness of each other's culture and accept and apply the virtue of the other culture. And Nam June Paik said "South Korea embraces the spirit of Bibimbap confidence in the multimedia age". I am going to analyze Nam June Paik's art world by comparing to a Korean traditional food Bibimbap which is made up of various vegetable, egg, rice, hot pepper paste and etc.

Although the research question is already known to the reader it could be restated here.

Reference is needed for this and all quotes.



Candidate proposes a creative and innovative approach to this inquiry.

This and other images are appropriately placed in the body of the text.

Bibimbap

<http://terms.naver.com/entry.nhn?docId=1988781&cid=41024&categoryId=41052>

Nam June Paik's ethnic background and his artistic achievement

Nam June Paik is the first World's video artist from Korea who has expanded the scope of representation and definition of art through various media. He, who was in the center of Fluxus movement in the 1960s, has established the sensation of radical and experimental performances and exhibition in that era and is remembered as a father of media art. He does not get obsessed with the root of Korea but thinks as a starting point as well as a place of settlement.

If English is not your first language make sure that native speakers understand your meaning, and that lapses don't render points incoherent.

He was born in 1932 in Seoul as a youngest son of a wealthy family and was a lucky guy to be born under a very famous family in commerce.¹ Nam-June-Paik's father wanted him to take over his business just like other brothers but he was rather interested in piano and music.² When the first radio broadcast released, he began to get great interested. In under Japanese colonial era from 1939 to 1945,³ Nam-June-Paik moved to Japan through Hong Kong in 1949. While studying in Tokyo University, he studied music, art and philosophy hoping to become a composer. He also started to research music, art and philosophy of art in Munich, Germany.

Biographical material is generally related to the research question.

One of the reasons of research was to destroy people's values and to, inter alia, destroy Bourgeois society through breaking traditional western instruments. That following year, he met John Cage. In 1958, in Dusseldorf Gallery 22, he hit and broke down the violin during his debut performance «Hommage a John Cage» and through this exceptional performance; he got tied to an artistic comrade Joseph Beuys.⁴ In 1960, he published «Etude for Pianoforte» and during the performance, he destroyed two pianos, cut off the tie and shirt of someone in the audiences and shampooed them. In 1961, he met George Maciunas who was one of founding members of Fluxus and became one of them. In 1963, Nam-June-Paik opened his solo exhibition called 'Exposition of Music-Electronic Television' in Montparnasse Gallery in Wuppertal, Germany. In 1973, he made use of John Cage and Allen Ginsberg's works of art in «Global Groove». However, in 1996, He got paralysed on the left side of his body through stroke. He was selected as one of the 100 artists of the year of the magazine 'Focus' in 1996 October.

Paik doing a violin solo raised it very slowly (about 5 min) concentrated heavier & then BANG!



