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# The Original Wrapper: Reading the Trans-Spatial Gestures in Nam June Paik's Satellite Trilogy Video Set *Furoshikitenka (1988)*

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# The Original Wrapper: Reading the Trans-Spatial Gestures in Nam June Paik's Satellite Trilogy Videotape Set *Furoshikitenka* (1988)<sup>1</sup>

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<sup>1</sup> This paper is a revised and extended version of a portion of my doctoral dissertation, Kyungso Min, "Post-Translational Belonging: The Languages of the Future in Trans-East Asian Circuits of New Media Art after 1984" (PhD diss., University of Wisconsin-Madison, 2021).

In his 1974 report “Media Planning for the Postindustrial Society,” Nam June Paik discussed the extensive social, economic, and cultural value of “Electronic Super Highways,” which exponentially expanded the scale and speed of telecommunications, envisioning the unprecedented changes that humanity would face in the future.<sup>2</sup> Ten years later, he unveiled his monumental satellite broadcast trilogy—*Good Morning Mr. Orwell* (1984), *Bye Bye Kipling* (1986), and *Wrap Around the World* (1988)—which connected different parts of the world via the “Electronic Super Highways” and served as a stage that brought the concept of the ‘global groove’ to life in real-time. This text focuses on the performative characteristics and complex meaning structures inherent in the title of the final piece of the satellite trilogy. It traces how Paik conceptualized and materialized the idea of *Wrap Around the World* in conceptual, material, and sensory ways following his work with satellite broadcasts. Additionally, it interprets ‘wrapping’ as a gesture of connection and harmony presented by Paik in the process of establishing and executing an aesthetics of trans-spatial worlding that transcends the spatiotemporal constraints through art and technology.

### Videotape Set *Furoshikitenka*

Paik wrote numerous proposals and scripts with titles or subtitles different from the final version during the planning and production stages of *Wrap Around the World*. Such examples include “Good Morning is Good Evening,” “Chip Olympics,” “SYNC 21—an arts-sports cocktail,” and “Space Rainbow.” Terms like ‘SYNC,’ ‘cocktail,’ and ‘rainbow’ suggest that elements such as multi-dimensional harmony and spatiotemporal synchronization were of primary importance in his finale of the satellite series.<sup>3</sup> Additionally, in the course of translating the official title into different languages, a richer sensory layer was attached to the notion of harmony and synchronization. For instance, the Korean title used for *Wrap Around the World* during its broadcast on KBS on September 11, 1988, was “Hand in Hand with the World.” This title bears a striking resemblance to the official theme song of the 1988 Seoul Olympics, “Hand in Hand” by the group Koreana, which was released a week later. Unlike *Good Morning Mr. Orwell* and *Bye Bye Kipling*, whose English titles were left untranslated and read phonetically, it’s unclear why *Wrap Around the World* was translated into Korean. However, it’s clear that doing so strengthened the project’s

2 Nam June Paik, “Media Planning for the Postindustrial Society,” 1974, in *We Are in Open Circuits*, eds. John G. Hanhardt et al. (Cambridge, MA: The MIT Press, 2019), 154–165.

3 Nam June Paik, “Good Morning is Good Evening,” March 1987, Smithsonian American Art Museum, Nam June Paik Archive (Box 9, Folder 3); Nam June Paik, “SYNC 21—an arts-sports cocktail,” July 20, 1987, Smithsonian American Art Museum, Nam June Paik Archive (Box 9, Folder 3); Nam June Paik, “Chip Olympics,” c. 1988, Smithsonian American Art Museum, Nam June Paik Archive (Box 9, Folder 1); Nam June Paik, “Space Rainbow (Wrap Around the World),” June 3, 1988, Smithsonian American Art Museum, Nam June Paik Archive (Box 9, Folder 6).

4 ナムジュン・バイク『風呂敷天下: 白南準/SAT-ART III: NAM JUNE PAIK』(Tokyo: SONY, 1988), 21.

association with the Olympics. It is because joining hands with the world or with each other both evokes the cultural diversity and universal nature embodied by the Olympic spirit and enhances the peaceful essence and festive atmosphere of the Olympics, which aims to promote solidarity and unity.

