

in liberating art from the artificial distinction between art, music, theater, poetry, and life itself. Paik immigrated to New York in 1964, where he was one of the first artists to use a portable video camcorder for artistic production. Together with Japanese engineer Shuya Abe, Paik created an early video-synthesizer that allowed him to combine and manipulate images from various sources, coloring or distorting them in real time.

Like Rosler and the GRAV artists, Paik hoped that his art would inspire and activate viewers. In the interactive work *Magnet TV* of 1965, Paik invited viewers to use a magnet to modify the output on their television sets into a medley of swerving abstract lines. In a world increasingly saturated by television imagery (the first televised presidential debates had taken place just five years earlier in 1960 and arguably had a major impact on the outcome of the election), Paik's suggestion that viewers should take control of their TV sets was a radically democratizing gesture.

In 1973, Paik produced the video *Global Groove* in collaboration with technician John J. Godfrey for the public television station WNET/Thirteen. The station had received grant funds to create an experimental TV division, the Artists' Television Laboratory, and Paik was one of the artists invited to take part in the experiments. As art historian John G. Hanhardt describes it:

Global Groove integrates and unites diverse elements—films and videotapes by other artists, interviews and voiceovers (including appearances by [poet] Allen Ginsberg and [composer] John Cage), pop music (such as “Devil with a Blue Dress On” by Mitch Ryder and the Detroit Wheels), appropriated commercials and broadcast fragments—in a series of short segments driven by a rapid, energetic pace and comprehensive image processing. The effect can be likened to postmodern vaudeville where artists and moving-image selections take turns on a constantly shifting stage⁵³

Turning the TV studio into a real experimental space, Paik invited dancers, musicians, and performance artists to perform for the camera, and encouraged Godfrey to cut in and out of the footage intuitively as the music played. At one point, Paik's image appears on the screen, inviting the viewers to close and then open their eyes. If the viewer's eyes remain open, an image of a nude dancer appears through a veil of saturated color. The trick on the viewer who does not follow the instruction acknowledges television's inherently voyeuristic nature, just as it encourages a more active viewership of the broadcast by seeming to respond to the viewer's real-time choices.⁵⁴



The Fluxus Manifesto by George Maciunas, 1963. Fluxus was a radical art network that included artists from the U.S., West Germany, and Japan who were interested in liberating art from the artificial distinction between art, music, theater, poetry, and life itself.