FOURWARD

Nam June Paik's pioneering vision of a global art based on television technology is becoming a reality. Following his decade-old lead, increasing numbers of artists on several continents are experimenting with the medium. Video art is also becoming a crucial issue for museums, E.T.V. stations and other institutions, such as foundations and universities and is beginning to mean significant audiences in various parts of the world.

Paik continues to make new and increasingly important contributions to those developments through his writings, exhibits, and T.V. performances.

As an artist, Paik's work encompasses a wide range of video expressions and visionary theoretical speculations. He creates aesthetically complex video tapes and performance events which are characterized by a profound imaginative use of the medium as well as by an indeterminism which has meta-creative, and in some of its effects, similar to events or happenings aimed at audience interaction and participation. "Video-videology" clarifies the relationships of scientific discoveries basic to television (such as frequency modulation of carrier signals and color encoding) creative serendipity and roots in Zen Buddhism and in contemporary Western philosophy and science. Paik also researches and invents his own cybernetic tools.

The most ambitious are the Robot K-456, the video synthesizer which he developed with Shuya Abe in 1969 and the T.V. cell for Charlotte Moorman in 1971. As an artist, his video creations are not only profoundly moving and original; they are the structural elements basic to his formulation of an aesthetically motivated video methodology, which Paik terms "video-videology," and for which he provides a theoretical foundation in his writings. "Video-videology" is essentially an ontological discipline, one which is aesthetic input/output.

Paik's aesthetic position is based on broad cultural experiences. In part, his thought and work show the effect of Buddhism, his training in classical and electronic music, his involvement in the Fluxus movement, his penetrating interest in the work of John Cage and Norbert Wiener, among others, and his incessant experimentation with cybernetic systems and television.

This volume is the first to document Nam June Paik's important thoughts, letters, essays and interviews as well as his most significant inventions and works of art. It is designed to provide the reader with a real insight into the process as and ideas which are essential to his remarkable contribution to the video field. This volume also forcefully communicates Paik's profound concern that cybernetic media be used constructively to establish a global culture humanely in tune with man's inviolate creative spirit.

James Hanan


My new composition is now 1 minute. (For Prof. Fortner). The title will be either "Rondo Allegro", or "Allegro Moderato", or only "Allegretto". Which is more beautiful? I use here: Colour Projector. Film 2-3 screens. Strip tease. boxer. hen (alive). 6 years girl. light-plan. motorcycle and of course sounds. one TV. // "whole art" in the meaning of Mr. R. Wagner.

FORWARD

NAM JUNE PAIK (1932-1973) ~ EDITED BY JUDSON ROSEBUSH ~ PHOTOS BY PETER MOORE ~ DESIGN BY DAVID HICOCK ~ ADDITIONAL PHOTOS BY ROBERT A. LORENZ (PP. 56 AND 75), JUTTA MATHEUS (P. 13) AND CONRAD WHITE (P. 60) ~ PUBLISHED BY THE EVERSON MUSEUM OF ART, SYRACUSE, NEW YORK

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1961/62, Published at Kalendar '63, Düsseldorf.

1962, Published at Kalendar '62, Düsseldorf.

Gala Music(Nichi Nichi Kōre Konichi) (everyday is a nice day) for John Cage's 50th Birthday (1962) by Nam June Paik

On Monday sleep with Elisabeth Taylor.
On Tuesday sleep with Brigitte Bardot.
On Wednesday sleep with Sofia Loren.
On Thursday sleep with Gina Lollobrigida.
On Friday sleep with Pascal Petit.
On Saturday sleep with Marilyn Monroe.
On Monday sleep with Elizabeth II and see, what is the difference.
On Tuesday sleep with Princess Margarete and see, what is the difference.
On Wednesday sleep with Princess Soraya and make a child.
On Thursday sleep with a bleeding street girl.

Play in San Francisco.

Play in Shanghai.

Play in the left-hand part of the Fugue No.1 (G Major) of the "Wohltemperiertes" I (J.S.Bach)

Commencing exactly at 12 noon 3rd of March (Greenwich mean time) at Matronome tempo = 80

-- it can be broadcasted at the same time from both sides of so called "pacific" ocean.--

--if possible.

On Sunday sleep alone (SILENCE).
On Monday sleep with Queen Elisabeth II and see, what is the difference.
On Tuesday sleep with Princess Margaret and see, what is the difference.
On Wednesday sleep with Princess Soraya and make a child.
On Thursday sleep with a bleeding street girl, etc.-- repeat (ad lib)

How about Nina Choursichov?
The following essay was written immediately after my exhibition of electronic television at Galerie Parnass, Wuppertal, Germany in March 1963. It was printed in the June 1964 issue of the FLUXUS Newspaper, New York.

Every recollection of musical form and data, or of something to do with the new embryological form of music, for the model and the program that it is to be played out of our imagination. Absolutely new musical services in the early morning were conducted differently from unique services in the evenings, although which one came first or second.

This was the ring of day and day out, a very interesting service, which shall be memorably developed and embellished to the point of music. The Historical Review of the University of Art and Science's Bodenheimer/Gammon, in 1963 society, or a later society, the polyphonic, accordant, entire in 1963/1964 to the actual life of the various possibilities of the harmonization and then fall down the Bodenheimer/Gammon's "increase pointing." Early LAVOLHORN and CARRATUL, and all the rest as to make the "head fell asleep."

CARRATUL identification and continuation through our mind. New American style, having been starts to gradually disappear against the too existing life of sounds. First time as a rule, or at least a psychoacoustic type as my lifetime experiments.

When you are about to forget the last one you received until something again. This has a fixed form, and this is the large place. . . . .

End the day, calm, calm. . . . .

Galerie
Parnass
Wuppertal-Ellerholte
Mühlenstraße 67
Tel. 35241
H. 20 to 20.30
Mon., Wed., Thu., Fri.

GRK, I'A PAIK

Electronic television

EX P A S T I O N

of music

JUNE 1963

ARTIST-COLLABORATION

THOMAS SCHMITT
FRANK TROWBRIDGE
W. ZENTZ

1963. The longest period of my life (12 days in Wagner's "Walk"), 1963-64, I made at the beginning of a performance, and again in 1965, 1966. I made a physical music in the most other...
My experimental TV is not always interesting
but not always uninteresting
not because it changes beautifully,
but simply because it changes.

The core of the beauty of nature is, that, the limitless QUANTITY of nature disarmed the category of QUALITY, which has "idea"-"is", the first and confused with two meanings:
1) character.
2) value.

In my experimental TV, the words "QUALITY" means only the CHARACTER, but not the VALUE.

A is different from B,
but not that
A is B.
Sometimes I need red apple
Sometimes I need red lips.

This reflection reminds me of two usages of the word "ECSTASY", which originally means in Greek 
"to go out of oneself", to go out of the self.

Anyway, Zen consists of two negations.

Zen is anti-antigarde, anti-frontierspirit, anti-Kennedy,
not always pretty but always stupid female announcer.

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Zen is anti-antigarde, anti-frontierspirit, anti-Kennedy,
Music Note:
More Torso Than Playing

There were strange sounds last night at the New School, where a large and happy audience watched in amazement as Nam June Paik revealed his latest creations.

Among these was a jam session entitled "Electronics TV and Color TV Experiment," during which a number of perfectly good television sets were jammed electronically, causing considerable picture-distortion, networks were way ahead of Paik, though. The resulting sound resembled those up-stomach ads, where everything is visible and out of focus.

This was when the band played a Police while she stripped. In his inventiveness, Paik eliminated the band—Charlotte Moorman provided the musical backdrop for her solo cello. In this case, it was the first movement of Bach's C major Sonata for solo cello, of which she played a bit, took off a bit, played another bit, which she played a bit, took off another bit. Then she lay down on the floor and ran the cello on her stomach and finished the section. It was quite a score, and she was mighty changeable.

Also on the program was a robot, looking like a cross between a Rube Goldberg contraption and some boy's comic book. The robot, looking like a cross between a Rube Goldberg contraption and some boy's comic book. The robot flapped its arms and mouth, and finished the section.

The robot is illuminated by a cross between a Rube Goldberg contraption and some boy's comic book. The robot is illuminated by a cross between a Rube Goldberg contraption and some boy's comic book. The robot is illuminated by a cross between a Rube Goldberg contraption and some boy's comic book. The robot is illuminated by a cross between a Rube Goldberg contraption and some boy's comic book. The robot is illuminated by a cross between a Rube Goldberg contraption and some boy's comic book.
Dear J.C.,

If I don't hear you,

It is not to save my money,

but to save your time.

If I don't write you,

It is not to save my money,

but to save your time.

(out it is still money)

I am greatly encouraged by the response to this show, and will do my best to keep my promise as nearly as possible. I will try to be here as much as possible, and will try to be the good neighbor I hope you will find me. I have some teas ideas.

Very likely I need not to go to New York, and my absence will be only 4 weeks in May, of which I can still arrange with you to meet. —P.S. —J.C.

1965. "My videowork was used at the premier of John Cage-Masao Cummings’s Variation No. 3 at Lincoln Center. These two letters are from that time."

Dear J.C.

I read a note or your card in last’s annual calendar.

I was very pleased, as always, to be able to see you, but I was surprised to hear that you have been able to see the exhibition. I am very pleased with the results of the show, and I hope you will enjoy it as much as I do.

Very likely I need not to go to New York, but my absence will be only 4 weeks in May, of which I can still arrange with you to meet. —P.S. —J.C.
ELECTRONIC VIDEO RECORDER

Cafe Au Go Go - 152 Bleecker - October 4 & 11 - 1965 - World Theater - WFM

(3) Anl preview to main November show at Gallery Bonnino

Café Au Go Go - 152 Bleecker - October 4 & 11 - 1965 - World Theater - WFM

Through the ges of J DR 3rd fund (WFM spring term), 3 years old dream of me
the combination of Electronic Television & Video Tape Recorder

is realized. It was the long long way, since I get this idea in Cologne Radio Station
in 1961, when its price was as high as a half million dollars. I look back with a bitter
pain of having paid 25 dollars for a fraud instruction "Build the Video Recorder Yourself!"
and of the desperate struggle to make it with Shuya Abe last year in Japan. In my
video-taped electrovision, not only you see your picture instantaneously and find out
what kind of bad habits you have, but see yourself deformed in 12 ways, which only
electronic ways can do.

