

VIDEO 'N' VIDEOLOGY: NAM JUNE PAIK (1959-1973) ꝫ EDITED BY JUDSON ROSEBUSH
 ꝫ PHOTOS BY PETER MOORE ꝫ DESIGN BY DAVID HICOCK ꝫ ADDITIONAL PHOTOS BY
 ROBERT A. LORENZ (PP. 56 AND 76), JUTTA MATHEUS (P. 13) AND CONRAD WHITE
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1959. "An excerpt from a letter to John Cage." Printed in John Cage, A
Year from Monday, page 90, Wesleyan Press, 1969.

*My new composition is now 1 minutes. (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-piano.
 motorcycle and of course sounds. one TV. // "whole art" in the meaning of Mr. R. Wagner.*

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

OOOOOO●

FORWARD

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 reach significant audiences in various parts of the world.

Paik continues to make new and increasingly important contributions to these 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 profoundly 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. "Videa-vidiology" 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. cello for Charlotte Moorman in 1971. As art, 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 "videa-vidiology," and for which he provides a theoretical foundation in his writings. "Videa-vidiology" 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 cybernated 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 processes 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 innate creative spirit.

James Harithas

1962. Published at Kalendar '62, Dusseldorf.

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 Sophia Loren.
 On Thursday sleep with Gina Lollobrigida.
 On Friday sleep with Pascal Petit.
 On Saturday sleep with Marilyn Monroe
 --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 Soroya
 and make a child.
 On Thursday sleep with a bleeding
 street girl.

etc.--
 repeat (ad lib)

How about Nina Choursichov?

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

Play in Shanghai
 the right hand-part of the Fugue No.1 (C.Major)
 of the "Wohltemperiertes 1" J.S.Bach)

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

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

OOOOOO●

JUNE, 1964. EDITED BY FLUXUS EDITORIAL COUNCIL. © COPYRIGHT 1964 BY: FLUXUS, ALL RIGHTS RESERVED. 25¢ SINGLE COPY

afterlude to the EXPOSITION of EXPERIMENTAL TELEVISION 1963, March. Galerie Parnass. nam june PAIK.

(1)

My experimental TV is

not always interesting

but

not always uninteresting

like nature, which is beautiful,

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 is used unconsciously mixed and confused with double 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 better than B.

Sometimes I need red apple
Sometimes I need red lips.

(2))

2 My experimental TV is the first ART (?), in which the "perfect crime" is possible..... I had put just a diode into opposite direction, and got a "waving" negative Television. If my epigons do the same trick, the result will be completely the same (unlike Webern and Webern-epigons)..... that is.....
My TV is NOT the expression of my personality, but merely

a "PHYSICAL MUSIC"

like my "FLUXUS championcontest", in which the longest-pissing-time-recordholder is honoured with his national hymn. (the first champion; F.Trowbridge. U.S.A. 59.7 seconds)

My TV is more (?) than the art,
or
less (?) than the art.
I can compose something, which lies
higher (?) than my personality,
or
lower (?) than my personality.

***** 3 *****

Therefore (?), perhaps therefore, the working process and the final result has little to do,,, and therefore,.... by no previous work was I so happy working as in these TV experiments.

In usual compositions, we have first the approximate vision of the completed work, (the pre-imaged ideal. or "IDEA" in the sense of Plato). Then, the working process means the torturing endeavour to approach to this ideal "IDEA". But in the experimental TV, the thing is completely revised.. Usually I don't, or cannot have any pre-imaged VISION before working. First I seek the "WAY", of which I cannot foresee where it leads to. The "WAY",,,,,,that means, to study the circuit, to try various "FEED BACKS", to cut some places and feed the different waves there, to change the phase of waves etc..... whose technical details, I will publish in the next essay..... Anyway, what I need is approximately the same kind of "IDEA" which American Ad Agency used to use,,,,, just a way or a key to something NEW. This "modern" (?) usage of "IDEA" has not much to do with "TRUTH", "ETERNITY", "CONSUMMATION", "ideal IDEA", which Plato--Hegel ascribed to this celebrated classical terminology. (IDEA)=
f.i.

"KUNST IST DIE ERSCHENUNG DER IDEE".
"Art is the appearance of the idea".
(Hegel---Schiller.)

This difference should be underlined, because the "Fetichism of Idea" seems to me the main critical criteria in the contemporary art, like "Nobility and Simplicity" in the greek art (Winkelman), or famous five pairs of categories of Woelfflin in Renaissance and Baroque art.