An illustration depicting WATW is notable in this context. It shows nine planets of varying sizes, each encircled by a ring, floating in mid-air or in outer space (Figure 1).<sup>4</sup> These planets feature collaged images of three iconic figures including political leaders from Communist block who participated in both the Seoul Olympics and *Wrap Around the World*: the Russian revolutionary Vladimir Lenin (1870–1924) in the top right, the first Premier of the People's Republic of China, Zhou Enlai (周恩來, 1898–1976) in the middle left, and the Olympic mascot Hodori, who is wearing a Sangmo, in the bottom right. The most prominent icon in the middle bears an inscribed English word, “wrap.” This illustration visually compresses the core message of satellite broadcasting: that humanity, by utilizing the “Electronic Super Highways,” transcends not only physical distances and time differences but also cultural and ideological divides, coming together in a singular space-time of the universe. This image is featured in the accompanying booklet of Nam June Paik's videotape set *Froshikitenka* (1988), released in Japan as part of his satellite project (Figure 2).

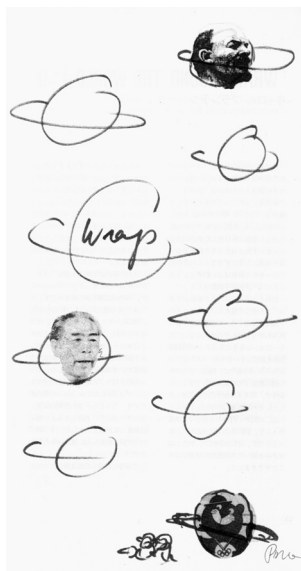


Figure 1. Illustration of *Wrap Around the World*, in *SAT-ART III: NAM JUNE PAIK* (Tokyo: SONY, 1988), 21.

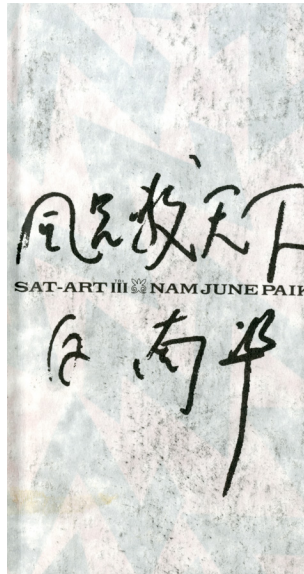


Figure 2. The cover of SAT-ART III: NAM JUNE PAIK (Tokyo: SONY, 1988)

After finishing *Wrap Around the World*, Paik had Sony in Japan produce a limited edition set of 2,000 VHS videotapes to celebrate the success of the satellite trilogy and as gifts for the key production team.<sup>5</sup> The official title is 風呂敷天下 (*Furoshikitenka*): 白南準 (Paik Nam June) / *SAT-ART III: NAM JUNE PAIK* (hereafter *Furoshikitenka*). The set consists of three videotapes with short edits of the live broadcast, a custom-made commentary booklet to fit the tape size, a dedicated box made of paulownia wood to store these items, and a deep-navy square cloth. The cover of the commentary features the Japanese kanji title and name written in large cursive script, with the English title displayed in a single line between “風呂敷天下 (*Furoshikitenka*)” and “白南準 (Paik Nam June).” The same design is printed in red on the lid of the wooden box. The deep-navy square cloth is a large handkerchief made to wrap wooden crates, with images and the title printed in white, including a collage illustration mentioned above and a synthesis of the three drawings Paik published in his commentary booklet depicting the structure of the satellite trilogy (Figure 3). Of particular interest here is the fact that in making this set of videotapes, instead of spelling the English title *SAT-ART III (TRI)* as the kanji ‘衛星-美術 (Eisei - bijutsu)’ or Katakana ‘サテライト・アート (Sateraito-ato),’ he used the Japanese neologism ‘Furoshikitenka,’ which translates to *Wrap Around the World*.