*In the historical necessity, if there is a historical necessity in history,
then a new decade of electronic television should follow to the past decade
of electronic music

**Variability & indeterminism is underdeveloped in optical art as parameter
but underdeveloped in music.

***As collage technique replaced oil-paint, the cathode ray tube will replace
the canvas.

****Today, artists will work with capacitors, resistors & semi-conductors as
they work today with brushes, violins & junk.


1965. "This essay was written to the New School for Social Research,
New York, in collaboration with Bill Wilson while I was living at his
house in spring. The last line anticipates the video synthesizer."
Studio.

la possibilité en soi ... c'est la jeunesse en soi. So is my electronic art.

polyphonic painting a la Freud.

me (cybernated art) dt - art for cybernated life = 100%

t-you x electronic moon, a prelude to necklace-TV?

electronic art > pop art > op art > pot art > electronic art

(A if a < b)

"Electronics" has been the catch-phrase since 1950, in science and society, in music and stock-market... why not in art?

Some says, the condition of success is "only 20% NEW"...

Sorry, my thing is "95% NEW".

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"Electronics" has been the catch-phrase since 1950, in science and society, in music and stock-market... why not in art?
Utopian Laser TV Station

1965, "This essay was written in 1965 and published by the Something Else Press in spring 1966."
1966, "The following essay was written in winter and copies were sent to Max Mathews, Mike Noll, James Tenney and the former Miller, Jr. It was printed in the Fykiogen Bulletin (Stockholm) in 1967.

In almost 10,000 essays reviewed in the Computing Review (1960-1964), there are very few contributions to visual art, as compared to a dozen or more to music, sculpture and architecture. In spite of interesting work done by Peter Denes, Michael Noll, Bela Julesz, K.O. Goetz, and Stuttgarter Zentrum, the new horizon of electronic opera, painting and sculpture will be shaken up, intermedia art will be further strengthened, bookless literature, paperless zone will be born.

b) Pure scientific research
The new possibility of drawing every kind of form from abstract pattern to realistic image via mode of mixture of both, will be helpful in the research of Gestalt psychology in theory. (IBM 7090: 400,000 bits per second) requires an unsual solution. One way would be to record the program in slow speed and speed it up in playback. Still astronomical quantity of information bit in single frame and its sequence requires an enormously time consuming computing work. and thus this short switching time demands an original programming system, with many short cuts and artistic phantasies, for which I may say myself, I have often been credited. As the first step I will establish many machine independent subroutines, which may be used by other programmers like twelve tone rows or raga in Indian music. By:
a) Subroutine of various basic forms, ranging from geometric to photographic form like bistcho.
b) Subroutine of place inside a frame.
c) Subroutine of size.
d) Subroutine of some use for this ultimate goal.

When confidential pictures are scanned with very complicated secret "coded" frequencies, and sent without distortion. My scanning experiments will be of some use for this ultimate goal.

Confidential pictures can be scanned with very complicated secret "coded" frequencies, and sent to receiver. This will be useful, just as simple scrambling is useful, (e.g. a Ford car designer showing his new car model to an executive in the case we must have very fine tuning system of scanning with manual and electronic controls, comparable to but far surpassing today's optical-electric microscopy, in order that vidicon signals should be transmitted into adequate synaps to optimal each other without distortion. My scanning experiments will be of some use for this ultimate goal.

Synthetic Face
For the police identification, anthropological atudy and the face recognizer, beauty surgeon and manucure industry, etc...

The above technic will enable you to construct any kind of face, e.g. a suspect who has the long contour of John Wayne, melancholy eyes of James Mason plus sensual mouth of .......say........ Oscar Wilde, but wearing glasses rather like James Joyce's......and with sex appeal of Henri Vidal.

I suggest to build a 7 channel video signal mixer, in which each camera shoots the separate parts of various faces, enabling to compose one face out of 7 cameras in characteristic. By the above suggested police use for pattern perception, beauty surgery, anthropological use, etc. it will enrich the TV and film technology tremendously.

A) Eye weep, while mouth smiles.
B) Only eyes come out of face and fly away. (negative feedback of eyes will erase out original eyes electronically.)
C) A face with slowing shrinking mouth
D) A face with two mouths and three eyes.
E) Whole face shakes, but only nose stays unchanged.
F) Put dog's eyes and cat's mouth to Adam's face.
G) Video signal input
The signal input between TV video signal (4 meg c/s) and the output speed of computer (eq. IBM 7090: 400,000 bits per second) requires an unsual solution. One way would be to record the program in slow speed and speed it up in play-back. Still astronomical quantity of information bit in single frame and its sequence requires an enormously time consuming computing work, and thus this short switching time demands an original programming system, with many short cuts and artistic phantasies, for which I may say myself, I have often been credited. As the first step I will establish many machine independent subroutines, which may be used by other programmers like twelve tone rows or raga in Indian music. By:
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Among vast application of this method in art, science and technology, one interesting example would be the imitation of the statistical movements of virus, bacteria, fishes, and mass people.

4) Another important usage of computer in visual art is a concordance of movie and TV shows, as Cornell University did with Shakespeare concordance. Cataloging and indexing of all main actor's and director's scene by its contents (i.e. walking, waiting, anxiety, love, fight, jealousy, eating, joy, crying, including length of scene and emotional pitch) on videotape will be valuable for cine-library, a good study material for student and a great fun for ordinary viewers. When TV is becoming a sociologist, psychologist, psychologist will profit out of it.

5) Cathode-ray wall
Wood art in the sense of wood music can be invented and installed in the home. Big theater or opera house could change their lobby designs everyday, watching to the TV, and the teleplay design could correspond in accordance with the developing plot. Big cathode-ray wall with color cihochrome or controllable electromagnesis can be programmed for this purpose.

6) Medical electronics and art is still widely apart, but these two fields can also change each other's fruits, e.g. various signals can be fed to many parts of head, brain, and bodies, aiming to establish a completely new genre of MICRO-CONTACT-ART, and this artistic experiment can bring some scientific by-

---

**Artistic use**

Whole movie, TV technique will be revolutionized, the scope of electronic music will be widened to the new horizon of electronic opera, painting and music. In accordance with the developing plot, which might vibrate even daily.

---

**Computer vision**

Confidential pictures can be scanned with very complicated secret "coded" frequencies, and sent without distortion. My scanning experiments will be of some use for this ultimate goal.

**Synthetic Face**

For the police identification, anthropological study and the face recognizer, beauty surgeon and manucure industry, etc...

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Observer: Seated One Day at the Cello

By RUSSELL BAKER
WASHINGTON, May 13—Naked above the waist, Miss Charlotte Moorman sought to play the cello in a New York theater last February and was brought to justice, which, in the person of Judge Milton Shalleck, found her guilty this week of indecent exposure. In addition to receiving justice, however, Miss Moorman also received sympathy on the theory of clothing, during which Judge Shalleck again betrayed the man of law's sor- taneous innocence of the artistic process. Specifically, the judge suggested that Pablo Casals would not "have become as great if he had performed nude from the waist down."

This is a highly arguable proposition. Aside from its being incompetent, irrelevant and inessential, there is no moral sciatica of evidence to support it. For all we know, Casals might have been even greater had he not been forced to keep a layer of wool between his knees and his cello. In any case, the judge's difficulty in the Moorman case seems to have arisen from an excess of zeal to preserve musical clothing conventions, for his bold ruling seems to have been sound enough. As anyone who has had to sit through a cello concert given by anyone much less skilled than Casals must agree, his decision that Miss Moorman had committed indecent exposure was undoubtedly justi- fied.

Dress Is Irrelevant

The crime has nothing to do with how a cellist dresses, however. It was not necessary, as Judge Shalleck did, to go to the constitutional issue of clothing. The irrelevant summation of the facts suffices to establish guilt. ("You attempted to give a cello concert in public?" "Yes, your Honor." "Are you Pablo Casals?" "No, your Honor." "This court finds you guilty of indecent exposure.")

The theory that the artist must dress in the costume of his trade is one of the heaviest burdens the arts have to carry, and it is sad to see the judici- ary fumble an opportunity to free them from it. The painter in his uncom- fortable jeans and overstuffed tweeds, the ad man in his mono- grammed underpants—all are victims of society's insistence on keeping its creatives in uniform; but the musician is the most abused of all. If he wishes to succeed in popular music, he is compelled to wear those skin-tight pants and electronic shirts that the youthful record consumer insists upon. If his oil is Beethoven and Mahler he has to dress like a penguin. If a woman, she has to wear those long floor-length dresses associated with Count Dracula's before-in-waiting.

As a consequence, people who want to hear them have to dress up to do so. After all, if you are to be entertained by penguins you want to look at least as respectable as a monkey. (Where the term "mon- key suit" for the uniform that audiences don to hear Beetho- ven.)

The result has been to con- tribute to the aura of stuffi- ness that repels so many from what is stuffily called "seri- ous" music. And if the offense is overdrawn, we are invited to believe, the judge is "softened." From here it is an easy exer- cise in incredulous logic to reach Judge Shalleck's position that a musician with his pants on is a better musician than he is with them off.

At a Cello Concert?

In convicting Miss Moorman, Judge Shalleck dismissed her artistic attainments by stating that her performance was "born out of a desire to express art but to get the vernacular sucker open he went."

The ensuing mind boggles at the notion of even the most vernacular musi- er becoming aroused at a cello concert, but let that point pass, for she violated the Social Uniform Code.

"I have just read about a concert in which every member of a symphony orchestra was asked to play whatever pleased him at the moment. Then there was something about a piece for piano in which the pianist was not allowed to touch the keys. And, of course you know the lady who plays the cello wearing nothing here...." Casals pointed to his venerable chest and smiled faintly.