Hommage a John Cage

<http://www.youtube.com/watch?v=amwOAU7EN>

Us

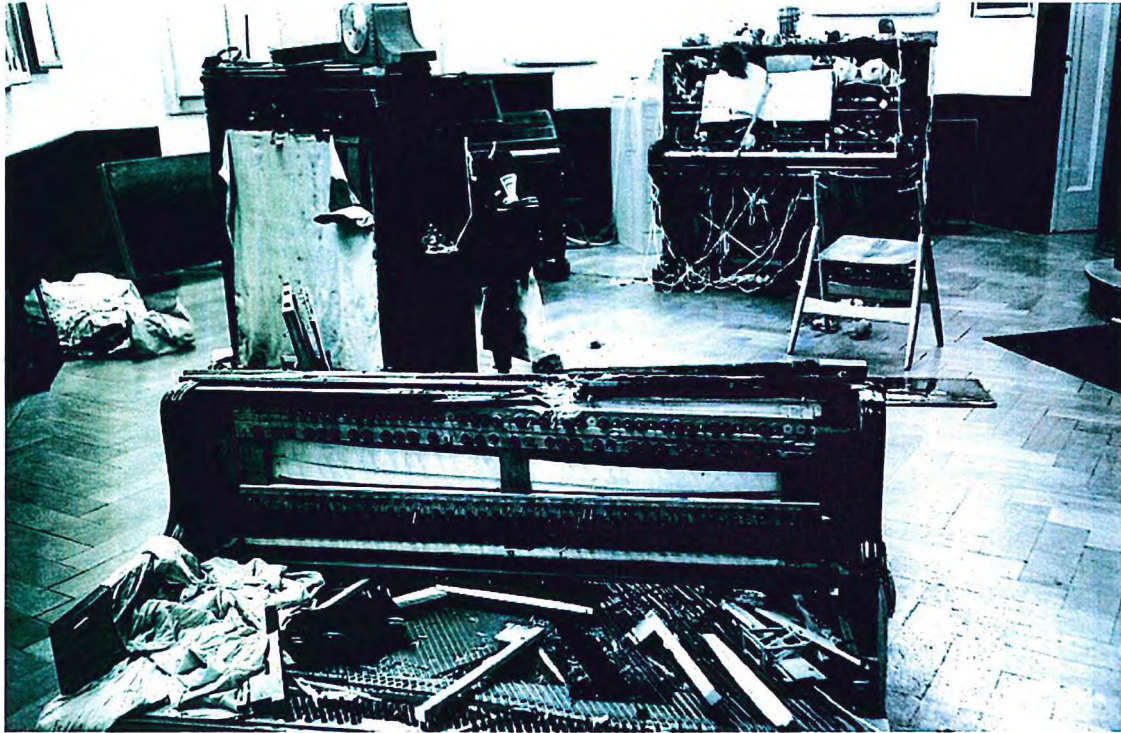
¹ Paik, Nam June. Du cheval à Christo et autres écrits. Yong In: Paik Nam June Art Center, 2010. Print. Page408

² IBIP. Page409

³ IBIP. Page24

⁴ IBIP. Page411

In August 1997 of the Germany economic monthly 'Capital', he was selected as eighth of the World's 100 artists and that following year, he received a Goethe Medal for non-German nationals to contribute to a cultural exchange. In addition, he received 1988 Kyoto prize in contribution of combining contemporary art and video, followed by receiving an honorary doctorate in fine arts in United States.⁵



Where possible images should be placed next to the relevant text.

Exposition of Music-Electronic Television, Photo by c Manfred Montewe, 1963

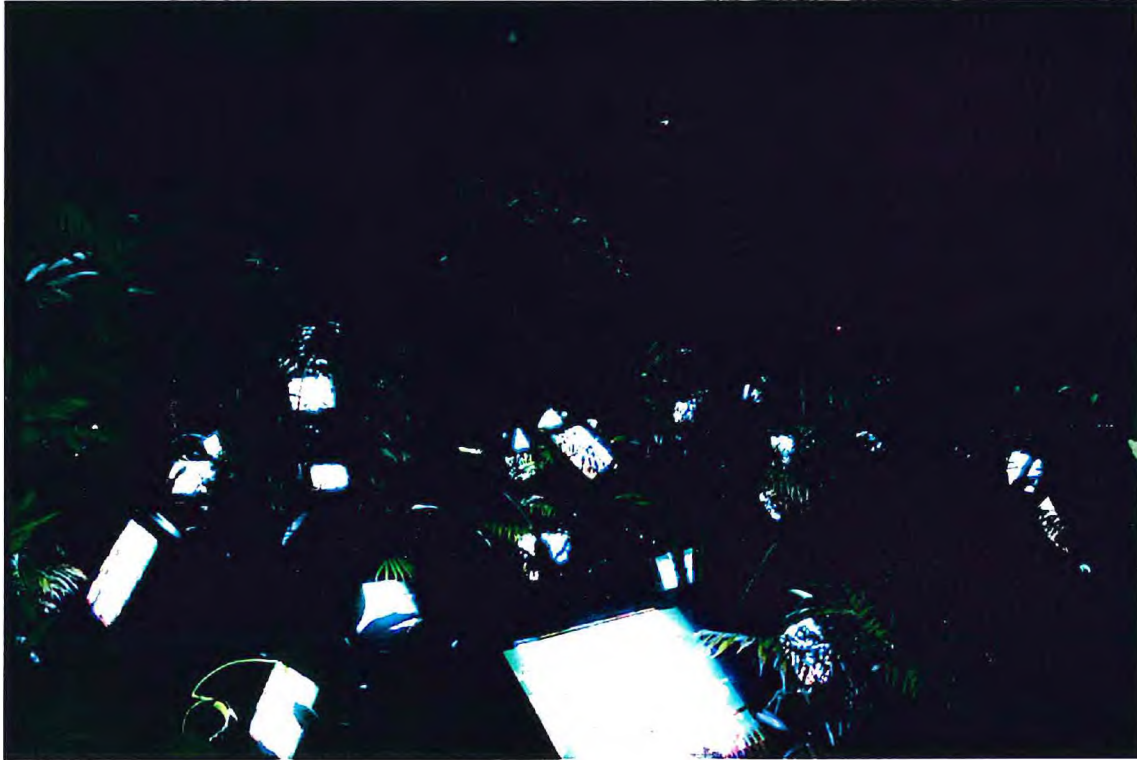
<http://old.nipartcenter.kr/en/nipaik/profile.asp>