***** 4 *****

INDETERMINISM and VARIABILITY is the very UNDERDEVELOPED parameter in the optical art, although this has been the central problem in music for the last 10 years, (just as parameter SEX is very underdeveloped in music, as opposed to literature and optical art.

a) I utilized intensely the live-transmission of normal program, which is the most variable

optical and semantical event, in Nineteen-sixties. The beauty of distorted Kennedy is different from the beauty of football hero, or not always pretty but always stupid female announcer. Second dimension of variability.

b) 13 sets suffered 13 sorts of variation in their VIDEO-HORIZONTAL-VERTICAL units. I am proud to be able to say that all 13 sets actually changed their inner circuits. No Two sets had the same kind of technical operation. Not one is the simple blur, which occurs, when you turn the vertical and horizontal control-button at home. I enjoyed very much the study of electronics, which I began in 1961, and some life-danger, I met while working with 15 Kilo-Volts. I had the luck to meet nice collaborators: HIDEO UCHIDA (president of UCHIDA Radio Research institute), a genial avantgarde electronician, who discovered the principle of Transistor 2 years earlier than the Americans, and SHUYA ABE, allmighty politechnician, who knows that the science is more a beauty than the logic. UCHIDA is now trying to prove the telepathy and prophesy electromagnetically.

c) As the third dimension of variability, the waves from various generators, tape-recorders and radios are fed to various points to give different rhythms to each other. This rather old-typed beauty, which is not essentially combined with High Frequency Technique, was easier to understand to the normal audience, maybe because it had some humanistic aspects.

d) There are as many sorts of TV circuits, as French cheese-sorts. F.i. some old models of 1952 do certain kind of variation, which new models with automatic frequency control cannot do.

e) Many mystics are interested to spring out from ONE-ROW-TIME, ONE-WAY-TIME, in order to GRASP the Eternity.

aa) To stop at the consummated or steril Zero-point is a classical method to grasp the eternity.

bb) To perceive SIMULTANEOUSLY the parallel flows of many independent movements is another classical way for it.

But poor Joyce was compelled to write the parallelly advancing stories in one book with one-way direction, because of the othology of the book. The simultaneous perception of the parallel flows of 13 independent TV movements can perhaps realize this old dream of mystics, although the problem is left unresolved, whether this is possible with our normal physiognomy (we have only one heart, one breath, one focus of eye,) without some mystical training. and IF WELL TRAINED,,,,,he needs neither 13 TVs, nor TV; nor electronics, nor music, nor art,.....the happiest suicide of art.... the most difficult anti-art, that ever existed..... I don't know, who could have achieved this platonic and steril consummation of art,

because if he REALLY did,

I should not know his name.