5 Carol Brandenburg, “Nam June Paik and Me,” April 2014, Smithsonian American Art Museum, Nam June Paik Archive. <https://americanart.si.edu/research/paik/resources/brandenburg> (accessed 11 July 2024)

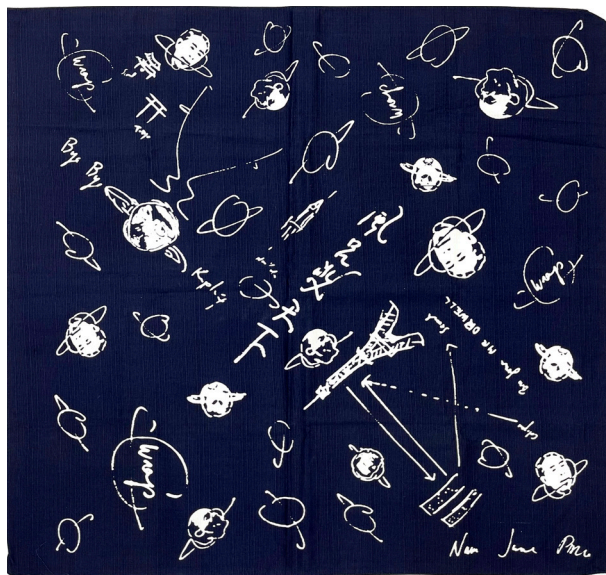


Figure 3. Furoshikitenka Cloth, 1988, cotton fabric, 19 1/4 x 20 1/4 in

Japanese cultural critic Akira Asada (浅田彰, b.1957), who directed the editing of the commentary booklet for *Furoshikitenka*, introduces this videotape set as a “compact souvenir for the 21st century” in his essay titled “Furoshikitsutsumi of Space-Time: Preface to Satellite Art (時空の風呂敷包み—サテライト・アートへの序言).”<sup>6</sup> Asada’s term “compact” highlights the design of the videotape set, which emphasizes portability and ease of movement, and is directly associated with the Japanese word ‘furoshiki (風呂敷),’ referring to the cloth used to wrap gifts or lunch boxes, much like wrapping cloths. Originating from Japan’s unique bathing culture, ‘furoshiki’ refers to various types of wrapping cloths or towels and is a commonly used everyday item and term in Japan. The term ‘furoshikitenka,’ with ‘tenka (天下)’ added, translates in Korean literally to ‘Bojagi Cheonha.’ This is not an existing word in Japanese but a compound word created by Paik. Since the second word ‘tenka (天下)’ typically refers to ‘world,’ ‘furoshikitenka’ seems to be a more faithful translation of the original title *Wrap Around the World*. Thus, ‘furoshiki’ can be interpreted not only as the noun meaning a ‘wrapping cloth’ but also in a verbal sense of ‘to wrap around’ something. In other words, ‘furoshikitenka,’ literally meaning ‘wrap around the world,’ signifies that Paik extended his conception of creating a trans-spatial world, realized through

6 浅田彰,「時空の風呂敷包み—サテライト・アートへの序言」,『風呂敷天下』,29.

130 satellite work, into a more material and sensory experience. The existence of the videotape set *Furoshikitenka* embodies this directionality. From this perspective, *Furoshikitenka* is a work that manifests the trans-spatiality of satellite art—connecting with each other by ‘wrapping’ a larger and more intimate ‘world’—in the most intuitive and ‘compact’ form.<sup>7</sup>

## Original Wrapper

The commentary booklet includes the scenario of the satellite trilogy, biographies of the artists, and credits, along with stills from key scenes in the broadcast. It also includes Asada’s preface and Paik’s “Tenseijingo (天星人語),” as well as several short texts by his colleagues on satellite art (Figure 4).<sup>8</sup> All the contributors, except Carol Brandenburg, a television producer for WNET in New York, and Paik himself, were representatives of the Japanese avant-garde art at the time: artist Akasegawa Genpei (1937–2014), architect Isozaki Arata (1931–2022), illustrator Tadanori Yokoo (b.1936), and musicians Yuji Takahashi (b.1938) and Ryuichi Sakamoto (1952–2023). It is noteworthy that several titles or passages in the texts of these young Japanese artists describe Paik’s satellite art as ‘furoshiki.’ First, Asada’s article title includes the phrase “furoshiki of space and time,” which can be translated as “wrapping around time and space.” Additionally, the phrase “collage of space and time” appears frequently in the text.<sup>9</sup> Another article contributed by Isozaki, who also appeared in *Bye Bye Kipling*, is titled “Nam June’s Daifuroshiki(ナムジンの大風呂敷),” which means ‘Nam June [Paik]’s large furoshiki.’<sup>10</sup> In the text, he also explains how Paik’s performance with satellites creates a kind of porous space with a large furoshiki. He said, “When Nam June made a huge wrapping paper to wrap around the world in the satellite telecast, it has a few holes in it, so that we can creep in ...”<sup>11</sup> That is, while Asada viewed ‘furoshiki’ as a simultaneous jumble of time and space, Isozaki thought it as a channel of participation, through which spectators actively intervene in the enactment of wrapping the world by Paik and his artists.