⁵ <http://old.nipartcenter.kr/en/nipaik/biography.asp>
December 24, 2013 20:31PM

Nam June Paik and Korea's Bibimbap culture⁶

As I discussed earlier, due to his nomadic ways, it is hard to conclude that Paik's work originated from East Asian roots. In his work, the symbol that represents the characteristics of Korea is just a part of the work as one piece of a patchwork quilt. However, if you look carefully, it is different. Bibimbap is a well-mixed dish of various types of ingredients. When it is not well mixed with sauce and other ingredients, people cannot relish its original tastes. We cannot exactly know where all the ingredients come from, but we can say that it is the reason why Bibimbap can be compared to Paik's work. His work is similar to bibimbap as it synthesises different influences to create a unique art form.

This is a good thesis statement around which to collect "evidence."



TV Garden, 1973

Photo by Mijeong Chang

I went to Nam June Paik's Art Centre to get more information of Nam June Paik. That time, I saw «TV Garden». I think that is the best example that shows the culture of bibimbap. TV Garden can be described as 'Video Forest' from a visual point of view, in which Paik Nam June's video monitors are placed inside the forest. And Paik was calling upon us to accept the growth of technology.⁷ I think TV garden is a good work to break the stereotypes of people's thought. Using the monitor instead of flowers, he combined nature with science. Global groove which is displayed on the monitors combined the characteristics of East and West and past and present to feel the vitality and dynamism of nature and science. I had seen the

Good use of a major primary source.

⁶ Paik, Nam June. Du cheval à Christo et autres écrits. Yong In: Paik Nam June Art Centre, 2010. Print. Page 11

⁷ <http://networkawesome.com/mag/article/maybe-technology-aint-so-bad-nam-june-paiks-allstar-video/>

distinctive style of Nam June Paik creativity. Through the garden of TV, he wanted to stimulate the five senses. It gave me an opportunity to visualise to hear, feel and smell a virtual garden. It seems more real than even a natural garden.

Appropriate to focus on 3 major examples – this makes the study manageable.



Global Groove, 1973

<http://www.nipartcenter.kr/archives/exhibit/%EB%B0%B1%EB%82%A8%EC%A4%80%EC%9D%98-%EC%A3%BC%ED%8C%8C%EC%88%98%EB%A1%9C-%EC%8A%A4%EC%BD%94%ED%8B%80%EB%9E%9C%EB%93%9C-%EC%99%B8%EC%A0%84>

Paik's another piece called «Global Groove» made in 1973 was shown at the Smithsonian American art museum centre. This is a piece that combined tap dance, the fan dance including each culture's dance and music. Paik criticized the statement that television video culture blocks people from communication. He wanted to break the barrier between nations and race through the use of visual effect such as dance. As «TV Garden» shows, the harmony of different dances from many cultures in one monitor has similar structure as Bibimbap that has the combination among different races and cultures. Paik, from our current vantage point, looks like a master prognosticator. He coined the term “electronic superhighway.” He was one of the first artists — possibly the first, period — to use a portable video recorder. And he foresaw the expansion of television into a dizzying array of niche channels, even if he didn't quite guess that it would spring out of the box and sever its ties to the cathode-ray tube.