I must not know his name.

~~~~ 5 ~~~~

This reflection reminds me of two usages of the word "ECSTASY", which originally means in Greek

eksistanai (ek=ex- out of - histanai to set, stand).

xx) Normal use of this word is the frenzy of poetic inspiration, or mental transport or rapture from the contemplation of divine things. (A.C.D.)"

In other words,,,  
\*\* completely filled time\*\* the presence of eternal present

\*\*\* a kind of abnormal situation of the consciousness

\*\*\* unconscious- or superconsciousness \*\*\*  
extreme concentration

\*\*\*\* some mystics forget themselves

\*\*\* I unify with myself \*\*\* The world stops for 3 minutes !!! the eternal 3 minutes !!!  
(Dostoyevsky, before having the spasm of Epilepsy) etc. etc....

\*\*\* There is dimension of "HIGH" OR "DEEP", which Germans are very fond of .....

zz) Above uses are somehow related with the abnormal state of consciousness, but J.P.SARTRE applied this word (EXTASIS) in analysing our consciousness in NORMAL STATE.

(S. L'Etre et Le Neant)

According to Sartre,, our consciousness (cogito) is always "l'etre pour soi" (Sein fuer sich), a kind of being, which cannot unify with itself. We are condemned to think and that means we are condemned to ask.

That means in his word

I AM ALWAYS, WHAT I AM NOT and  
I AM ALWAYS NOT, WHAT I AM.

This uncessant EX-TASIS (to go out of oneself) is the "NORMAL" character in the normal situation of our consciousness. The word "Ecstasy" (ex-tasis) is used here, almost as an antonym to the first case (xx). In xx) our consciousness is UNIFIED with itself. It has synthesized the dualism of our consciousness. But in zz), this dualism, or the dialectic evolution of our esprit is kept precious as the proof of our freedom,...

))) 6 (((

The aa) (to stop at the consummated or steril zero-point to grasp the eternity ....) and the xx), (the ecstasy, in the sense of "mental transport or rapture from the contemplation of divine things") is the same thing.

But the bb) (the perception of parallel flows of many independent movements simultaneously) and the zz) (the ecstasy in the sense of Sartre,,, that is, the perpetual proceeding of our consciousness in the normal state,,, seems to be completely different. But there are important common things between these two (bb) and zz)). Both bb) and zz) don't know the terminal station, conclusion, stopped absolute moment, consummation, ascension. In other words, they are relative, relative, suspending, plain and common, movable, variable, hanging in mid-air,,,

NOT VERY SATISFIED,  
BUT NOT VERY UNSATISFIED.....  
like my experimental TV, which is  
NOT ALWAYS UNINTERESTING,  
BUT NOT ALWAYS UNINTERESTING.....

--- 7 ---

Now let me talk about Zen, although I avoid it usually, not to become the salesman of "OUR" culture like Daisetsu Suzuki, because the cultural patriotism is more harmful than the political patriotism, because the former is the disguised one, and especially the self-propaganda of Zen (the doctrine of the self-abandonment) must be the stupid suicide of Zen.

Anyway, Zen consists of two negations.  
the first negation:  
The absolute IS the relative.  
the second negation:  
The relative IS the absolute.

The first negation is a simple fact, which every mortal meets every day; everything passes away,,, mother, lover, hero, youth, fame,,, etc.  
The second negation is the KEY-point of Zen.

That means,,,,,  
The NOW is utopia, what it may be.  
The NOW in 10 minutes is also utopia, what it may be.  
The NOW in 20 hours is also utopia, what it may be.  
The NOW in 30 months is also utopia, what it may be.  
The NOW in 40 million years is also utopia, what it may be.

Therefore .....

We should learn,  
how to be satisfied with 75%  
how to be satisfied with 50%  
how to be satisfied with 38%  
how to be satisfied with 9%  
how to be satisfied with 0%  
how to be satisfied with -100%.....

Zen is anti-avant-garde, anti-frontier spirit, anti-Kennedy,. Zen is responsible of asian poverty.  
How can I justify ZEN, without justifying asian poverty ??  
It is another problem, to which I will refer again in the next essay.

Anyway, if you see my TV, please, see it more than 30 minutes.

"the perpetual evolution is the perpetual UNSatisfaction.  
it is the only merit of Hegelian dialectic."  