7 The portability, mobility, compactness, and DIY nature of the *Furoshikitenka* are reminiscent of Marcel Duchamp’s (1887–1968) *Box in a Valise* (1935–1941), but they are also characteristic of the artistic practice of Fluxus, of which Paik was a member. For example, George Maciunas’s (1931–1978) *FluxKit* (1964) is a box filled with miniature works related to Fluxus artists, including Paik, and Robert Filliou’s (1926–1987) *Galerie Légitime*, a series of portable exhibition rooms that can be worn like hats.

8 ナムジュン・バイク, 「天星人語」, 『風呂敷天下』, 6–20. An English translation of the text is included in the commentary, with the descriptive title “Tenseijingo: A Star in Heaven Casts on Earth.” For a more detailed analysis of Paik’s text and the concept of the ‘Tenseijingo,’ see my dissertation: Kyungso Min, “Post-Translational Belonging,” 71–73.

9 浅田彰, 「時空の風呂敷— サテライト・アートへの序言」, 26.

10 磯崎新, 「ナムジンの大風呂敷」, 『風呂敷天下』, 62.

11 Arata Isozaki, “A Robot,” 1988, in *eine DATA base*, eds. Klaus Bussman and Florian Matzner (Stuttgart: Edition Cantz, 1993), 177. This article is an excerpt from a paragraph from Isozaki’s original essay, reprinted in English with a new title, in the catalog of Nam June Paik’s 1993 Venice Biennale exhibition.

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Figure 4. The Contents of SAT-ART III: NAM JUNE PAIK (Tokyo: SONY, 1988), 4–5.

Meanwhile, Takahashi's essay, which likens satellite video to a "planetary-scale bank," has the compelling title "Paikwrapper (バイクラッパー)."<sup>12</sup> As the dictionary definition of 'wrapper' in English refers to both 'wrapping paper (*furoshiki*)' and 'a person who wraps,' this dual title in connection with *Furoshikitenka* may indicate both an object and an actor. In other words, one interpretation, 'Satellite art is Nam June Paik's *furoshiki*,' and another, 'He is the one who wraps around the world (with *furoshiki*),' are both possible. Furthermore, whether by coincidence or intention, one of the songs that American rock singer Lou Reed (1942–2013) sang onstage at the New York live broadcast of *Bye Bye Kipling* with his band was his 1986 single *The Original Wrapper*. Considering the lyrics or the music video, Lou Reed's 'original wrapper' points to something like an 'intact, unopened wrapping.' However, when this is combined with Takahashi's dual title, it leads to the perfect conclusion that Paik's satellite art is the 'original *furoshiki*' itself, and that he is the 'original wrapper.' This conclusion encapsulates the core mechanism of the satellite trilogy. Simply put, both the multi-layered modifier 'wrapper' and the performative context latent in

12 高橋悠治, 「バイクラッパー」, 『風呂敷天下』, 39. English translations of excerpts from Takahashi's original text also featured in the exhibition catalogue for the Venice Biennale, where the word 'wrapper' in the title is spelt 'rapper.' Yuji Takahashi, "Paik—the Rapper," 1993, in *eine DATA base*, 205–206.



132 'furoshikitenka'—which means 'to wrap around the world'—condense Paik's experimental art practice and worldview. He embraced television, video, and satellite communication technologies as an artist's medium, in order to explode the barriers of space and time and present the hyper-connected world as our new reality.