A second example is the work of the «The more the better»



The more the better

<http://news20.busan.com/controller/newsController.jsp?newsId=20100324000226>

«The more the better» is an 18m pagoda shaped video installation that uses 100frickering screen to make a comment on our increasingly electronic universe.⁸In accordance with the work of the CRT (monitor), 1003 television streams for iron tower in the form of accumulated interest. 1003 aura emanating from one monitor is truly amazing. «The more the better» the essence of the title of the «more for the better» than it is new interpretation as ‘to more it is shown the better it is’. I can see all of the “image” that non- verbal, such as bibimbap, with the audience through the monitor to seek to communicate. And the appearance of a huge tower of the East in the work of Nam June Paik's diverse genus and draws endless stretches of sensual images, it was also referred to be called as the ‘Wedding Cake’. Towel of the East drawing the image of West’s cake mixed with exquisitely embroidered image of east and west, in this work are also listening audience of any culture.

Makes some attempt to address the research question

⁸ Lonelyplanet.com

A Third example is the work of the «TV Buddha»



TV Buddha, 1974

<http://www.artfund.org/what-to-see/exhibitions/2013/08/09/transmitted-live-nam-june-paik-resounds-exhibition>

Paik is mostly appreciated with one of his work called «TV Buddha, 1974», for well-presented oriental mixture with Buddhism. It was one of his masterpieces as he has attempted to bring out the mixture of east and west's life style and harmony of science and art through his work. He drew out the Buddha he had previously and installed in front of the camera. Through the via closed-circuit video, in real time of the Buddha is recorded and his image recorded is again shown to the Buddha itself. Through the via closed circuit the tension between the camera and the monitor is set up, an extremely strong and direct image presents the message. The idea that was used was originated from the parable of Plato's cave for the reproduction of images in connection with the philosophical tradition of thinking in modern society, the media; media implies the need for contemplation and reflection. In 1974 he has demonstrated a performance at Museum of Modern Art in Cologne in 1974 on behalf of their department's exhibition of the law sitting in the performance, that the Buddha was himself. Such works of his and his performances of these installations conveys his thoughts and idea that how great and mighty the power of the media is. TV Buddha series is indeed very humorous and clever work in fact. At first glance, it is hard to tell if the Buddha is meditating or whether it is watching TV. For that actually no one can tell the difference, indeed, there are no differences between the two poses to get ideas from what TV exquisitely reproduced in looking at himself in the mirror-like appearance and resemble each of us. Through TV Buddha, I have duality between Buddha shows himself through by TV or doing meditation and to see himself and duality of meaning of meditation. Paik may also be commenting on the nature of the relationship and the connection between the mind and objective reality.⁹ I feel like Buddha made as presence of a completely different himself. And, I find interesting in this work, is Buddha watching TV or Is Buddha doing meditation?

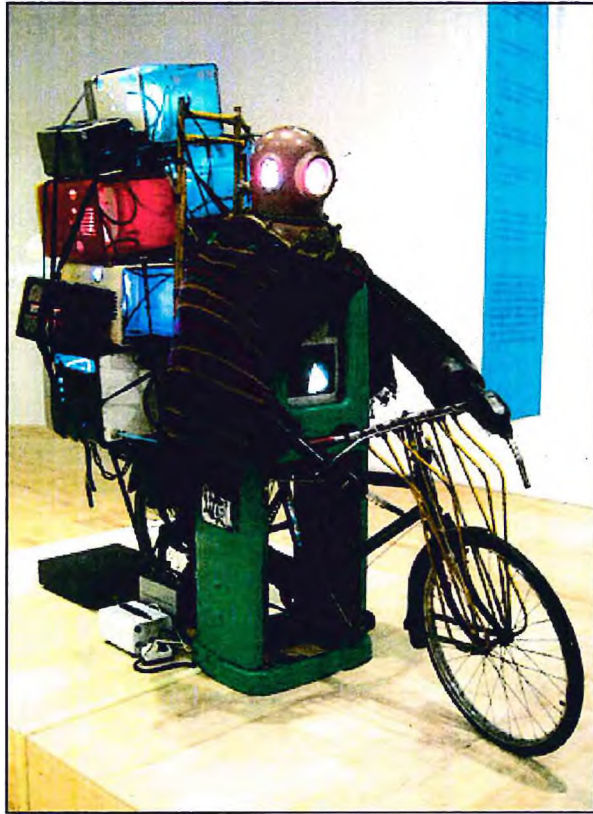
It is good to see some personal analysis.