(R.AKUTAGAWA)

"the perpetual Unsatisfaction is the perpetual evolution.  
it is the main merit of my experimental TV"  
(N.J.P.)

The frustration remains as the frustration.  
There is NO catharsis.

(8)

Don't expect from my TV: Shock., Expressionism., Romanticism., Climax., Surprise., etc ..... for which my previous compositions had the honour to be praised. In Galerie Parnass, one bull's head made more sensation than 13 TV sets. Maybe one needs 10 years to be able to perceive delicate difference of 13 different "distortions" (?), as it was so in perceiving the delicate difference of many kinds of "noises" (?) in the field of electronic music.

(please, refer to introduction of J.P.Wilhelm and my own to the Exposition of 1963 March in Galerie Parnass, Wuppertal. (reprints available, also published in Decollage no.4)







NAM JUNE PAIK

# ELECTRONIC VIDEO RECORDER

Nam June Paik  
458 W. 25th Street  
New York City

## Projects for Electronic Television

I hope to open a studio for electronic color television in New York City so that I can begin more complicated technical experiments such as maximum exploitation of shadow-mask color TV picture tube, self-programming of whole video signal through TV cameras, tape-recorders (visual and audio), the combination of electronic music and electronic TV, and if possible, combining the TV with computers and self-invented 50 channel data recorders. As an adjunct to these experiments I plan to construct a compact version of electronic TV for concerts so that it can easily be transported and demonstrated in colleges. It will have unprecedented education effects since it bridges two cultures, appealing both to artistically and scientifically minded people. These two projects of experimentation and education are aimed at a third stage-- the development of an adapter with dozens of possibilities which anyone could use in his own home, using his increased leisure to transform his TV set from a passive pastime to active creation.

Cafe Au Go Go • 152 Bleecker • October 4 & 11 1965 • World Theater • 9PM  
(a trial preview to main November show at Gallery Bonino)

Through the grant of J D R 3rd fund (1965 spring term), 5 years old dream of me the combination of Electronic Television & Video Tape Recorder is realized. It was the long long way, since I got 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 grin 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 electro vision, 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.

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

\*\*Variability & Indeterminism is underdeveloped in optical art as parameter Sex is underdeveloped in music.

\*\*\*As collage technic replaced oil-paint, the cathode ray tube will replace the canvass.

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

### Laser idea No 3

Because of VVHF of LASER, we will have enough radio stations to afford Mozart-only stations, Cage-only stations, Bogart-only TV stations, Underground Movie-only TV stations etc. etc. etc.

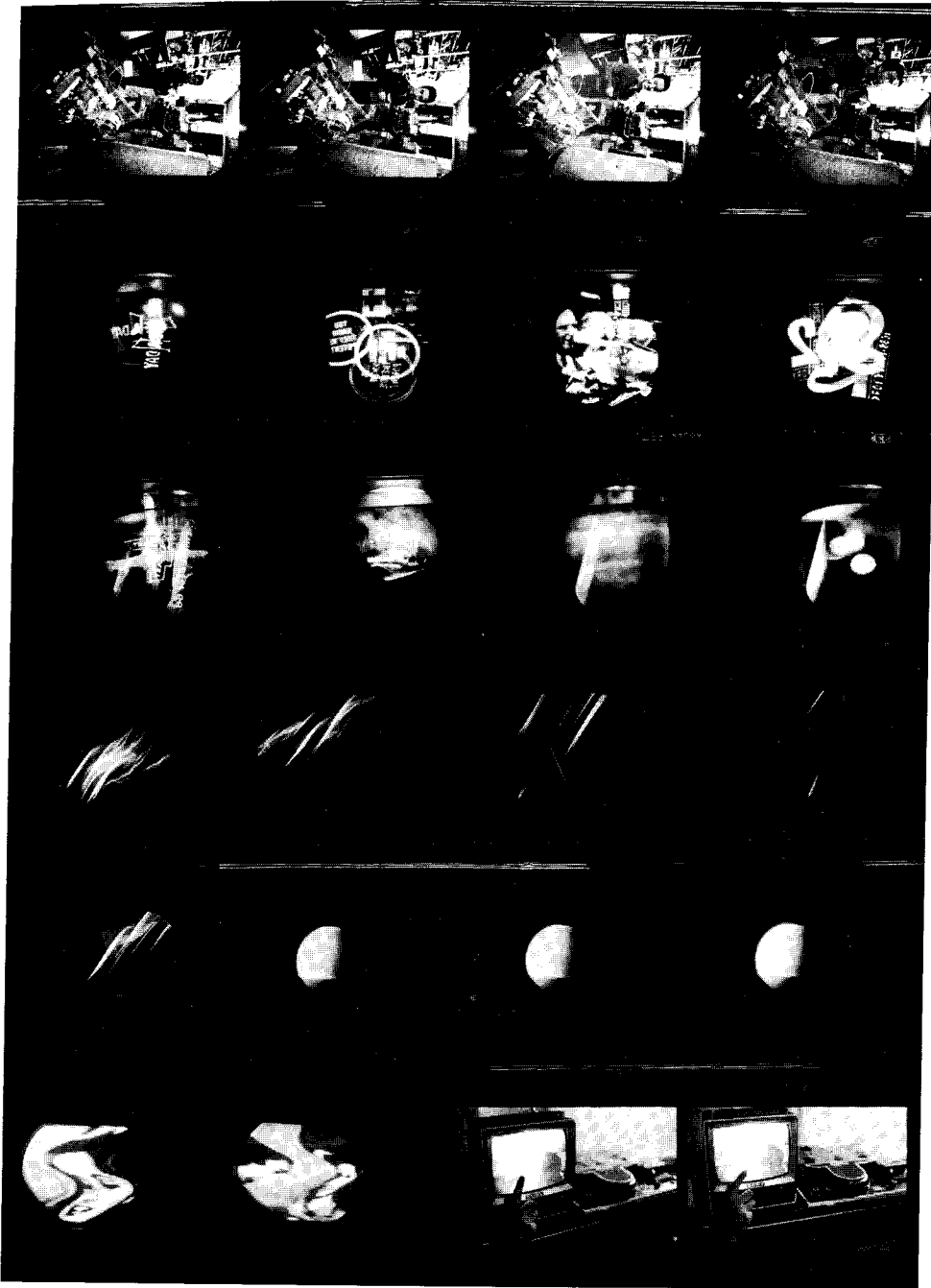
1965.

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."

1966. Black and white scrambled television.



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Studio.  
la possibilité en soi . . . c'est la jeunesse en soi. So is my electronic art.  
polyphonic painting à la Freud.

$$\int_{t=you}^{me} (\text{cybernated art}) dt - \frac{\text{art for cybernated life}}{dx} = \left| \frac{3}{\infty} \right|$$

electronic moon, a prelude to necklace-TV?

parameter—indeterminacy is under developed in art, although cage . . .

Video tape  
minivac

a painting which exists only for one second in one hour.



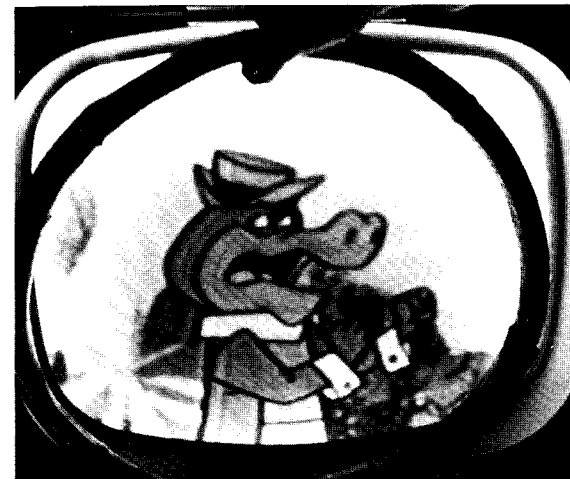
# NAM JUNE PAIK

1965. "Nam June Paik: Electronic Art," Galeria Bonino, Ltd., New York, New York.

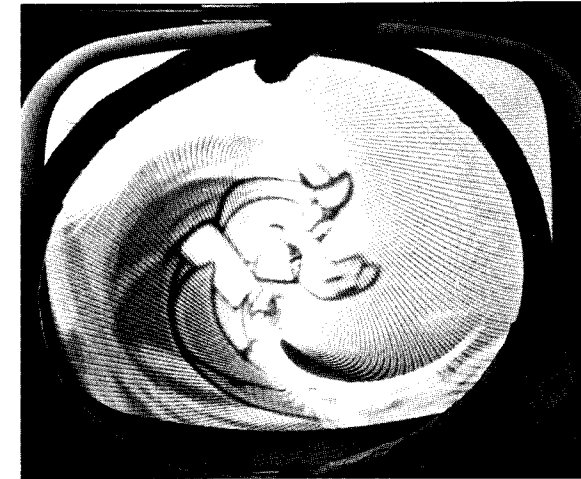
electronic art

NAM JUNE PAIK electronic art

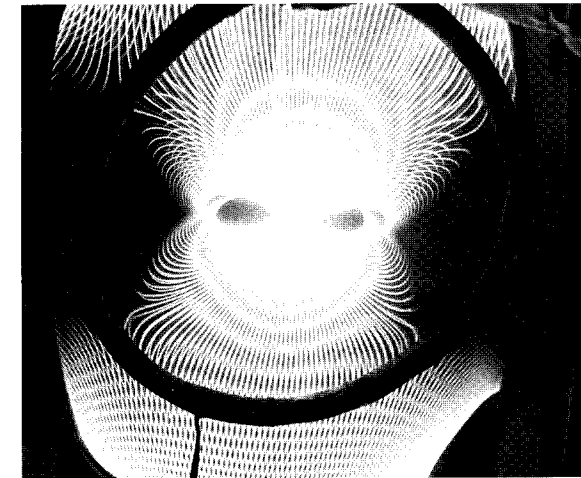
GALERIA BONINO, LTD. 7 West 57th Street, New York 19, N. Y.



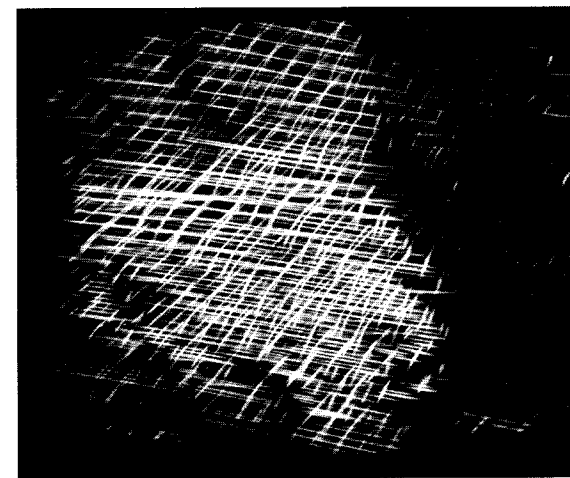
"Electronics" has been the catch-phrase since 1950, in science and society, in music and stock-market . . . why not in art?



Some says, the condition of success is "only 20% NEW" . . .  
Sorry, my thing is "95% NEW"



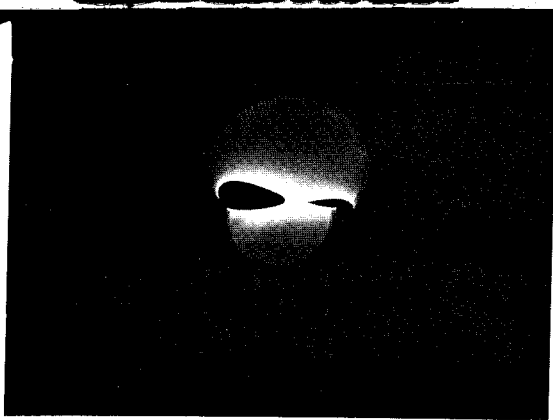