"Experimentation is fine," he summarized. "But they should not call it music. They should call it something else."
"You cannot exclude anyone from TV," declares Paik, "so really delicate important subjects like politics, philosophy, sex, and avant garde activity are not shown. But videotape can supply commercial broadcasting with highly selective programming to be played back anytime at all. When you have a videotape recorder, you can make a videotape magazine. When you have a big screen 3-D color videotape recorder, it will kill "Life" magazine just as "Life" killed "Collier".

"Radio has occasions will have amateur TV. Combinations of Xerox with videotape will print everyone's newspaper at home. The video-record will become cheaper and easier than videotape for mass reproduction, with no threading and instant playback. As the collage technique replaced oil-paint, the cathode ray tube will replace the canvass.

"Medical electronics and art are still widely apart; but these two fields can change each other's fruit. E.g., various signals can be fed to many parts of the head, brain, and body, aiming to establish a completely new genre of DIRECT-CONTACT-ART. The electromagnetic vibration of the head might lead the way to Electronic Zen."

Jud Rosebush,
The Huygens Museum of Art, 401 Harrison Street, Community Plaza, Syracuse, New York 13202

Dear Jud:

How this missive finds you well and happy. How are things going at the Everson? I have talked briefly on the phone with David and also hear things about the Everson from Paik. Perhaps it would be possible to put me on the mailing list?

Jhcese are four large color prints of stills from two films by Paik and myself. He mentioned that there would be time to get stills included in the publication, and arranged these four prints which would be reproduced in their present size. Here is a good choice of the entire series of paintings, 3 (plotter), 16 minutes, black and white; and 3 (plotter), 4 minutes, black and white. Each are to be corrected as films by Paik and then taken to the studio for printing. They are available at this time, please let me know.

Should you for any reason require larger prints of the stills, some of which are available at this time, please let me know. They will be charged at the time of purchase. Generally, I hope readers that the present prints are usable.

I am presently at Kent State University teaching courses in Video and Film under the cover "STUDIES IN EXPERIMENTAL MEDIA," and all is going well. Hope to hear from you shortly and to see you sometime soon.

Beatles Electroniques

J. H. Paik

December 16, 1973
Dear J.C.

May be I prefer the letter, 'occ+rosejt js more classic. I have been thinking far the past 48 hours, how to survive next 6 months. The easiest or most difficults solution is to sell my big robot for 1200 dollars. It contains 20 channel radio control for model airplane, which sells in America for 900 dollars. This equipment is still in good shape, and can be used for any purpose, since I spent more than 1500 dollars for this robot (Koechle Verzeichnis 456). Besides this radio control, and it is the first robot to have travelled the world.

This equipment is still in good shape, and can be used for any purpose, since I spent more than 1500 dollars for this robot (Koechle Verzeichnis 456). Besides this radio control, and it is the first robot to have travelled the world.

May be it can find a rich father. 1200 dollars is roughly the half of the production costs, including packing & transportation. I think your time is much more valuable, than mine, or ours, and it has already been heart breaking scene for us, to see you spend so much of your time for pre-art necessities. Therefore I really hate to continue this letter. I feel rather to leave America, than to 'use' your time for such a purpose.

The second idea I have, is to sell Japanese antique scrolls. I have two quite good scrolls by famous painters.

Kano Chikanobu (1660-1728)
Kano Tanyu (1602-1674)

1967. "Robot-K456 had 20 channel radio control and 10 channel recorder. It was in the Bonino exhibition in 1965."
NORBERT WIENER AND MARSHALL McLUHAN
by Nam June Paik

1. Twenty years ago Norbert Wiener, whose hobby was to read the Encyclopaedia Britannica from A to Z, anticipated the intermedia. "For many years Dr. Rosenbluth and I had shared the conviction that the most fruitful areas for the growth of the sciences were those which had been neglected as a non-man's land between electronic age and the un-related fields. Since Leibniz there has perhaps been no man who has had a full comprehension of the achievements of our time. A century ago there may have been no Lenin, but there was a Gauss, a Pasteur, a Darwin. Today there are few scholars, who call themselves mathematicians, physiologists, or biologists without restriction. A man may be a topologist, or an acoustician, or a cellist .... , it is these boundary regions of science which offer the richest opportunities to the qualified investigator." (Wiener: Cybernetics, p.2). The above conception of intermedia brought forth an inter-science called cybernetics, and the latter pushed the electric age (engineering with the technique of strong current) into the electronic age (control and communication using the technique of weak current), which exploded as the escalated "Micromedia" in Marshall McLuhan's "global village".

2. McLuhan's famous phrase "the medium is the message" also entailed implicitly in the science of communication since the 1940's, Norbert Wiener wrote that the information, in which a message was sent, plays the same role as the information, in which a message is not sent. It sounds almost Cagean .... (Norbert Wiener: Cybernetics, p.2). The above conception of intermedia brought forth an inter-science called cybernetics, and the latter pushed the electric age (engineering with the technique of strong current) into the electronic age (control and communication using the technique of weak current), which exploded as the escalated "Micromedia" in Marshall McLuhan's "global village".

3. Another parallel between the two thinkers is the simulation or comparison of electronics and physiology. Wiener's main theme was "control and communication in animal AND machine" (note: animal comes first), which he put as the subtitle of his main work "Cybernetics". He reached to the automatic control of the anti-aircraft gun, an earliest model of today's huge computer, through the study of feed-backs in animal's nerve systems. Also the binary code of today's computer has its origin in the "all or nothing" character of our neuron synapses, which are either simply "ON" or "OFF", middle value comes from the vast accumulation of this "ON" and "OFF".

McLuhan expresses his view in the following way: "We were all marked, the classical Men extended, or set outside himself, a live model of the central nervous system itself." ("Understanding Media", 93. 205).

4. Indeterminism, a core in the thought of the twentieth century from Heisenberg via Sartre to Cage, reflected also in Wiener and McLuhan. For Wiener indeterminism was entropy, a classical terminology of statistics, and for McLuhan indeterminism was the "cool media with low definition".

Wiener: "Messages are themselves a form of pattern and organization. Indeed, it is possible to treat sets of messages as having an entropy like sets of states of the external world. Just as entropy is a measure of disorganization, the information carried by a set of messages is a measure of organization. In fact, it is possible to interpret the information carried by a message as essentially the negative of its entropy and the negative logarithm of its probability. That is, the more probable the message, the less information it gives. Cliches, for example, are less illuminating than the great poems,"(Norbert Wiener: "The Human use of human beings", 200). White noise has the maximum quantity of information.

McLuhan: "A cartoon is a "low definition" simply because very little visual information is provided. The telephone is a cool medium, or one of low definition, because the ear is given a meagre amount of information. And speech is a cool medium of low definition, because so little is given and so much has to be filled in by the listener. Hot media are low in definition, and cool media are high in participation or high in information. This (audience participation) might have been the first ball, taken up by Cage."

It is illuminating to see the common denominator running through these parallels: (Micromedia, the study of media per se, simulation of electronics and human nerve system, indeterminism .... ). Wiener used these characteristics as the micro-form to construct the technical interior of the electronic age, whereas McLuhan used them as the macro-form to interpret the psychological and sociological exterior of the electronic age. The micro-form almost hints the harmony of Leibnitzian monadology, whereas the macro-form almost hints the harmony of Bergson's free will.

Of course, MIT's professor of mathematics and McLuhan, the hippy Joycian, could not agree in all the points. The resemblance of the African oral village and American TV culture missed the square professor, whereas the passionate preaching about the delicate but horrible difference of Machine Time and Human Time by Wiener did not bother the elegantly cool essayist. Wiener ended with Riemann like pessimism of this age, which he created largely by himself; but McLuhan, a convinced catholic, is glowing with Fuller-Cagean optimism.

Art history and musicology suffered too long from the separation of the unseparable. Technological division of work, Derridian (??) conception of development (no historian started with Picasso and ended with Eames), Whitefield's rejection of style, endless peeling of the onion, to find out who influenced whom .... these halls killed the subject of the study before studying. But if all arts merge into one, as recent movement of Mix Medias shows, then the study of various arts should be extended and trained acquaintance with the fields of his neighbours. The method of Wiener and McLuhan is instructive for this expanded art study. Both McLuhan and Wiener jump around and float over many demarcated zones, that have been off-limits for a single scholar. McLuhan splits out James Reston, Al Kapo, African Village, Finnegans Wake, Korean alphabet in one breath. The allmighty genius of Wiener can fly over Bergson, Newton, Gibb, Heisenberg, Cantor, von Neumman, Hillbert, Gestert, Marshall, Lenin, with just speed, in
McLuhan sometimes the quotations are more 'collage'
than logical demonstration, Pindar's "Kunst und
Kunste", Melroux's "Muse Imaginaire", Yoshio
Namura and Blyth's work can be valued from this
point as tentative classic. But the radical thrust in
this direction will be as fruitful as cybernetics
itself.

"Il n'est pas de mot qui vienne plus aisément ni plus
souvent sous la plume de la critique que le mot
d'influence. Il n'est point de notion plus vague
parmi des notions vagues, qui compose l'avenement
illustre d'esthetique". (P Valerie), "American
TV age is not 'influenced' by the African tribal
age, but both have certain communications and a
rather 'correspondance symbolique'".

LIST DEALING WITH THE RELATIONSHIP
OF AESTHETICS AND CYBERNETICS
Introduction (Norbert Wiener and Marshall McLuhan)

1) Cage and classics.
Cage and Hegel . Cage and Montaigne . Cage
and Heisenberg . Cage and Stirner. Cage and
Korean pottery.

2) Zen and electronics.
3) Aesthetics of boredom.
   a) Oriental tradition. Indian cosmology-passive
      philosophy of chin-space in Sung painting,
      static court music in Japan and Korea. (Gagsku-
      shi) = the progression from being art to ritual
      art (Nei) and to ritual itself (tea) and the
      diffusion into the stylized everyday etiquette.
      (Ogawara-rets-Koai)
   b) European tradition (Ennio), Beaudelaire- 
      Chekov-Proust-Hagner-Scrié-Yves Klein, 
   a) American tradition, Gertrude Stein-tenningway-
      Cage-Lamont Young-Nick Higgins-Fluxus-
      Jackson Maclow-Rob Morris-Emmy Williams-
      Warhol-Primary Structure. (Including baseball,
      life insurance, stockmarket and drug).