⁹ <http://www.sculpture.org/documents/scmag01/june01/paik/paik.shtml>

Nam-June-Paik's nomadic characteristics¹⁰

For Nam-June-Paik, Korea, rather being an artistic root was a starting point of nomadic life.

Nomads are aggressive and eco-friendly and have a community spirit. Paik was able to get those characteristics and came up with creative works. He structures his own world of works by traveling to many places in the world and adapting cultures and language as nomad did. He called himself a nomad. Even though he was born in Korea, he did not create any discrepancy between his country and other countries. It is because he wanted to try new roads rather than straight roads. Korea is not important to him because he was born there, but because it was the place he consider as one of the pathways to growth as an artist.



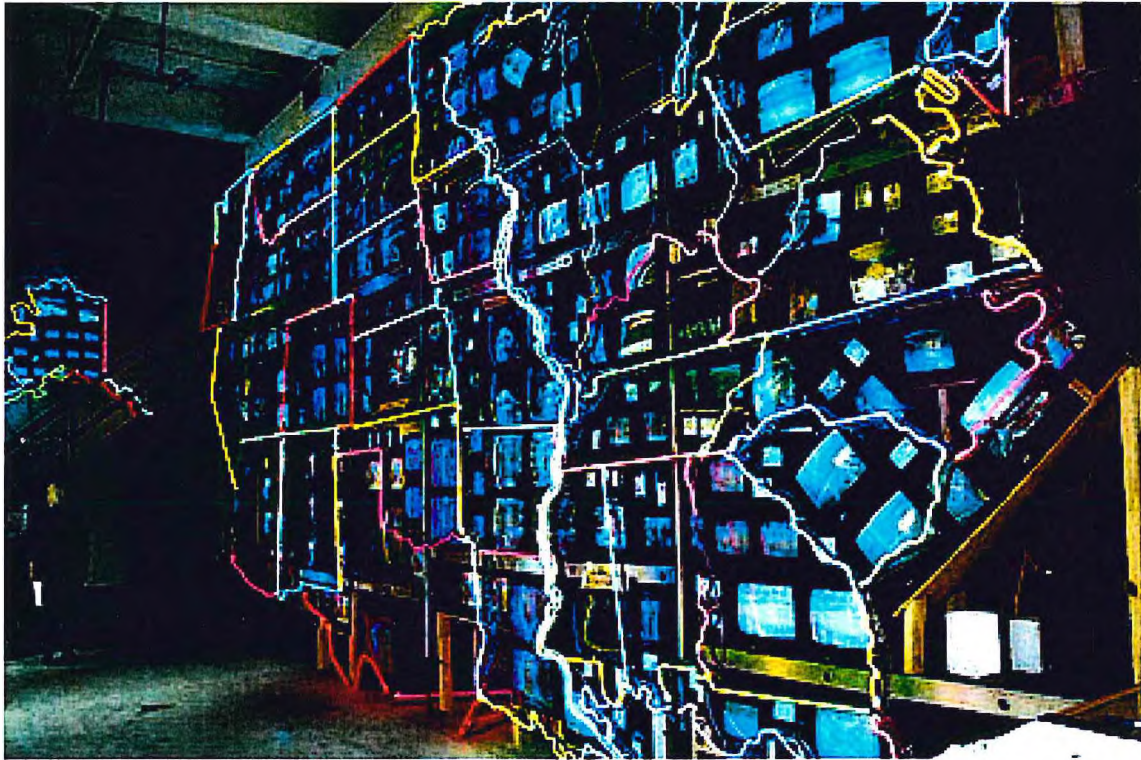
**Nomadic artist: Electronic superhighway
–Venice to Ulaanbaatar-, 1993**

http://www.ohmynews.com/NWS_Web/view/at_pg.aspx?CNTN_CD=A0001349621

¹⁰ TV Buddha. Seoul: Life and Dream, 2007. Print.