$\log_a \text{Cage} - \sqrt{\text{McLuhann}} = \pm \text{sorry}$   
Norbert Wiener



electronic art > pop art > op art  $\approx$  pot art > electronic art  
(if a  $\neq$  o)



As collage technic replaced oil paint, so cathode-ray tube will replace canvass



1965. "Nam June Paik: Electronic Art," Galeria Bonino, Ltd., New York.

○○●●●●





by Nam June Paik

by Nam June Paik

25

### Utopian Laser TV Station

B Cybernated art is very important, but art for cybernated life is more important, and the latter need not be cybernated.

(Maybe George Brecht's simplissimo is the most adequate.)

✕ But if Pasteur and Robespierre are right that we can resist poison only through certain built-in poison, then some specific frustrations, caused by cybernated life, require accordingly cybernated shock and catharsis. My everyday work with video tape and the cathode-ray tube convinces me of this.

\* Cybernetics, the science of pure relations, or relationship itself, has its origin in karma. Marshall McLuhan's famous phrase "Media is message" was formulated by Norbert Wiener in 1948 as "The signal, where the message is sent, plays equally important role as the signal, where message is not sent."

\* As the Happening is the fusion of various arts, so cybernetics is the exploitation of boundary regions between and across various existing sciences.

⊕ Newton's physics is the mechanics of power and the unconciliatory two-party system, in which the strong win over the weak. But in the 1920's a German genius put a tiny third-party (grid) between these two mighty poles (cathode and anode) in a vacuum tube, thus enabling the weak to win over the strong for the first time in human history. It might be a Buddhistic 'third way,' but anyway this German invention led to cybernetics, which came to the world in the last war to shoot down German planes from the English sky.

☆ The Buddhists also say

Karma is samsara

Relationship is metempsychosis

**We are in open circuits**

(24)

McLuhan is surely great, but his biggest inconsistency is that he still writes books. He became well-known mainly through books, he doesn't care about the situation, and is excluded from the media for which he evangelizes.

Very very very high-frequency oscillation of laser will enable us to afford thousands of large and small TV stations. This will free us from the monopoly of a few commercial TV channels. I am video-taping the following TV programs to be telecast March 1, 1996 A.D.

- 7 a.m. Chess lesson by Marcel Duchamp.
- 8 a.m. Meet the Press. Guest: John Cage.
- 9 a.m. Morning gymnastics: Merce Cunningham, Carolyn Brown.
- 10 a.m. Something Else University: collection of unnecessary and unimportant knowledge (Indian incense, Chinese cockroaches, etc.), by David Tudor.
- 11 a.m. The more meaningful boredom. Jackson Mac Low's 1961 film in which a standing camera focuses on a tree for many hours.
- 12 a.m. Noon news by Charlotte Moorman. The 1996 Nobel prizes: peace, John Cage; chemistry, inventor of the paper plate; physics, Charles de Gaulle; medicine prize, inventor of the painless abortion pill; literature, Dick Higgins or Tomas Schmit.
- 1 p.m. Commercials from the Fluxus Department Store. Alison Brand Atom Shoes for the carless society (this shoe is equipped with small wheels, fed by tiny atomic engines, and can travel from Harlem to Wall Street

in 15 minutes, eliminating parking problems).

- 2 p.m. How to use my "stereo eyes" and Buddha head, by Emmett Williams.
- 3 p.m. Guided tour of Kurdistan, Turkistan and Kazakstan, by Dick Higgins.
- 4 p.m. Confessions of a topless cellist, by Charlotte Moorman.
- 5 p.m. Cantata: "Image Sacrée de Mary Bauermeister," by Nam June Paik.
- 6 p.m. Stock market report: "How to lose your money quickly," by George Maciunas.
- 7 p.m. Avant-garde cooking recipes for endless sex, temporary death, controllable dreams, endless unsex, endless youth, by Alisun Knowles.
- 8 p.m. Symposium on modern Platonism: George Brecht, Robert Filliou, Al Hansen, Joe Jones and Roy Johnson.
- 10 p.m. Baby care, by Diter Rot.
- 11 p.m. Ars Nova Quartet: Philip Corner, Malcolm Goldstein, Alvin Lucier and James Tenney.
- 12 p.m. Midnight editorial: Art and Politics, by Wolf Vostell, followed by movies of the 60's (Stan Brakhage, Robert Breer, Adolfo Mekas, Stan Vanderbeek).