4) Mini Art and Japan
George Brecht and Sosho
Ray Johnson and Isa
Event as Hiku theatre (George Maciunas)
5) Art and technology
   from electronic music to electronic painting
   (difference and similarity),
   Seurat and colour TV
   possibility of medical electronic art as an art
   medium (Leuven-Liptak-Lutet-Alexpaw)
   possibility of video tapecorder
   various techniques, used in 9 evenings festival
   various techniques, used in my own electronic
   art work,
6) Computer and Audio-visual arts
Max Mathews-Jim Tenney-Peter Dumes-Micro
Nall (Bell Labs), L J Hillier (Illinois)
K O'_CREATZ-Max Bense-Vandals (Europe)
my own ideas and experiments
7) Conceptions of TIME
   Indian-Greeks-Bible-Newton-Gibbs-Huzzle-Heidegger-Sarte-
   Cage-Wilsen-Stockhausen (time series)
8) Conceptions of NATURE
   Jean-Jacques Rousseau-Theodore Rousseau-
   Henri Rousseau-Montaigne-Hindemith-Suzuki-
9) Theory of Confusion in the oldest
   Chinese historian Ssu-Ma-Ken) and the newest
   American historian (Arthur Schlesingm i
10) Is put on instant Zen?
11) Communist interpretation of Looatze (from
    North Korea Source book).
12) World composition in Finnegans Wake and
    Chinese characters,
13) Feldman's notation and Korean medieval
    notation,
14) Theatre of symbolism,
    Sopholes-Alon Kaprow-Nah-Korean Mudang
    play,
15) Non-professionalism in Bunjingo and Dada.
change problem, a barter system of service. New York State university campuses, etc. In lecture cooperative amongst eighty-six School (Moscow) drama lesson change, a lecture change, a Yale and Stanislawsky but more substantial fields.

This technique applies in less spectacular, would be a major cultural shock to the Ja-pan dressed in authentic costumes. This tape, and then go on a concert tour to Ja-pan of a Gagaku orchestra, which exists only in U.C.I.A. wants to experiment with certain Per

The mailable television (i.e. video tape) would enable the individual lessons for many subjects to be given from any-

There could be an Oxford-Stony Brook

4. Western music as a whole can be grasped

Where to anywhere. For instance, twenty different music students of an American university could study twenty instruments of a Gagaku orchestra, which exists only in the Japanese emperor's court, using video tape, and then go on a concert tour to Ja-pan dressed in authentic costumes. This would be a major cultural shock to the Ja-panese, comparable to that of Admiral Perry. This technique appears less spectacular, but more substantial fields.

There could be an Oxford-Stony Brook lecture change, a Yale and Stanislawsky School (Moscow) drama lesson change, a Tulane-Harold dance lesson change, a Yasahiva-On Avvi literary society lecture Berkeley-Stony Brook lecture links, a star-

3. It is a blunder, bordering on a miracle, that we have no, or very few, images and voices of the great thinkers of the recent past, which can be studied as the idea talk-

In my next report I will go deeper into film age, as did Thomas Edison himself. This negative wonder is the biggest waste of in-
troductional resources, if we recall how much footage of late-late show movie and Hitler news reel was filmed. Therefore, nothing is more urgent and success-proof than to film the im-
ages and voices of aging great thinkers of today, and yesterday, in sufficient and sur-
plenty quantity, who might pass away any day, such as Marcel Duchamp, Jaspars, Heidegger, Marcel Horle, Ortega Y Gasset, Lucase, Toynbee, Rahabkhman, Ernst Bloch, Knehr, Paul, Sarte and Russell. The interview should be a qualified philosopher himself and the camera crew as minimal as possible, so that Jaspars or Heidegger can talk as natur-
ally as "Chelsea Girls". An NBC or NET-
style expensive film technique is not only unnecesary, but may be harmful for this sub-
ject.

America has 5,000 colleges, which require 20,000 philosophy teachers. The shortage of qualified teachers of philosophy is acute, es-
pecially at the junior community college level.

A simple measure would solve the whole problem. An information center for un-
published electronic music should be created, which would provide a xerox copy, and a tape copy of musical pieces, at the request of performers, students, and organizers from all over the world. The average time lapse of ten to thirty years now existing between the completion of a piece and the publication of its score could be shortened to only two or three days, with a 95% cost re-
duction and an extension of the convenience of "being published" to every composer in the world. Only one librarian with a xerox machine would be needed for this improvement.

4. Western music as a whole can be grappled with as a many faceted dialectic struggle be-
tween TIME (sound) and SPACE (notation and other various visual elements). Therefore, the impact of the video tape recorder cannot be overestimated in composition (electronic op-
era), technology (the whole Liner Leukman video tape on video tape for the instant access to all sources in Montpellier or Mannheim) and music education.

The supreme act of "philosophieren" requires a total involvement of the whole personality. Therefore new information techniques such as video tape, film, audio devices, loop tech-

Machine would be needed for this improvement.

2. 97% of all music written is not printed, or printed early enough for contemporary evaluation, performance and study, 97% of all electronic music composed is not recorded, or not recorded early enough for contem-
porary feed-back. A vastly unfavorable gap exists for the composer, compared to the booming pop-op-Kinetic art boom. Even ex-
perienced concert managers and performers have difficulties getting materials from compossers, who are often unreachable, where-
as composers on their part complain of the too rare performing chances.

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Analysis, interpretational problems, such as controversial dynamic, phrasing, different sources, finger, baton, breathing, various stresses on inner parts Marquantysis, interpretational problems, such different sources, finger, baton, breathing, etc.

To, which often escapes untrained ears, various stresses on inner parts Marquantysis, interpretational problems, such deterministic music is indispensable in culture. Following the score in the interpretation, technical information concerning the total organization of whole parameter, frequency analysis, and technical information of electronic sounds. In some Stockhausen, Boulez's music, the complexity of score makes the simple following of sound with score very hard, and this "paper music" (in a good sense) requires the paper understanding, since the accurate performance is impossible.

The younger generation is increasingly visually inclined with more desire for television, which would attract wide attention from students, which would attract wide attention from students, which would attract wide attention from students. In addition to the student house organ, the student body should use their TV station for news, commentary, etc.

Time is the invention of 19th century Europe.

E.g. the acoustical analysis of pitch and timbre (oboe tone, formant) transcription. Pentatonic is the invention of 19th century Europe.

The above experiments, plus more Utopian research, are preparatory experiments for their sketchy instructions.

5. Most singing students finish their full college course without playing even once in the opera which they studied so painstakingly. This kind of half study turns them into half teachers. Acting in the opera should not be reserved only for the most talented.

6. If revolution meant for Russians of 1920 electrification...mind to mind...planet to planet.

Romeo without Juliet. A teenage Cabella in Nevada can be a co-star to Lawrence Olivier's Hamlet via the screen. This whole scheme will be much more effective, if TV technology is once realised on the stage. A simple chorus piece without one part would help the night singing exercises and a string quartet without one instrument would cut out the rehearsal time and ease the traffic jam slightly.

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Following video Ersatz will enable singing students to taste the operatic situation much more than now, and to shorten the rehearsal time by ten to one, which results in the increased frequency of actual performances.

E.g. Traviata 1st film (or video tape) should be made of everything but Soprano part, and used for the soprano part rehearsal.

2nd film is made without tenor part and used for the tenor part rehearsal.

3rd film - likewise without baritone 4th film - likewise without bass.

Film can be projected onto four walls simultaneously to ease the acting lesson. This method, which has already proven workable in the field of pop music, applies even more to drama.

E.g. Macbeth without Lady Macbeth Hamlet without Hamlet
ies have a $1m. TV system, and currently it is no more than a 'sleeping beauty'.

e) French, German, Italian, Spanish, Russian TV should be shown constantly in the, student gatherings places. It helps language study (without extraining), deepens global consciousness, (again the instant global university), and helps the study of journalism, literature, science, arts, economics, etc. TBS (Japan) station had a bilingual broadcasting system and we are making an enquiry about the present state of this experiment. This makes English speaking people understand one of the major TV stations of Japan. Another idea is to intercept Chinese Television in Macao or Hong Kong if possible. The problem could be undercut if we concentrate on commercials.

f) I asked for the catalogue of educational film about music at Stony Brook, Lincoln Center Library, Columbia Teachers' College. The results was very poor. I was in several TV programs here and abroad, which are all untraceable now, in la-byrinth. I recall seeing several good music programs, which have high instructional content, which are all lost in the deep sea of TV stations. An international catalogue of educational film and video tape at least, on music, art and philosophy, should be made, or accelerated if in progress. Also a savage action should be conducted on the remaining news reel of film including 8mm amateur film fragments of recently passed great thinkers, such as Schwellz, Huber, Shostakovich, etc., before it gets too late.

Internal and international exchange promises efficiency through the division of work, and the elimination of double work, which constitutes a main point of McNamara's new operational philosophy. (See Note 3). McNamara's method promises a successful application in the coordination of Information Resources Centers in the New York State University, because surely they have many duplications. As a capital should turn over as fast as possible, so academic resources should turn over as fast as possible.

An academic currency system (say, one Newton equals 5 skilled manpower hours) can be created is a great way to understand the barrier of foreign currency control and differences of purchasing power, and the ox-cart tempo of budgetary offices. "There were 61 global services in 1965 fall" (John Cope), and we will have one more now.

g) Last, but not least, I was happy with Richard Hartzell's opinion, that my electronic color TV experiments have instructional resource value.

Dzens of playabilities can be assembled to a console and can be distributed to Kindergarten or elementary schools. Its educational effects:
1) Children are exposed to electronic situations very early.
2) My electronic TV shows various basic facts of physics and electronics concretely, such as amplitude modulation, radar, vacuum tube, shadow mask tube, oscilloscope, ohm's law, overtone, magnetic character, etc.