In 1974, Nam-June-Paik visualized the concept of electronic superhighway and using 336 televisions, created a large video installation work called «Electronic superhighway: Continental United States, Alaska, Hawaii». He expressed in his own way of the nomadic world referring to the nomads moving across a large continent to America which was connected with satellite and internet. Nam June Paik's nomadic life made him to learn different cultures and he broke the boundaries of past and present through network instead of riding a horse. From this work, I can see Nam June Paik did not want to get tied to one culture. Nam June Paik's art works have own his distinctive style.

This statement could be expanded.



Electronic superhighway: Continental United States, Alaska, Hawaii, 1995

<http://blog.naver.com/terieame?Redirect=Log&logNo=30095818781>

Again, if English is not your first language it is wise to ask others if they understand the meaning of sentences such as this.

Nam June Paik and Fluxus

Nam June Paik, in his various art world seems to be essential to mention about participation of Paik's Fluxus movement.



FLUXUS

Fluxus Book

<http://blog.naver.com/wolide?Redirect=Log&logNo=140054902492>

For Paik to become a worldwide media artist, he had received massive help from his participation at Fluxus. Fluxus is derived from Latin words which originally mean, 'change', 'movement', and 'flow'. It was an international avant-grade art movement¹¹ that took place in early 1960 and 1970s. The word itself was widely accepted as the Lithuanian-born American, George Maciunas has used the term. In the opening of German Art Museum as, 'Fluxus-International New Music Festival'.¹² 'Harmony of life and art' was set up as the banner of Fluxus movement which was sparked off from Berlin, Dusseldorf. After Germany's major cities it spread to New York, Paris, London and Stockholm, Prague, Japan, the United States, Europe and Asia.

¹¹ Paik, Nam June. Du cheval à Christo et autres écrits. Yong In: Paik Nam June Art Center, 2010. Print. Page408

¹² IBIP. Page77

Two of the people who you need to understand in order to know the human Nam June Paik and Fluxus figures would be John Cage and Joseph Beuys. The father of the modern music John Cage turned Nam June Paik's interest in the music to the visual arts. John Cage and Nam June Paik, both shared an interest in Buddhism.



John Cage

<http://www.giorgiosancristoforo.net/2012/04/02/the-year-of-john-cage/>

John Cage was born in Los Angeles. The United States' composer who first had an interest in literature and painting, began in the 1930s to study music in earnest. John Cage was fascinated by the Orient. He was teacher and idol of Nam June Paik. He said "the most beautiful music is Noise". He played no music but he used movement and noise of the audience to create a concert that lasted for 4 minutes 33 seconds.

A chance meeting in at the Dusseldorf Gallery led to his lifetime opportunity to work with Joseph Beuys and for them to be artistic comrades.

These two images are not essential to the text.

Joseph Beuys was enlisted in the Luftwaffe during World War II, served as a Soviet cosmonaut bombing Russia in the Crimean Peninsula, a unique experience going down the obvious death. Then the local natives have him help pick up the Tatars, the Tatars were the death of another body butter rub his body with a blanket to wrap them felting sleigh ride to regenerate the town was taking voice. Felting in his work, wax, sled, and animals that often comes up is why this stems from personal experience. As he denies the separation of art and life in their lives he starts recognizing the work of art itself. Expressing his serious thinking and proactive approach is the most influential writers of the 20th century.



Joseph Beuys

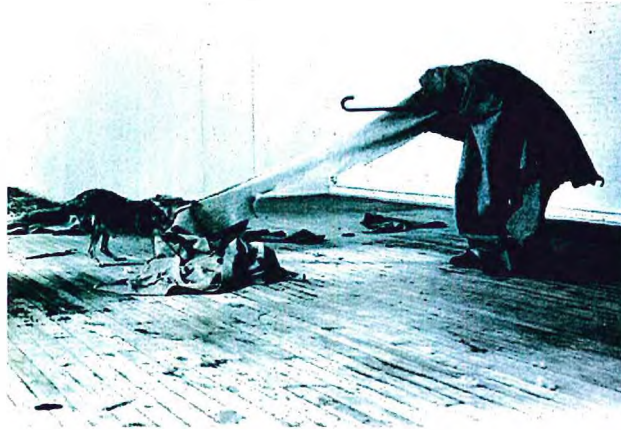
<http://cinemaelectronica.wordpress.com/tag/joseph-beuys/>

People of that time, called the Nam June Paik and Joseph Beuys "fellow" and "twins". Such as Joseph Beuys, Nam June Paik's work in the nomadic culture and elements of Bibimbap can be found in Joseph Beuys also based on their own experience with a fusion of style and created a new work.