### Wrap around the world

The components of the *Furoshikitenka* videotape set continue the trans-spatial experience of satellite broadcasting by repeating the gesture of 'wrapping' in various ways. First, the cover of the videotape case consists of the title and logo image of each work. The image is a "space-time collage" of logos from the beginning of the satellite trilogy and fragments of signature scenes, all patched onto a black circle that mirrors the Earth drifting in space. Inside and outside the sphere, broadcast scenes are arranged in various sizes, frames, angles, and directions, with images overlapping each other. This type of graphic representation captures the unique spatiotemporal amplification and superimposition characteristic of satellite broadcasting. Starting from the face of David Bowie (1947–2016) holding a microphone in the upper left corner from *Wrap Around the World*, the scene flows into a rhythmic outline that visualizes the Earth as a more dynamic and lively stage of harmony. This outline leads to the spaceship boarded by host Al Franken (b. 1951) and Dr. Mobius, and then to 'the Elephant Game' from *Bye Bye Kipling*. It continues with the appearance of Philip Glass (b. 1937), passes Paik's video tower, *The More, The Better* (1988), and features John Cage (1912–1992) immersed in a performance from *Good Morning Mr. Orwell*. Below him, the silhouette of a dancing Merce Cunningham (1919–2009) completes the scene. The promotional postcard accompanying the videocassette set uses the same logo image and title. At the bottom of the postcard, the title of the satellite trilogy and the year of production are written, and the names of the cities that participated in the broadcast are listed and connected by a dash (—). This point emphasizes that as the project progressed, Paik gradually increased the number of participating stations and their geographical and cultural scope, while the 'tenka (world)' in the logo at the top reminds us that all these places are simultaneously wrapped by the 'Paik's furoshiki' of satellite art (Figure 5).



Figure 5. Postcard included in *SAT-ART III: NAM JUNE PAIK* (Tokyo: SONY, 1988)

The commentary booklet, which is the same size as the videotape case, contains drawings for the two previous broadcasts, along with a collage illustration of *Wrap Around the World*. In the case of the *Good Morning Mr Orwell* illustration, the title is written in French at the bottom, and at the top, a planet with a picture of George Orwell (1903–1950) floats (Figure 6). As he looks on, the former World Trade Center and the Eiffel Tower occupy the central space, with arrows pointing towards each other, depicting the simultaneous live broadcast from New York and Paris across the Atlantic. Beneath the two buildings are the names of the cities from which the recordings were transmitted—Cologne and Seoul—with diagonal arrows pointing from New York to Seoul and from Cologne to Paris, underscoring the work's regional scope and multi-directional interrelationships. In the illustration for *Bye Bye Kipling*, an image of a planet with a photograph of the English poet Joseph Rudyard Kipling (1865–1936) is at the bottom center, flanked by two profiles drawn with curved, simple lines, looking at each other (Figure 7). This is similar to the composition used in the actual broadcast, which juxtaposed Kipling's verse with frontal and side views of his face. As if these faces were connecting Asia and the Americas across the Pacific Ocean, the traditional architecture of Seoul and

134 Tokyo on the left, and New York and the Empire State Building on the right, are line drawings. The illustration clearly conveys Paik's intention to prove Kipling wrong in his assertion that the East and West would never meet, as represented by two heads facing each other.

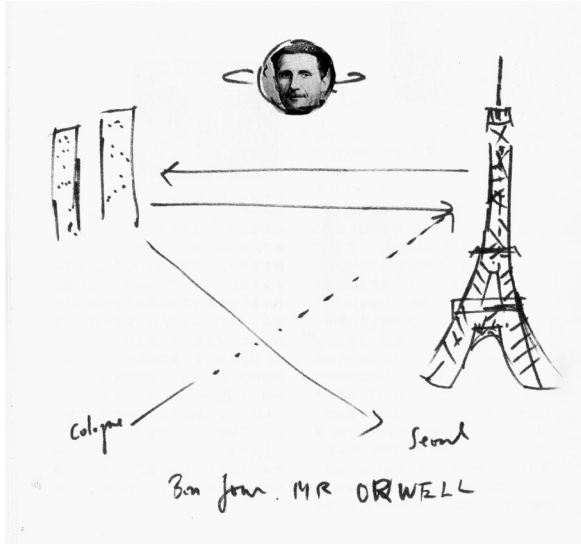


Figure 6. Illustration of *Good Morning Mr. Orwell* in *SAT-ART III: NAM JUNE PAIK* (Tokyo: SONY, 1988), 54.

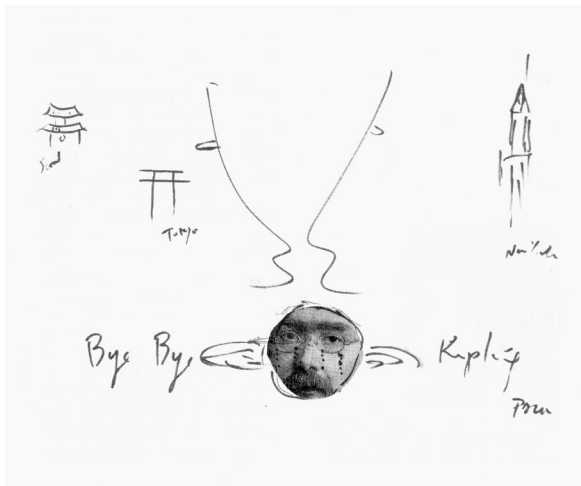


Figure 7. Illustration of *Bye Bye Kipling* in *SAT-ART III: NAM JUNE PAIK* (Tokyo: SONY, 1988), 80.