- 1 a.m. Suggestion for tonight: "Bad Techniques of the Ancients," readings in Greek by Christian Wolff.
- 2 a.m. Goodnight poem: rude chants by Carol Bergé.
- 3 a.m. Dream music, by LaMonte Young, and Mahjong tournament between Ay-o, Takehisa Kosugi, Toshi Ichihyanagi and Yoko Ono.
- 6 a.m. Alcohol contest: all-star cast.

Dear J.C. . .

I hope that you are having a little quieter days . .

I got two very good ideas about realizing Variation No.3

and Jackson MacLow's 'Piece for Sari Diens', ~~XXXXXXXXXX~~

~~XXXXXXXXXX~~

About video taping of You & Duchamp's chess, . . . .

I think it is practically quite difficult, . . . I don't know

him at all, . . and this project looks like too commercial,

like (3 words deleted) . . . , therefore I better postpone it for some better occasion, although I can take it any-

time, when the adequate chance comes.  
In stead of it , as the gala opening program for my 'Utopian TV'

~~XXXXXXXXXXXXXXXXXXXX~~ 'Meet the press' program of you.  
I want to make the

Trick is easy & effective.

I will video-tape you, talking the answer printed in Silence

page 126 (Afternote to Lecture on Nothing) That is a very good

question. I should not spoil it by the answer. My head

wants to ache, . . . , etc etc. You can improvise some more answers

, if you can, but I'm plenty. (N/B)

and I will video tape 'REAL' 'Meet the press' from N B C .

and edit both so that you answer to the 'funny' questions by

Journalists. Since I heard about it from Metzger, I thought that that it was one of best composition of you-'Pre-fabricated' answer

I hope that you find 15 minutes to video tape it before 19th of

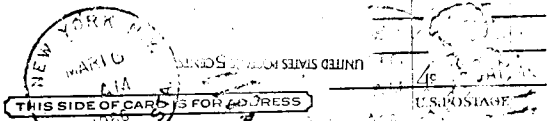
April. I will call you some time in next week.

*N. Paik*

1966.

1965. "This essay was written in 1965 and published by the Something Else Press in spring 1966."

JOHN COBLEY-AMERICAN ARTIST



first class

STONY POINT

New York (1966)

1966. "I tried to videotape the chess game of Duchamp and Cage. After a long wait the permission was obtained from Mr. Cage and Duchamp. When I was ready, it was too late."

OO●OO●● OO●OO●●

1966

#### Afternote to LECTURE ON NOTHING

In keeping with the thought expressed above that a discussion is nothing more than an entertainment, I prepared six answers for the first six questions asked, regardless of what they were. In 1949 or '50, when the lecture was first delivered (at the Artists' Club as described in the Foreword), there were six questions. In 1960, however, when the speech was delivered for the second time, the audience got the point after two questions and, not wishing to be entertained, refrained from asking anything more.

The answers are:

1. That is a very good question. I should not want to spoil it with an answer.
2. My head wants to ache.
3. Had you heard Maryna Freund last April in Palermo singing Arnold Schoenberg's Pierrot Lunaire, I doubt whether you would ask that question.
4. According to the Farmers' Almanac this is False Spring.
5. Please repeat the question . . . And again . . . And again . . .
6. I have no more answers.

126/SILENCE

Dear J.C. . . . .

.. so far everything is fine here, and think there too..

The other day I accompanied Kosugi to Mr. McCray and had a wonderful talk. He was very friendly, and we got very optimistic impression, . . . .

pray God, . . . .

1966. "The following essay was written in winter and copies were sent to Max Mathews, Mike Noll, James Tenney and Lejaren Hiller, Jr. It was printed in the Flykingen Bulletin (Stockholm) in 1967.

In almost 10,000 essays reviewed in the Computing Review (1960 - 1966), there are very few contributions to visual art, as compared to a dozen or more to music, literature and to history. In spite of interesting work done by Peter Denes, Michael Noll, Bela Julesz, K.O. Goetz, and Stuttgarter Group, many new possibilities are still left open for further development, especially if the extreme importance of the cathode ray tube and video tape recorder to the arts is considered. On the other hand, computerized video experiments derived from the unorthodox instinct of the artist will surely bring forth some unusual results in the research of pure science and applied technology.

