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Gagosian to Present Historic Nam June Paik Exhibition—the First in Korea in 25 Years—in Collaboration with the Artist’s Estate

Nam June Paik: Rewind / Repeat at APMA Cabinet, Seoul, Spans Paik’s Career and Features Previously Unshown and Rarely Seen Works



Nam June Paik, *Gold TV Buddha*, 2005, closed-circuit video (color, silent), 27-inch monitor, video camera, tripod, cables, and permanent oil marker on gilded bronze Buddha, 31 1/2 × 26 × 85 inches (80 × 66 × 215.9 cm) © Nam June Paik Estate. Photo: Paula Abreu Pita, Brooklyn Museum

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SEOUL, March 12, 2026—Gagosian is pleased to announce *Nam June Paik: Rewind / Repeat*, the first exhibition in twenty-five years to be presented by the Estate of Nam June Paik in Seoul, his place of birth. Opening on April 1, 2026, it surveys the groundbreaking artist’s career and includes significant historical works such as *For London and Abroad (Mailbox)* (1982) and *TV Bra for Living Sculpture* (1969), as well as others that have not been previously exhibited.

Nam June Paik: Rewind / Repeat is on view at the headquarters of Amorepacific, the world-renowned Korean beauty company, in the center of Seoul, and takes place in the APMA Cabinet, a project space on the ground floor of the David Chipperfield–designed building.

Paik studied classical music and art at the University of Tokyo and combined this training with a radical aesthetic approach, introducing the technology of television into the realm of fine art as early as the 1950s. Paik moved to West Germany in 1956, where he joined the Fluxus group, and eight years later relocated to New York. There, he drew on his international background and extensive network to develop a practice that incorporated painting, sculpture, performance, music, and electronic media. Although frequently referred to as the father of video art, Paik anticipated a variety

of subsequent developments in media and communications, a prescience that continues to unfold as culture is shaped by emergent technologies.

In 1963 Paik began visiting Tokyo to study television and robotics. It was there that he met engineer Shuya Abe and began to explore connections between technology and the human body. *TV Bra for Living Sculpture*, on view at APMA Cabinet, is a clear vinyl undergarment incorporating two small black-and-white television sets housed in plexiglass boxes. The singular garment was designed for musician and performance artist Charlotte Moorman, who first wore it during a performance at the opening of the exhibition *TV as a Creative Medium* at Howard Wise Gallery, New York, in 1969. On that occasion, Moorman played sounds on her cello that altered the televisions' images in various ways, helping to realize Paik's aim of humanizing this ubiquitous device.

Another work, *Bakelite Robot* (2003), is composed of vintage radios acquired from thrift stores and markets, which Paik adapted to screen video footage. The dials of six of the radios have been replaced with TV monitors showing specially produced videos composed of material from science-fiction films, recordings of vintage robot toys, and excerpts from earlier video edits. In the iconic *Gold TV Buddha* (2005), a late entry in the *TV Buddha* series (1974–2005), a gilded, painted bronze statue of Buddha meditates before a closed-circuit video camera and monitor, embodying the intersection of ancient spirituality and modern media, Eastern and Western thought.

Also on view are other projects including a carved wood "painting," *Orchestra* (1991); *Untitled* [Cage Composite] (2005), a tribute to John Cage and Merce Cunningham (both of whom collaborated with Paik and had a significant influence on Fluxus); and *Media Sandwich* (1961–64). This early work, one of Paik's first installations, marks the artist's decision to move away from musical composition and make use of electronics. It incorporates eight German electronics magazines, eight ten-inch Japanese phonograph records, and an antique rotogravure print of a man offering a message to a boy. Paik has inscribed the image with the year of its production, 1832, and the year of his own birth, a hundred years later.

For Nam June Paik's biographical information and exhibition history, [please visit gagosian.com](http://gagosian.com).

#NamJunePaik

NAM JUNE PAIK

Rewind / Repeat

Press conference: Wednesday, April 1, 2–3pm

Opening reception: Wednesday, April 1, 5–7pm

April 1–May 16, 2026

APMA Cabinet

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