Automatic frequency control can show the deviations of intervals and pitches on a magic eye. (Jim Tenney and J-C Risset's technical advice should be noted on this policy, as the general advice of Jim Tenney in all fields concerning computer-aided music and art.)

3) It gives the possibilities of electronic drawing. It is better than the magic eye because it is more colored and it provides much interaction with the air program.

4) Since it employs simple numbers, simple rules and computer programming---that is, a real-time representation of new knowledge, and creation of better solutions. But sometimes the best use of the computer is not use it for the program. It will remain expensive, and a computer is not portable, and standardization of computers and programming is of the remote future. Therefore, purely electronic solutions would be viable for certain simple purposes, although research and experiment, which would often lead to the discovery of better solutions. But sometimes the best use of the computer is not use it for the program. It will remain expensive, and a computer is not portable, and standardization of computers and programming is of the remote future. Therefore, purely electronic solutions would be viable for certain simple purposes, although research and experiment, which would often lead to the discovery of better solutions.

5) For automatic pitch detector for solfege, or absolute pitch training, combination of bandpass filters and/or R-C resonance circuit will be sufficient.

7. Elementary music education is a fertile domain for the computer assisted instruction, since it employs simple numbers, simple rules with few exceptions, and little controversy on the basic facts. The universities of Connecticut and Stanford have done considerable research in this field (see Note 4) and I assume Illinois, Princeton, etc. have also made contributions to music education. Stony Brook should adapt this programming and experiment to actual education, which would often lead to the discovery of better solutions. But sometimes the best use of the computer is not use it for the program. It will remain expensive, and a computer is not portable, and standardization of computers and programming is of the remote future. Therefore, purely electronic solutions would be viable for certain simple purposes, although research and experiment, which would often lead to the discovery of better solutions.

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8. There is often a complaint made that a big microphone class kills the personality of the teacher, but this technique can be used in such a way that it not only amplifies the voice of the teacher, but also amplifies his whole personality. John Brockman Associates Inc. and USCG used mixed media techniques in the promotion of Scott Paper Company, with great success. It should also be tried in education.

9. How to prevent a slum kid, who would knock down even a teacher, from breaking an expensive teaching console?

The live teacher is a combination of scholar (that is: data storage and data processing unit) and personality (that is: professional manipulator of mind, and we should add our surplus imagination for this project). Medical electronic devices to wake up, strobosight, direct influence of brain waves, windlight-tactile (see Note 7) devices, certain noise-refrigerator devices, etc. can be added, plus an electro sleep generator, to put a hopelessly sleeping girl to sound sleep. Serge Boutourline, of Inter-Action Inc., is experimenting with several interesting devices in this Input-Output problem. Even a robot should be considered for first and second grade children.

10. In the age of information, the library of the university will become, if this rude parallel is allowed, as the Central Intelligence Agency in America. Therefore, besides the above mentioned Jaspera-heidegger films etc., the following advice is imparted:

a) I found that used computer tape (half inch) is usable on a Sony video tape recorder. Despite considerable loss in video and audio, it is still functional as a documentary and studying aid, although it is far below the level of artistic and entertainment use.

b) If you have a large collection of any slides, you may consider converting them into a tape.

c) Allan Bryant is a Princeton educated musician, who calls himself a full-time music collector and part-time composer. This ex-patriot has been recording on slides many broadcasts of New Music on WBAI, Pacific Radio, WNYC, etc. If not, Stony Brook could buy this collection and still own the copyright.

b) Audio tape library.

I assume some institution is recording important radio stations, such as WBAI, Pacific Radio, WNYC, etc. If not, Stony Brook should record these important documents of this century. In fact, Stony Brook could record ALL the panel discussions of these important radio stations, such as WBAI, Pacific Radio, WNYC, etc. If not, Stony Brook can record ALL the panel discussions in radio, TV station, etc. It can be done cheaply.

11. New Use of Slide or Video Tape.

The feeling of environment and inner space is not conveyed through books or movies, but many medium to small sized monuments (smaller gothic church, Egyptian cave in Luxor, Stone garden of Kyoto, etc.) are larger than a big pool or gym. The multi-projection of color slides on four walls and ceiling the authentic feel.

The multi-projection of color slides on four walls and ceiling the authentic feel of the authentic feel of these monuments is much better reproduced than other traditional means. For instance, is the case of, say Chartres, or the Stone Garden of Kyoto, the gradually but constantly changing hues of colored windows or stone according to the time of day and the weather.

Some literary works which are concretely related to certain places or scenery can be recorded on video tape. In that way, any student can experience a literary stroll with the guide of genial description, learning a form...
eign language, e.g. Goethe's Italianische Reise, Gide's Congo, Thomas Mann's magic mountain, Gide's Bour惧e as a model city of nausea, and Proust's French scenes, Basho's Okuno Hosomichi, etc.

12. As a citizen of Korea, a minority nation in the minority continent, therefore necessarily a cynical observer, who picked up three Western and three Eastern languages during 18 years of wandering from Hong Kong via Cairo to Reykjavek, I am particularly sensitive about the East-West problem. Reischauer (former Ambassador for America to Japan) called for sweeping renewal of curricula on this subject, from elementary schools on, and surely East-West communication is the biggest task of communications research. A professor in Kyoto University wrote "If West knows about East only one-tenth of what East knows about West, there will be no war".

The ambiguity of a Chinese poem and philosophy is better explained on video tape than by any other means. Reflex pondering and rich association of mental process, and calligraphical content and style, original mandarine sound on soundtrack, etc. convey the many parameters of a Chinese poem much better than the current way of printing. This technique also applies to ambiguous French poems of Mallarme, Valery, etc., including original French reading.

80% of the family planning job in India is the publicity job, for which artists are best talented. The only way to reach an Indian villager is through mix-media language, which is the avant garde artist's own language. Meanwhile a first class Ad-man would never go to India to live and probably third class talents are getting paid in India at first class rates and are doing third rate jobs. Bizarre vision, unorthodox approach, rich imagination, and, most important, a genuine love of India and a will to study and admire Indian culture--these make the artist a qualified publicity worker for family planning, and probably more talent for this work will be gathered among artists than among any other group. A small experiment could be initiated in this direction.


All these managerial propellers of post-war industry are virtually unknown in art and the interrelation of art and education. Allan Kaprow has been preaching since 1964 that pure research should be propelled in art and art education like it is in any other academic field, and avant garde-think-tank should be mobilized to vitalize the often too cautious academic community. He was conscious that the technology-gap existing in American art and education is combined, necessarily, with the management-gap, as a prominent European researcher pointed out about European industry. Kaprow's far-sight to modulate the avant garde invention into the "outer space" innovation should not be blocked any longer by bureaucratic red tape.

"was vernunftig ist, das ist wirklich, und was wirklich ist, das ist vernunftig" (Hegel)

"What is most educational is most aesthetic, and what is most aesthetic is most educational." (Paik)
Art and Technology of Nam June Paik

By JUDY YALKUT

When John Cage and the electronic TV experiments of Nam June Paik met, they had much on their minds. The future seemed an open book, waiting for the know-how to fill its pages. The electronic TV, the future of art, was the medium they chose to work with. In their hands, it was a canvas, a tool, a language. The possibilities were endless.

Paik and Cage were at the forefront of this new technology, experimenting with what they could do with it. They were not alone in their endeavors. Other artists, such as Nam June Paik, were also exploring the possibilities of the electronic TV. Their work was groundbreaking, and their contributions to the art world were significant.

One of the most significant contributions of these artists was their use of the "synthetic face" for police identification and beauty pattern design. This was a revolutionary idea, and it shows how far technology has come since then.

The future of art is bright, and it is exciting to think about what these artists were thinking about when they were working on their early experiments. Their work laid the foundation for what we have today, and it is a testament to their creativity and vision.

In conclusion, the electronic TV was a new medium that allowed artists to explore new possibilities and create works of art that were unlike anything before. The work of artists like John Cage and Nam June Paik was instrumental in shaping the future of art, and we can only imagine what the future will hold.

J.Y.: And what about your views on the possibilities of the syn

ARTS MAGAZINE/April 1968

I have treated cathode ray tube (TV screen) as a canvas, and proved that it can be a superior canvas. From now on, I will treat the cathode ray as a paper and pen. If Joyce lived today, surely he would have written "Finnegans Wake" on videotape, because of the vast possibility of manipulation in magnetic information storage."

Video tape recorder, 27" x 16"
Shadow-mask color television screen, stereo tape recorder and amplifier, 35 x 25"
I tried to apply communications theory to the East-West communications problems. I wrote this at the height of the Vietnam War, and as an Asian, I thought, I could supply some insight which would escape the attention of American Journalists.

Here are excerpts from that unfinished work.

J. Grew, a U.S. ambassador to Japan, wrote in the 1940's as follows: "Now I ask you to give special thought to the Chinese--our leading Allies in the Pacific .., no reverse on the field of battle could quench their indomitable spirit, no seas of disaster were too deep for them to pass through unbroken, no destruction by fire and bomb could subdue or weaken their determination to survive ... such nations, such people, and such leaders cannot be defeated ... Once militant Japan is out of the picture, there should remain no threat of further war in the Pacific area. Japan is the one enemy and only enemy, of the peaceful peoples whose shores overlook the Pacific ocean. (once the war is over) the share of the Chinese in the new Pacific is bound to be a great one." (Report from Tokyo, pp. 68-69)

E.O. Reischauer, another U.S. ambassador to Japan, said in the 1960's, "Natural Partners." Speaking to the Tokyo press, Reischauer described Mao's mainland as "fundamentally a weak and backward country," contended that Peking's real power is too often exaggerated. In the long run, Reischauer suggested, relations between the U.S. and Japan, despite "cultural differences," may some day be as intimate as those between the U.S. and Britain. As "the only two great industrial nations facing the Pacific side of the world" the U.S. and Japan are "natural and essential partners."

Natural Partners.

This reminds me of a famous Koan from Elkan-wu: Two monks are quarreling by a flying mast. The first says, "The wind is moving the flag." The second says, "The flag is moving the wind." A third monk passing by yells, "Your mind is moving." Who is the third fellow, who would yell to these old men, "Your mind is moving"?