1) The systematic study of SCANNING in symmetric and asymmetric, geometric and ageometric, deterministic-probabilistic-indeterministic, periodic and aperiodic ways.

The main reason for the quick success of my electronic art was that I gave up very early the production of video-signals (information quantity: 4 million bits per second), in order to concentrate my efforts on the creation of unusual scanning patterns (very manageable information quantity: 15,000 and 50 bits per second). Especially the addition of third deflection yoke and triple modulation was a breakthrough. The quick switching of various deflection patterns (eg. spiral, oval, triangle, etc.) with adequate gate circuits as in chromatron color TV will enrich the variability by far. I am confident that the introduction of the computer to this already well proven area will bring immediate success.

a) 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

sculpture will be shaken up, intermedia art will be further strengthened, bookless literature, paperless poem will be born.

b) Pure scientific research  
The new possibility of drawing every kind of form from abstract pattern to realistic image via grade of mixture of both, will be helpful in the research of Gestalt psychology in its whole sphere, namely sensory organization, characteristic of entity, behaviour, association, recall, insight, learning, etc... It might contribute also to "hot" subject of visual electronics today such as optical recognition, optical character recognition, optical scanning of customer's account, video telephone, sparkchamber photograph, etc., needless to say, radar and anti radar.

c) For artistic eyes  
Someday medical electronics will progress so much that vidicon artificial eyes will help the blind. In that case the vidicon scanning must be exactly the same as the retinal structure of patient's eyes. Beyond the fact that the standard retinal structure would be much more complicated than today's regular scanning techniques, there will be a large and delicate range of individual difference among patients, which might vibrate even daily. In that case we must have very fine tuning system of scanning with manual and electronic controls, comparable to but far surpassing today's ophthalmoscopy, in order that vidicon signals should be translated into adequate synaps to optical nerve without distortion. My scanning experiments will be of some use for this ultimate goal.

d) For video telephone  
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, (eg. a Ford car designer showing his new car model to an executive in the coded picture via video telephone in complete confidence.)

e) Synthetic Face  
For the police identification, anthropological study of various face types, beauty surgery, and manicure industry, etc...  
The above technic will enable us to construct any kind of face, eg. a suspect who has the long contour of John Wayne, melancholy eyes of James Mason plus Chou En-Lai, half bald as Yul Brynner, oriental flat nose, but with sensual mouth of, say, Oscar Wilde, but wearing glasses rather like James Joyce's, and with sex appeal of Henri Vidal....

2) 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 men's characteristics. Beyond the above mentioned police use for pattern perception, beauty surgery, anthropological use, etc., it will enrich the TV and film technic tremendously.

- Eyes weep, while mouth smiles.
- Only eyes come out of face and fly away. (negative feedback of eyes will erase out original eyes electronically.)
- A face with slowly shrinking mouth
- A face with two mouths and three eyes.
- Whole face shakes, but only nose stays

unmoved.

f) Put dog's eyes and cat's mouth to Adenaur's face.

- Video signal input  
The painful gap existing between TV video signal (4 meg c/s) and the output speed of computer (eg. IBM 7090: 400,000 bits per second) requires an unusual solution. One way would be to record the program in slow speed and speed it up in play-back. But still astronomical quantity of information bit in single frame and its sequence requires enormously time consuming program work, and just this shortcoming demands an original programming system, with many short cut ways 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. Eg:
  - Subroutines of various basic forms, ranging from geometric to irregular form like bacteria.