The three illustrations in the commentary booklet reappear on Paik's furoshiki, a deep-navy square cloth used to wrap his videotape sets. This furoshiki is made of soft cotton and measures approximately 50 cm by 50 cm, which is enough to wrap around the wooden box that holds the three tapes and the commentary booklet. Like the logo image on the tape case, the front of the furoshiki is covered with fragments of three collage illustrations arranged in various directions. The title *Furoshikitenka* is written vertically in the center, flanked by illustrations of *Good Morning Mr Orwell* and *Bye Bye Kipling*, which are positioned in opposite directions. Occupying the rest of the space are planets decorated with Hodori, the faces of Lenin and Zhou Enlai, and the word "wrap," taken from the illustration of *Wrap Around the World*. The images that fill this furoshiki are then converted back into golden outlines, superimposed over the title *Furoshikitenka* engraved in red on the lid of the wooden box. In this sense, both the wrapping cloth and the box function as a furoshiki itself, a site where the three satellite broadcasts, their respective worldviews, all the cities and personalities involved, and the diverse art they showcased intertwine and build new simultaneous connections. Thus, furoshiki, or 'wrapping,' is not simply a collection of "chips" of art and culture drawn from different places, nor is it merely a display of them one by one. It is an optimistic gesture towards a state of porosity in which we can simultaneously penetrate each other on a whole new level, breaking free from the systems of worlding and their hegemonic structures that are already in place or that we have been taught for a long time, such as local, national and continental traditions and practices that have become entrenched within historical and cultural institutions, including conventional notions of time and space.

As Isozaki notes, Paik 'wrapped around the world' with satellite art, or 'a (large) furoshiki,' forming a few holes for viewers to enter, and the video set of *Furoshikitenka* fulfills the crucial task of creating one of those holes. A set of three videotapes, a 120-page commentary booklet, a wooden box containing them, and a deep-navy cloth together resemble a gift box or a bento (lunch box) wrapped in a furoshiki, which is common in Japan. And just as we treat a gift box or a bento box, the viewers of *Furoshikitenka* literally make the gesture of 'wrapping around' all these components together. After watching the video, they naturally perform a series of physical acts, such as placing the videotape in a box, closing the lid, wrapping it in a furoshiki, tying a knot, and then carrying the wrapped package in their hands or storing it. To rephrase, the viewers also become

136 the ‘wrappers’ who synthesize the three spatiotemporal encounters on the videotape into the world of the wooden box, and once again ‘wrap’ it all together with the deep-navy furoshiki, echoing Paik’s act of orchestrating the world into a synchronous space through art and satellite. As television and satellite communication broadcasting was the most efficient and creative artistic medium for Paik, the first and most unique ‘original wrapper,’ to dissolve physical barriers, this set of videotapes, which can be easily played, archived, and shared anywhere, anytime, has served as a medium to bring viewers around the world together, here and now, since 1988.<sup>13</sup>

### Furoshiki, Inyeonmalli, the Internet

The Nam June Paik Archive at the Smithsonian American Art Museum in Washington, D.C., holds several untitled drawings that were housed in a box labeled “1996 drawings, Furoshiki Sketchbook.” These are sketch-like images, often drawn quickly and lightly with brightly colored oil sticks, and sometimes accompanied by short text in Chinese character, English, Korean, or Japanese. However, there have been no full-scale exhibitions of these drawings, and most exist as single sheets with no evidence of having been framed. It is challenging to find meaningful mentions or in-depth analyses of these “Furoshiki Sketchbook” drawings in most prior scholarship on Paik’s work. Of course, due to accessibility issues and other circumstances, it was never easy for researchers of Paik to develop an interest in these works. By 1996, which was already eight years after the completion of the satellite series, Paik was involved in other major exhibitions and projects. Moreover, compared to the performance and media works that established his fame, these drawings appear unfinished, small in scale, and lacking in avant-garde qualities in terms of technique. Nevertheless, the drawings are undoubtedly worth studying, not only because of the meaningful title “Furoshiki Sketchbook” and the repeated graphic elements and text in some images, which reveal conceptual affinities with satellite art, but also because they exhibit Paik’s attitude toward furoshiki worlding.