It is not pure chance that de Tocqueville, a French traveler to America, and Ruth Benedict, an American traveler to Japan, have had more penetrating insights into both host lands than the hosts had of themselves. Both used the principle of radar scanning, two-way communication. Needless to say, communication always means two-way communication. One-way communication is a dictate, a command, a direction, a transmission. And what would make a sharper mirror, or a better radar for Americans than a comprehensive anthology of Japanese writings on this country—from Prime Minister to prostitute, from the time of Admiral Perry to Neil Armstrong, but especially centered on the time of fateful confrontation, World War II and the U.S. Occupation?

The U.S. has shocked and soothed, scared and educated, allied and ambushed, helped and snubbed, flattered and belittled, chow-chow-loved and atom-bombed, contented and comped, admired and assimilated, pacified, hibinated and pop-cafed her staunchest back-fellow, Japan. Accordingly Japanese responses have reached the outer-limit of exasperation and intensive strains, which has made the complex image of the U.S., bare and stripped, through making Japan's own self bare and stripped. On a global scale Socrates' dialectic is endorsed by electronic technology.

"American failures in Vietnam have been, essentially, failures in communication and understanding,"—Don Luce (former director of the International Voluntary Service in Vietnam, with a 10 year service record), Vietnam Unheard Voice (Cornell University Press), 1971.

Ian Fleming wrote in Goldfinger, "Koreans eat cat!" But we eat only dog.

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PARTICIPATION TV
by Nam June Paik

Which comprises 3 or 4 color TV sets which show multi-color echos, or fog, or clouds which are electronically produced. Sometimes you can see yourself floating in air, dissolving in deep water.

TV BRA FOR LIVING SCULPTURE
Nam June Paik - Charlotte Moorman

In this case, the sound of the cellos she plays will change, modulate, regenerate the picture on her TV-BRA.

"The real issue implied in 'Art and Technology' is not to make another scientific toy, but how to humanize the technology and the electronic media, which is progressing rapidly. Progress has already outstripped ability to program, I would suggest 'Silent TV Station.' This is TV station for highbrows, which transmits most of the time beautiful 'mood music' in the sense of 'mood music.' What I am saying is that TV can still be of practical use to create a landscape of music which is not only a landscape in the sense of a landscape,...or beautiful bathing nude of Renoir, and in that case, everybody enjoys the 'original'... and not a reproduction.

TV Brassy for Living Sculpture (Charlotte Moorman) is also an example to humanize electronics...and technology. By using TV as brassy...the most intimate belonging of human being, we will demonstrate the human use of technology, and also stimulate viewers NOT for something mean but stimulate their fantasy to look for the new, imaginative and humanistic ways of using our technology."
Spinoza thought the vision, or the visible, expresses the deepest thing.

St. Augustine thought the sound, or the audible, expresses the deepest thing.

Plato thought the word, or the conceptual, expresses the deepest thing.

Marshall McLuhan says, "Your mind is moving."

Marshall McButterfly says, "Flag is moving the wind."

Marshall McBird says, "Wind is moving the flag."

Jamm your TV station and make it "Radio Free America."

Noise, which jams that station is also interesting and informative.

Radio Free Europe is interesting and informative, but the suppressed...

Radio Free America is interesting and informative, but the noise, which jams that station is also interesting and informative...

Jam your TV station and make it "Radio Free America."

ABC + BBC - NBC x PBC = + sorry

There is about 100:1 price difference between seven color offset printing and simple typesetting.

Finnegan's Wake on video tape, because of the vast possibility for manipulation in magnetic information storage.

The following essay was originally written for the catalogue of "Machine Show" at the Museum of Modern Art in New York, and was later broadened.

From Marx to Spengler, from Tolstoy to Tockeville, not a single prophet of the recent past predicted the greatest problem of today

Vincent was the first war fought by computer

The first war lost by American.

Niechtsze said hundred years ago, "God is dead."

I say now "Paper is dead, except for toilet paper."

If movie is done technically good...I know, it is a lie.

If you cannot stop the development of electronics (1929 Now) you cannot stop the development of nudity (Paradise Now). One follows the other, as moon follows the sun.

Seven billion dollar beauty business...what comes after body-painting?????, body hair dyeing.

Guys will wonder more about girls standing in the subway in front of him..."Does she? Does not she?"

Walk to wall carpet...1940.

Wall to wall TV...1970.

It is a reality through laser-TV and solid-state thin picture "tube." TV without a box is no longer TV, but a "video environment."

"Venice is the most advanced city of the world...it has already abolished the automobiles." (John Cage, in 1958 Italian TV Interview.)

Evren Wood Rapid Reading Institute:

47 times faster reading speed (Money back guarantee).

If you cannot stop the development of electronics (1929 Now) you cannot stop the development of nudity (Paradise Now). One follows the other, as moon follows the sun.

Who will benefit most in the coming picture phone age? Defense industry?

Who will benefit most in the coming picture phone age? Call girl system?

Video Baby Sitter, Inc.?

Someday there will be a TV commercial of a pill, which does nothing.

Who will benefit most in the coming picture phone age? Defense industry?

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Anyway there will be many toilless answering services.

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acceleration of kalender

Nam yung paik

dear dietrich, is your kalender still 69?

eilson knowles brought her twins (hanna
and jossie) to stony point.

i asked john cage

"have you ever thought of generation-
gap existing between hanna and jossie?"

he answered,

"ask my mother."

hanna was born 15 seconds after jossie... and
15 seconds means in electronic time
15,000,000,000 nano seconds.

favorite composer of john cage's mother
was john cage.

she was los angeles times music reporter
and interviewed arnold schoenberg.

the best thing, charlotte moorman has
done for me, was that she introduced me

bob dunham, he is real too-list, therefore
not only timeless, but also nameless.

there are four buddhas in new york,

john cage makes music
jonas makes makes movie
pete moore makes photos

bob dunham makes nothing.
**Cocktails and Liquors**

- Sherry
- Manhattan
- Martini
- Whiskey Sour
- Gin
- Vodka

**Selected French Red or White Wines**

- French Champagne

**Selected Premium Beer**

**Cigarettes — Assorted Brands**

**Wines** $0.25

**Beer** $0.30

Champagne (Split) $1.00

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**PAN AM OFFERS YOU A CHOICE**

**Appetizer**

- Beef Boîteguignonne
- Buttered Garden Vegetables
- Cheese
- Pastry

**ENTREES**

- Beef Bourguignon
- Breast of Chicken Hungarian Style

**Beverages**

- Coffee
- Tea
Versatile Color TV Synthesizers

This will enable us to shape the TV screen canvas as precisely as Leonardo as freely as Picasso as colorfully as Renoir as profoundly as Mondrian as violently as Pollock and as lyrically as Jasper Johns.

In the long-range future, such a versatile color synthesizer will become a standard equipment like today's Hammond organ, or Moog synthesizer in the musical field, but even in the immediate future it will find wide application.

1) TV-tranquilizer, which is at the same time an avant garde artwork in its own right. As Time magazine quoted me with emphasis, the tranquilizing "groovy" TV will be an important function of future TV, like today's mood music at WPAT or WOR-FM.

2) Enormous enrichment of background scenery of music programs or talk shows, combined with sharp reduction in the production cost is especially effective for young generation's rock programs. Traditional psychedelic light show cannot compete with electronic color synthesizer as such as Ferrari racing car cannot catch even a good old DC-4.

3) This will provide valuable experiments for DVR, which would be aimed for more sophisticated educational layer of consumer. E.g., what kind of visual material will accompany the vast repertoire of classical and pop music? People will be quickly tired of von Karajan's turtle neck or Beatle's long hair. The study of this problem cannot be started too soon, and it might end up by producing a new fertile genre, called "electronic opera."
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VIDEO SYNTHESIZER PLUS

Shuya Abe and Iam stranded in Los Angeles without car... We miss New York's dirty subway... John

...Darma was so diligent for 9 years in sitting at a meag...

...this place is to thank beautiful people there... Michael Rice, Freed Buncy, John Fousum, David Atwood, Ulfru TAppen, etc. you just never know.

...let us look back to the mid 19th century... most people were deprived of the way of self expression in visual art. Only the rich had the access to... such as oil paint or canvas and know-how. But the invention of camera changed the scene and made everybody into an active visual artist. The size of camera industry and art business illustrated the massive desire to create an artwork instead of watching a masterpiece on the wall... Will there be a similar process in the TV world? Will the network program become a wall painting in the museum and we active video creators and creating machine, such as video synthesizer etc., become as holy as Moliere or Zeno? 

...video experiences to gated Fascism and helped promote World War II? We simply cannot escape Camus or Sartre in a bookstore. But do you remember seeing a production of French TV recently? Is it conceivable that the wonderful people who delivered a line of genius from Moliere to Goddard become suddenly petrified in front of silver flichs? David Arwood, a director at WGBH, reports a curious thing: TV cameras are following so busily the latest spots of vio- lence that the kids, who room most of their education from TV, think that such noble countries as the U.S., Britain and Western Europe are chunks of real estate lying somewhere in the Milky Way or at least beyond Hassock. How can we stop the peace while blocking out one of the few existing examples from the screen? 

...video culture stay as divided, nationalistic and protectionistic as the black economy of the Thirties, which amplified the depression, instigated Fascism and helped promote World War I? World peace and survival of earth is Public Interest Number I and, needless to say, Public Interest Number I must be Interest Number I of Public Television... We need now is a champion of clean-cut entertainment shows on their home screen as well as American Nielsen families. Did Did this vast information gap contribute to the 

...video synthesizer plus is the accumulation of my nine year's TV-shit (if this... Dard eventually melted away his limbs and Darma became to be loved as a Buddha without legs... this legless man's wireless transmission is what TV is about today... and in coming careless society.