This is an important link and deserves more emphasis.

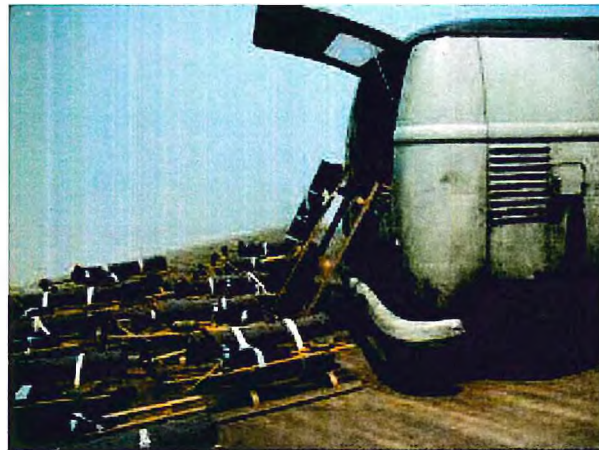
Even though Nam June Paik had origin of the oriental route, he brought Western culture and he mixed them together and he created new art style. However Joseph Beuys had western route but he created new art style with using his back grounds. I can find both, Nam June Paik and Joseph Beuys art works' were based on nomadic tendency. For example of Beuys's art works, first one is «I Like America And America Likes me»and «The Pack». In «I Like America And America Likes me», he mixed both Easter and Western cultures and created new culture. Also the person who looks like Eastern nomadic, but I can feel that he wants to be a Western person. Besides in «The Pack» Sleigh which is shaped movement of objects can find his freedom.

It would also be useful to expand this statement.



I Like America And America Likes Me, 1974

http://www.broadwav.org.uk/events/film_joseph_beuys_lecture



The Pack, 1969

<http://webcache.googleusercontent.com/search?q=cach>
[e:http://pascalepetit.blogspot.com/2010/09/launch-of-poetry-from-art-at-tate.html](http://pascalepetit.blogspot.com/2010/09/launch-of-poetry-from-art-at-tate.html)

Hence, are Nam June Paik and Joseph Beuys had the same ideology for art Fluxus art, especially, even though it started from its artistic idea was not restricted to any one genre , concerts , events, publications , etc. commonly used without declaration of genres that cross borders as developed into an art movement . At the beginning they had used such representation format for the first time in a variety of mix the ingredients expressing different styles at the same time, many art forms created like this seemed as was failing to express the harmony and also open showing also tended to caricature. Initially it started with events those were mostly planned with overly dramatic element; these elements are increasing in contrast towards decreasing emphasis on concrete and personal time and space turned into a trend. Just like the various ingredients are mixed to become one dish, Bibimbap, music and art, performance art and a unique mixture of genres each entwined by Nam June Paik and the Fluxus movement.

Usefully returns to the Bibimbap metaphor.



Fluxus – Happening Gund

<http://foradopalco.wordpress.com/performance/>

Conclusion

Till now, have explored Paik's ever growing nomadic how his background that combines Eastern and Western influence whether the creation of new art galleries and the art world by surveying similarity with South Korea's Bibimbap by studying the culture of the real work of his.

"The future will be an era of the art of multimedia," said Paik in an interview. Nam June Paik, where multimedia is shown that is his own work of art in each field to create a new means of combining. Business terms, "Fusion"'s called, but Paik expressed it as "Bibimbap spirit."

"The spirit of Korean Bibimbap in a multimedia world is second to none in not participating Bibimbap art". Others would eat other dishes featuring different but unlikely Bibimbap is to mix in single hand. Bibimbap presents cultural ideal of the multimedia age. Because of developing electronic media, Korea will be the one the country which will be the best thanks.