Two drawings from the “Furoshiki Sketchbook” attract

<sup>13</sup> Paik’s single-channel TV sculpture in the collection of the Harvard Art Museums in Cambridge, *Nomad Suitcase* (2004), has conceptual affinity with the *Furoshikitenka* video set through their shared mood of transnational movement. Paik placed an orange suitcase on top of two 20-inch television monitors that display the same moving images, such as abstract geometric patterns and visualized fragmentations from his earlier videotapes. Created two years before his death, this piece radiates a more retrospective sensibility, compared to *Furoshikitenka*, exclusive to the satellite projects. As commonly observed in most of his late style works, Paik covered the suitcase with his names and the cities where he had resided in a language of each country: Seoul in Korean, Tokyo in Japanese, Cologne in German, and New York in English. Resembling a passport page filled with multilingual stamps, this symbolic list of his globetrotting footprints signifies the transnational context he had worked in for his entire career as an artist- visionary.

particular attention for their proximity to the trans-spatial worldview of furoshiki, demonstrated by Paik in his satellite broadcast trilogy and videotape set, *Furoshikitenka*. The first drawing depicts a pair of circle-shaped human faces, colored blue and outlined only by lines, connected to each other via an orange line. In the second, more complex drawing, five human faces are arranged in an Olympic ring-like formation, with twisting cable lines extending from each ear and converging at the top center to connect them. These simple faces appear to be a circled variation of the icon that Paik often used as an artist's signature on his artwork and correspondence, which is an anthropomorphized version of the square frame of a television set with multiple facial expressions. In particular, the rounded shape of the face combined with the added semicircular shape of the headset resembles the planet icons seen in the video drawing segment of *Key to the Highway (Rosetta Stone)* (1995) or *Furoshikitenka*'s three illustrations.<sup>14</sup> However, the drawings in this "Furoshiki Sketchbook" replace the historical figures associated with the narrative of the satellite trilogy with the faces of ordinary people. Paik portrays a present in which we are all creeping into the hole formed by his furoshiki, enabling us to connect and harmonize with one another, regardless of physical distance or other differences.

Upon the drawing, Paik transcribed the four-Chinese-character word, "innenmalli (因緣萬里[理])" beneath or between the connected faces. Like 'furoshikitenka,' it's a portmanteau of two words that he combined, and people familiar with Chinese character culture can easily guess its meaning.<sup>15</sup> In Buddhism, 'inyeon (因緣)' refers to human relationships, specifically the connections between people, and 'malli (萬里)' is a metaphorical term for a very long distance. Therefore, the combined phrase can be translated as 'ties of ten thousand miles' or as 'a connection between people that extends over a very long distance.' It is also noteworthy that the word "Internet" appears next to the word "inyeonmalli" in the second drawing. Just as satellites represented the peak of the media technology landscape in the mid-1980s for creating a synchronous 'global groove' by 1996, the Internet had begun to have a profound impact on all areas of human life. Paik might see it as the new furoshiki that would enact 'inyeonmanlli.'

<sup>14</sup> In my doctoral dissertation, I analyzed Paik's use of television and planet icons in detail. Kyungso Min, "Post-Translational Belonging," 36–42.

<sup>15</sup> In these two drawings, Paik uses different Chinese characters for the final character 'li' in 'inyeonmalli.' In the first drawing, he writes 'li(里)' as 'the village,' while in the second, he writes 'li(理)' as 'to rule.' In another graphic drawing, he uses 'li,' which means 'to rule(理),' but it is more likely that he confused the two characters. In this context, 'li' refers to a unit of distance, so it seems more appropriate to write 'li(里)' as 'the village.'

Starting from the transatlantic, Paik expanded the reach and influence of the satellite festival by blurring the

138 boundary between the East and West, wrapping the entire world around and extending it to outer space beyond the planet Earth. The trans-spatial world perception projected conceptually, materially, and sensually in *Furoshikitenka* suggests that the holes in the spatiotemporally synchronized arrangement he constructed will remain unfilled, porous and open to further “chips.”