...video synthesizer is the accumulation of my nine year's TV-shit (if this holy illusion is allowed... turned into a real-time video piano by the Golden Finger of Shuya Abe, my great inventor. Big TV studio always stays the Many layers of "Math Time" (parodying running angst) were... it's always by the anxiety of Heresy! In order to deliver the delicate yet formidable Disobediency of Human Time and Math Time, a particular contingent of so-called Cybernology (math technology in order to hate it more properly)... In the heated atmosphere of TV-control room, I yearn for the solitude of a Franz Schubert, hum- ming a new song in the unheated attic in Vienna... frantically a huge Molekule of WGBH, Boston inverted my synthesizer on... this is a place to thank beautiful people there... Michael Rice, Freed Buncy, John Fousum, David Atwood, Ulfru TAppen, etc. you just never know.

...let us look back to the mid 19th century... most people were deprived of the way of self expression in visual art. Only the rich had the access to... such as oil paint or canvas and know-how. But the invention of camera changed the scene and made everybody into an active visual artist. The size of camera industry and art business illustrated the massive desire to create an artwork instead of watching a masterpiece on the wall... Will there be a similar process in the TV world? Will the network program become a wall painting in the museum and we active video creators and creating machine, such as video synthesizer etc., become as holy as Moliere or Zeno? 

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...McLuhan's premature high hope for the Global Village via TV is based on an obscure book, The Bias of Communication, by H.A. Inns (1951) which traced the origin of nationalism to the invention of movable type. But, ironically, today's video culture is far more nationalistic than print media. You simply cannot escape Camus or Sartre in a bookstore. But do you remember seeing a production of French TV recently? Is it conceivable that the wonderful people who delivered a line of genius from Moliere to Goddard become suddenly petrified in front of silver flichs? David Arwood, a director at WGBH, reports a curious thing: TV cameras are following so busily the latest spots of vio- lence that the kids, who room most of their education from TV, think that such noble countries as the U.S., Britain and Western Europe are chunks of real estate lying somewhere in the Milky Way or at least beyond Hassock. How can we stop the peace while blocking out one of the few existing examples from the screen? 

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Recent tragedies in Vietnam? Most of those simple-minded GI's in Song My prejudiced, even in the clearest degree, by the All-American TV screen of the Middle-West before landing in Saigon, which necessarily has all of the reserve of a war-torn country? If yes, those accused GI's are also victims of monistic TV networks to a certain extent. Don Lux, a former director of the International Voluntary Service in Vietnam with a ten year service record, notes: "American failures in Vietnam have been essentially failures in communication and understanding" (quoted in the Saturday Review). And how about Russian TV? They might not have been essentially failures in communication and understanding.” (quoted in the Saturday Review from Vietnam: Unheard Voice, Cornell University Press). And how about Russian TV? They might not have been essentially failures in communication and understanding.” (quoted in the Saturday Review from Vietnam: Unheard Voice, Cornell University Press).

Voluntary Service in Vietnam with a ten year service record, notes: “American failures in Vietnam necessarily have all of the miseries of a war-torn country. If yes, those accused GI’s are also victims of monistic TV networks to a certain extent. Don Lux, a former director of the International Voluntary Service in Vietnam with a ten year service record, notes: "American failures in Vietnam have been essentially failures in communication and understanding.” (quoted in the Saturday Review from Vietnam: Unheard Voice, Cornell University Press). And how about Russian TV? They might not have been essentially failures in communication and understanding.” (quoted in the Saturday Review from Vietnam: Unheard Voice, Cornell University Press).
Dear Ira and Beryl...

I enjoyed your video demonstration at Cal Arts... especially shoe shine man's monologue by People's Video...

Paul Valéry said that there are only two poles in poetry (abstract and semantic) and poetry is swinging between these poles like a pendulum...

Do you think that we... after three war and technological breakthroughs...

I found one more pole...(that was in my head watching your show)...

and with all new manipulative possibilities in the time-parameter of video tape (eg., feedback, instant or delayed playbacks, loop, speed changes, and sync pulse and scanning manipulations, etc.)...

...did we find a new pole in TUE besides the one way flow of time from Past to Present and Future...?

...that we never have to come out an illusion...

...free from an illusion is freedom and vice versa...

call this fateful that comes from this...

With this complicated sentiment (a sign of an old man) I am sending you for the reprint of an ill-fated old paper which was printed to be a flyer at my 1967 February concert with Charlotte Moorman...

On that night of Opera Electronique, we ended up in New York's now famous "Indecent Exposure" case... long long time ago before "Verauto"...

Time goes fast... since Li Tai-Po...

Accelerations of time is Toffler's myth...

I hope Time goes obliquely...

neither fast, nor slow... nor "rerun"...

As Wipe Cycle of you and Frank Gillette demonstrated, Time parameter is the most intriguing part of video...

...
It is like fish eggs
a lot is produced
a lot is killed or wasted.

N.L. Pink

I'll send you back a
hair piece in the
before I forget
please mention it if
I forget.

1971, "Experiment" (with Jackie Cassen), NET-TV Workshop, New York, Charlotte Moorman with Chroma Key Glasses.
Of the 50's liberal and the 60's radical is that the former was serious and patriotic, the latter was outrageous and loved fun. We changed the society more... I think the latter, who likes to refuse to accept 'serious' continental motivations and use the force of happiness, upset, Finnegan's ended the Sixties... That will signal the Seventies

Differences of the 50's liberal and the 60's radical is that the former was serious and patriotic, the latter was outrageous and loved fun. We changed the society more... I think the latter, who likes to refuse to accept 'serious' continental motivations and use the force of happiness, upset, Finnegan's ended the Sixties... That will signal the Seventies

Currently there is a danger that video becomes like poetry... some say writer, and only the fewesthetic trước approval... I don't know, how many uninitiated still regard I have no idea through politically... We should be more conscious of the situation... that we are in the era of information overload and it make information-retrieval segment very important... Therefore one of Elngel's experiment... Ralph Baer, Steve Jobs, Bob Zimmers, Shirley Miller is hot... with author double with half look tape... Here I think, if awareness with video synthesizer becomes important in seemingly pure information environment...

What is art... Is it the moon... egg. Paul Valery wrote in the thirties that a middle-aged young man can enjoy more pleasure than looks the Francois... On the same... everyone can see art every day, which makes little difference... The poorer people are, the richer is their visual life...

Dear xx, I have... It is only two and half year since we all met at Horizon Arts gallery, and in video calendar, it looks like a last century... It meansthat we covered a huge lot... it is a time for confrontation... For myself, I realize the excitement of making art, when we made various films events and publication, etc. I am deeply grateful for that... and I am lucky to have made my youth believe... Let's us live long...

Norman Berman, my longtime Lin-Piao, said to me flatly, "Doug Davis' segment in Boston Symphony Video Variation is BETTER than yours. I was as furious as MAO, but Norman's plane did not crash at Mongolian desert. Doug based the aesthetics of his "better-than-mine-variation" on a complicated German formula, which reads:

\[ \text{COMMUNICATION-ART} \]

Bud seemingly uncomplicated equation of Mr. Davis (published in Arts Magazine) impressed me as much as Schrödinger's. It reads:

\[ \text{Man} = \text{Media} = \text{Selection} + V(X, Y, Z) \]

But since my cationic praise of the Davis equation in Arts Magazine impressed me as much as a Max Biber-Selvon cation, which scares me of an ion, of which one is an ionizing ionization of...
telephone service due to backlog of unpaid bills.

We have the negative logarithm of Mathewson's Law in the ratio of input signals and human perception or in the ratio of machine time and human time. In Mathewson England food supply did not increase as fast as the population growth. In Doug Deaver America our life span is many times larger than or equal to our exponential leap in the output signals to input or process.

A few adventures in TIME, like Columbus was an adventurer in SPACE, tried to cope with it by simply taking UFOs for having fun and not going to sleep for many years. A well-known fusion designer hardly slept for the whole decade of the sixties. Finally she took her life on her 40th birthday.

Ultimate and bloody irony of media is that the N.Y. Times which hardly mentioned her in her life time, suddenly came up with many thousands words arbitrary complete with pretentious picture instantaneous after her death. Where were all these ignored information sleeping? Electronic truth is that if you amplify certain signals, you ended up amplifying the noise component of the target-signal more than the useful information. Therefore the bigger the circulation (of a magazine) the worse is the quality.

Media—Selection—Exclusion.

Our chic sister in North Hampton would say, “Why artist brothers with communication, information, and media?” Discovery of art-jargon is 100 times bigger news than the discovery of new art... well, listen to the hidden voice of our good old Baudelaire. The KEY poem in The Flower of Evil is nothing but a research on art and communication.

Correspondences

All nature is a temple whose burning pillars seem at times to babble confused words, half understood; Man journeys there through an obscure symbolic wood. Aware of eyes that peer with a familiar gleam.

If you replace Baudelaire's pre-Marxian "nature" to our pan-cyber-nature "video-sphere," all words and visualization of the symbolistic poem becomes a "clear-cut definition" of what artist should be doing today as the aerial antenna of this society. We have million bits of UFO daily and Radar is nothing but a two-way Television.

The second stanza of the "Correspondence" is even more profoundly 70's-is and it almost predicted what Doug Davis would do in that unforgettable evening at the Corcoran Gallery and Channel 9 TV in Washington D.C. on the wedding night of Tirsh Nixon. Hundreds of Culture assembled and tie-die-hippies went into veiling. Numbers of hipping came on foot, bicycle, and on battered school buses to Corcoran, which is annexed to the wedding hall. For next 30 minutes the whole Washington youth community were mesmerized with plane to plane information flows—Baudelaire wrote the review in advance as follows:

Like endless echoes that from somewhere far beyond,
Mingling in one profound and cryptic whole
Vast as the twin dimensionality of night and light;
So do all colours, sounds, and perfumes correspond.