Nam June Paik as composer, pianist and painter, created the fusion of art in the history. Moreover, because of he has been living in east and west, his nomadic style helped him to develop his concepts and skills. He left the words "I am not I always who I am, I will always be what I am not." in 1976. Until now, many people love his works as beautiful and brilliant, his innovative spirit and style influences strongly to young generation in modern media art.

Sources missing for quotes on this page.



Paik's street happenings

Video, Snap shot by Mijeong Chang

Bibimbap image works well as a way to understand Paik & his work

Bibliography

Except for image references secondary resources are limited.

Primary Resource

- Paik, Nam June. Du cheval à Christo et autres écrits. Yong In: Paik Nam June Art Center, 2010. Print.
- TV Buddha. Seoul: Life and Dream, 2007. Print.
- <http://www.sculpture.org/documents/scmag01/june01/paik/paik.shtml>
23 January, 2013 16:38PM

Image Reference

- **Nam June Paik Portrait, Cover Page**
<http://blog.naver.com/gogh0422?Redirect=Log&logNo=149391719>
22 January, 2014 20:55AM
- **Nam June Paik Art Center**
Photo by Mijeong Chang, Contents Page
19 December, 2013 16:38PM
- **Bibimbab**
<http://terms.naver.com/entry.nhn?docId=1988781&cid=41024&categoryId=41052>
23 January, 2014 19:35PM
- **Hommage a John Cage**
<http://www.youtube.com/watch?v=amwQAU7ENUs>
16 December, 2013 20:55APM
- **Exposition of Music-Electronic Television, Photo by c Manfred Montewe, 1963**
<http://old.nipartcenter.kr/en/nipaik/profile.asp>
21 January, 2014
- **TV Garden, 1973**
Photo by Mijeong Chang
19 December 2013, 16:24PM
- **Global Groove, 1973**
<http://www.nipartcenter.kr/archives/exhibit/%EB%B0%B1%EB%82%A8%EC%A4%80%EC%9D%98-%EC%A3%BC%ED%8C%8C%EC%88%98%EB%A1%9C-%EC%8A%A4%EC%BD%94%ED%8B%80%EB%9E%9C%EB%93%9C-%EC%99%B8%EC%A0%84>
20 January
2014, 23:33PM
- **The more the merrier**
<http://news20.busan.com/controller/newsController.jsp?newsId=20100324000226>
20 January 2014, 23:27PM
- **TV Buddha, 1974**
<http://www.artfund.org/what-to-see/exhibitions/2013/08/09/transmitted-live-nam-june-paik-resounds-exhibition>
21 January 2014, 01:11AM

- **Nomadic artist: Electronic superhighway –Venice to Ulaanbaatar-, 1993**
http://www.ohmynews.com/NWS_Web/view/at_pg.aspx?CNTN_CD=A0001349621
 21 January 2014, 01:31AM
- **Electronic superhighway: Continental United States, Alaska, Hawaii, 1995**
<http://blog.naver.com/terieame?Redirect=Log&logNo=30095818781>
 21 January 2014, 01:42AM
- **Fluxus Book**
<http://blog.naver.com/wolide?Redirect=Log&logNo=140054902492>
 23 January 2014, 17:59PM
- **John Cage**
<http://www.giorgiosancristoforo.net/2012/04/02/the-year-of-john-cage/>
 23 January 2014, 18:59PM
- **Joseph Beuys**
<http://cinemaelectronica.wordpress.com/tag/joseph-beuys/>
 23 January 2014, 22:24PM
- **I Like America And America Likes Me, 1974**
http://www.broadway.org.uk/events/film_joseph_beuys_lecture
 23 January 2014, 22:36PM
- **The Pack, 1969**
<http://webcache.googleusercontent.com/search?q=cache:http://pascalpetit.blogspot.com/2010/09/launch-of-poetry-from-art-at-tate.html>
 23 January 2014, 22:29PM
- **Fluxus – Happening Gund**
<http://foradopalco.wordpress.com/performance/>
 23 January 2014, 22:55PM
- **Paik's street happenings Video,**
 Snap shot by Mijeong Chang
 19 December 2013, 15:44PM