



Nam June Paik, *Reclining Buddha*, 1994/2002, two-channel video installation with two 9-inch color monitors and stone Buddha, 16½" x 20½" x 12".



Israel Lund, "Israel Lund," 2014, installation view.

"NAM JUNE PAIK: BECOMING ROBOT"

ASIA SOCIETY MUSEUM
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ISRAEL LUND

DAVID LEWIS
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Long before the advent of Google Glass, the iPhone, and Skype, Nam June Paik anticipated a world in which everyone would be constantly plugged into a screen and would experience and share even their most intimate moments through technology. Starting in the 1960s, with his pioneering use of the portable video camera, the Korean-born Paik did not simply make films but also invented a host of ways to present his creations as sculptures, installations, performances, and television broadcasts.

This compact show set out to prove Paik's prescience, often underscoring how he anticipated the Internet, personal computers, and satellite TV. As early as 1964, Paik built an interactive robot, named Robot K-456, which he took out for a walk on Madison Avenue. Also on view is a family of "robots," from the 1980s, which are actually assemblages of vintage television cabinets equipped with monitors, that play his mix-tapes of found footage and psychedelic effects continuously. The works seem downright old-fashioned when compared with today's new-media art, yet they predated post-production software by more than two decades.

In the end, it is important not that this artist beat Bill Gates and Steve Jobs to the future, but rather that he made technology appear friendly and humane, essential to living as well as to art-making. And it remains lots of fun. **BARBARA POLLACK**

Israel Lund is one of the newly celebrated painters working within their own distinctive kind of post-digital abstraction. Taking the silk-screening process as inspiration, the artist created an installation consisting of two large paintings along with more than a dozen thin rectangular silk-screened sculptures. The silk screens—as mysterious as faceless sentries and as inviting as portals to another dimension—were framed in brightly colored aluminum with Lund's digitally realized marks permanently frozen on them.

The paintings themselves were the purest of abstractions. Lund uses a phone app to make his digital forms and then silk-screens the results, allowing chance to dictate the outcomes. Lines and markings on a digital screen become marks on silk screens, and then, occasionally, they make their way onto canvas. It is that in-between state that Lund seemed most intent upon achieving. His smudged paintings have the qualities of photocopies and carbon-paper transfers. Lund disrupts these works by adding vertical stripes to sections of the canvases. The final products, which evoke such artists as Martin Kippenberger and Daniel Buren, at once reveal and obscure their inspiration. Pure thought doesn't necessarily have to become an idea, the painter seems to be saying. Actions might speak louder than brushstrokes.

DOUG MCCLEMONT