As stated before, the malaise of our time is the balance between input and output ratio. 40,000 commercials are hitting us yearly, according to the statistics, but we can afford to buy only 40 of them. Consequently we create an artificial output unit, e.g. lying on the beach of Psychiatrist and TALK like a godliness. Because 1 cannot afford that hobby either, I spend two hours daily in toilets,parts down—and read 8 weekly magazines, 4 monthly magazines and 3 daily papers. I enlarge my output unit, as electronically cocking, I fearing the impudence of output. In a recent FLUXUS event, organized by Macninas for Ben Vautier, he handed out Ex-Lax chocolate (plain wrapped) without warning to participants. Ben spent his last 24 hours of U.S. stay in toilet. Is it a interpretation of Doug Davis' another brilliant piece, in which viewers are urged to look at only the backside of TV set.

Volla look at the beautiful asses of French Can-Can dance at Moulin Rouges... But here a supernatural transfiguration has happened:

What you see, is the mystical glow of 60-cycle pulsating only... Norbert Wiener's epigrammatic aphorism, "Information with content is as important as the information without content," is finally artistically proven. It is a mystique of communication-art on the level of Charles Baudelaire and Ray Johnson. Sigurd Freud, who started also an analysising, reached to the "sublimation of impetus" in his later years, a problem unsolved by his death.

Perfumes there are as fresh as children's bodies, springs
Of fragrance sweet as o obses, green and full of peace
As prairies. And there are others, proud, corrupt, intense,
Having the all-pervasiveness of infinite things,
Like burning spice or resin, mask or ambergris.
That sing the raptures of the spirit and the sense.

Nam June Paik
Art and Artist is not the marginal appendix of New York City, but the core of its existence, because New York's future depends on its function as a center of media-served science. In an increasingly ephemeral post-industrial society, artist symbolizes the information–knowledge–bio–cybernetical sensitivity. The following program will have a maximum impact on this fact. Media attention is conditional on the scale ratio of acceleration of speed and not to the speed per se, and even less to "mass", or static weights.

Art Day Project (excerpt)

Twenty six years ago Norbert Wiener published a prophetic message, which signaled the coming of the cybernetic age:

"Research into the boundary regions between various fields, and complex problems of interfacing these different media and elements, ... this had been my major task since 1958, when I joined the electronic music studio at West German Radio in Cologne.

For many years Dr. Rosenbluth and I had shared the conviction that the most fruitful areas for the growth of the sciences were those which had been neglected as a no-man's land between the various sciences. Since Leibnitz, there has perhaps been no man who has had a full contact with all the intellectual activities of his day. A century ago there may have been no Leibnitz, but there was a Gauss, a Faraday, a Darwin, a Tchaikovsky. Today's researches can be grouped into so many specializations that no single scientist can be an expert in all. Each can be a specialist in a small segment of man's vast scientific activity, but it is the whole body of research that will determine progress in science. This is why the University of Minnesota celebrated the bicentennial in 1970, not to commemorate the birth of a university, but the birth of a culture. And it is a culture that has been created by man's love for knowledge, not man's love for power."

December 2, 1972/73, "The following two pieces are written for specific purposes... which are easily detectable by reading them."

Art Day (Art Day on channel 1 from morning 9AM through midnight until 2 AM)

On this one full day WNET cancel ALL programs and broadcast nothing but art-related programs. In order to combine quality, variety, and cost-efficiency, and no-risk production, I propose five-dimensional production.

New Projects

A-Day Project (in collaboration with Bob Diamond).

Software Projects (in collaboration with Jud Yalkut).

For the past one year, as an artist-in-residence at WNET-TV, Lab in New York City, I have pursued this familiar and fertile terrain. Again and again Norbert Wiener's prophecy has proven to be valid even today.

1. Introduction of digital computer into video synthesizer (in collaboration with Bob Diamond).

2. Video Delay Line

3. Computer Center, Control Data, and Binghamton TV Center.

Bob Diamond was born in New York City 26 years ago and went to Bronx Science High School and Brookline Poly Tech, and worked on the design of the Falk-Abe Video Synthesizer at WGBH in 1969, because at that time most computers were not mobile, and mobile computers had not been invented yet. In 1967/68 under the guidance of Michael Noll, however, I did not leave Cambridge, Massachusetts and N.Y.U., Computer Center, Control Data, and Binghamton TV Center. His work at the WNET-TV Lab impressed Davidasn and John (Godfrey) favorables) made the output speed adequate for off-line operation. However, this highly specialized technology made the introduction of a digital computer into video art quite plausible and economically and artistically viable. But the price for this is a much more favorable base than the traditional way of color video production.

Specialized computer equipment dedicated to one application, usually a minicomputer and a specialized terminal, is an area of the market that may grow tenfold now compared with it 5 to 15 for the entire industry. However, this does not exist and will not exist for the immediate future. --New York Times, January 7, 1973.

This is not automation in the traditional sense, which aimed at cutting the cost of personnel, while doing the same job. Our goal is rather the opposite. Digital computer video will open up a fresh new terrain with powerful programs which will awaken the latent desire for video art into the concrete and conscious level, and eventually increase the jobs for computer artists, engineers and businessmen.

For the past one year, as an artist-in-residence at WNET-TV Lab in New York City, I have headed by K. Stockhausen. The beauty of any computer research is that one's effort will not and cannot be wasted. Computer science is so systematized that every effort of the predecessor, whether success or failure, will be compiled and used by the next comers. As a matter of fact, Boolean Algebra, the essence of binary system, was invented more than 100 years ago, and even before IBM will make all my seemingly far-fetched prophecy into solid reality in 12-18 months. Norbert Wiener

Software Projects (in collaboration with Jud Yalkut)

Edwin H. Armstrong, an undergraduate at Columbia University, invented the feedback circuit back to 1913. It took 50 years for technology to catch up and develop the technology, which recycles and amplifies the input (or past time) through a few micro seconds delay line and strengthens the output digital (or present time) signal. This is how Video Delay Line technology became a reality. The beauty of any computer research is that one's effort will not and cannot be wasted. Computer science is so systematized that every effort of the predecessor, whether success or failure, will be compiled and used by the next comers.

Research into the boundary regions between various fields, and complex problems of interfacing these different media and elements, is such an effort in which to be a scientist and an artist.

The vast amount of rules and vocabulary of Machine Language is a 20th century Pyramid, which is created by the minute mind of man, and it is not only for the use of man, but by man. This pyramid is the only video synthesizer being used cross-country (WGBH, WNET, Binghamton TV Center, Media-Art Center, Institute of Arts, California Institute of Arts at Los Angeles) by more than 100 artists, for it has been aired locally and nationally quite a few times.
Among video accompaniment to them. I think it's the only favorite technique of the video artist, but it expresses the essence of ART per se in generic terms. Cult of Eternity, long-levity, immortality preservation of our cultural heritage has been a major function of art from the time of the Pharaoh's Pyramid to the age of Polaraid Portapack, because we are all fragile and mortal.

Elle est revenue Quoi ? Interminable. C'est la mer avec le soleil.

--Arthur Rimbaud

I am undertaking the following programs, which will utilize the peculiar medium of video, which can jump back and forth the TIME, as well as SPACE. I am also working on a project, the Hall's of Fame Video Archive Project, in collaboration with Jud Yalkut, New York based film maker, and others. I am also working on a project, the Hall's of Fame Video Archive Project, in collaboration with Jud Yalkut, New York based film maker, and others.

Tens of thousands of beautiful prints (e.g., Currier-and Ives, Eno Collection, Stoke Collection, etc.) are semi-immortal in many libraries and museums. They are all copyright free. Using new video technology such as printing, copying, video synthesizing, etc., we can animate them and make them into fresh video beauty at moderate cost. Cost-efficiency will be better than double the traditionall 6mm animation stand. It will not have the traditional educational film's stale look, but fast-paced, many-faceted feedbacks, both in electronics and semantics. The beautiful color prints will be juxtaposed with the present scenes, filmed and synthesized. The result will be pared into five minute segments and will be aired during summer from Channel 13 locally. We are concentrating on the New York scenes, but Mr. Norman Lloyd suggested that it could be extended into other old Eastern cities.

2) Recycling the hidden audio heritage.

When General Eisenhower was coming back from Europe after V-E Day, his portable radio on the plane caught a radio commercial approaching the Atlantic coast. This radio commercial made him feel that he was back home -- finally. This episode dramatically demonstrates the power of our audio-heritage in Freudian level. However, our academic circle is so occupied by print media that proper attention has not been paid to the audio environment or heritage. The feature of American culture is the emergence of mass culture through the use of electronic audio-visual media, which draws a fascinating locus in a complicated relationship with Europe-imported High Art. E.g., Mr. Walt Disney built the California Institute of Arts but did not want to put a "film department" in it, because Walt Disney did not consider film as a serious or high art form.

It is a pity that great radio dramas, which were written by great authors and which reflect the TIME and atmosphere of history very well, can be forgotten in the advanced stage of video technology. We can revive some of them by creating an autonomous video accompaniment to them. I used it at Kitchen and the Mercer Art Center using Orson Welles' The War of the Worlds. The result was encouraging. The video part can be a combination of abstract, sun-real and realistic images, and it can be more counterpointal than harmonic. There are a great deal of old radio shows recorded and kept by notable buffs. It will make a good late late show for FBS channels.

3) Video archive of senior American musicians.

The Rockefeller Foundation is interested in a half inch tape video archive of senior American composers of serious music. A counterpart of this project, a video archive of senior pop and folk musicians in Kentucky, Tennessee, New Orleans, and the American Indian Reservations will make this archive complete in the music field.

Actually America has an intellectual climate suitable for radical experimentation. We are, as Gertrude Stein said, the oldest country of the twentieth century. And I like to add: in our air of knowing nowess, Buckminster Fuller, in his three-hour lecture the other night, explained that men leaving Asia to go to Europe went against the wind and developed machines, ideas, and Occidental philosophies in accord with a struggle against nature; that, on the other hand, men leaving Asia to go to America went with the wind, put up a sail, and developed ideas and Oriental philosophies in accord with the acceptance of nature. These two bistudies in America, producing a movement into the air, not bound to the past, traditions, or whatever.

--John Cage, Silence, 1958

1973, Dream TV, 10x11" , pencil on paper.

Wallpaper: Nam June Paik


Selected Bibliography


Appendix

Chayushinmun, Seoul, Korea.

There lived a man called John Cage.