  - Subroutine of place inside a frame
  - Subroutine of size.
  - Division of raster to many fields and its interchangeability.
  - Stretch and shrink each field in various directions.
  - Subroutine of combination of all 5 subroutines and the superimposition with realistic images. As human laughter and dog's bark is superimposed in Vocoder, so Picasso's face is scanned into the face of gnawing cat.

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 (f.i. walking, waiting, anxiety, love, fight, jealousy, eating, joy, crying, including length of scene and emotional pitches) on videotape will be very valuable for cine-library, a good study material for student and a great fun for ordinary viewer and historian, sociologist, psychologist will profit out of it.

5) Cathode-ray wall  
Mood art in the sense of mood music can be invented and installed in the home. Big theater or opera house could change their lobby designs everyday, matching to their repertory and this lobby design could progress in accordance with the developing plot. Big cathode-ray wall with color cathode or controllable electroluminescence 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, eg. various signals can be fed to many parts of head, brain, and bodies, aiming to establish a completely new genre of DIRECT-CONTACT-ART, and this artistic experiment can bring some scientific by-

product for this young science in electro-anesthesia, electro-visual tranquilizer, electronic hallucination through the film for closed eyes, electro-sleep and other electro-therapy.

Electro-magnetic vibration of the head might lead the way to electronic zen.

first class  
NEW YORK  
JOHN COPLEY-AMERICAN  
MAIL  
AIR  
1967  
THIS SIDE OF THE LINE IS FOR ADDRESS  
U.S. POSTAGE  
John Copley  
STONY POINT  
NEW YORK

2  
I am beginning to video-tape the programs of future 'Utopian-Laser-TV station', which will be broadcasted in 1999. I will video-tape full-length of lecture-series, without cut, and Merce's Concert at 23, 4 . . . I think, they will allow me, since it makes neither any noise, nor it needs additional lighting. Since I don't require any commercial picture quality, I can tape at any corner of hall very obscurely.  
As the gala-opening of this Utopian TV station

# 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 a judicial lecture on the theory of clothing, during which Judge Shalleck again betrayed the man of law's notorious 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 immaterial, there is not one scintilla 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.

The judge's difficulty in the Moorman case seems to have arisen from an excess of zeal

to preserve musical clothing conventions, for his basic 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 justified.

## 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 briefest 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 judiciary fumble an opportunity to free them from it.

The painter in his uncomfortable jeans and overstuffed hair, the writer in his shaggy tweeds, the ad man in his monogrammed undershirts—all are victims of society's insistence upon keeping its creators in uniform; but the musician is the most abused of all.

If he wants to succeed in popular music, he is compelled to wear those ankle-high shoes,

skin-tight pants and electronic shirts that the youthful record consumer insists upon. If his field is Beethoven and Mahler he has to dress like a penguin. If a woman, she has to wear those long floor-length drapes associated with Count Dracula's ladies-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. (Whence the term "monkey suit" for the uniform that audiences don to hear Beethoven.)

The result has been to contribute to the aura of stuffiness that repels so many from what is stuffily called "serious" music. If the orchestra is overdressed, we are invited to believe, the music is "serious." From here it is an easy exercise in acrobatic 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 not of a desire to express art but to get the vernacular sucker to come and be aroused." The mind boggles at the notion of even the most vernacular sucker becoming aroused at a cello concert, but let that point pass and suppose that Miss Moor-

man's performance had been critically acclaimed as one of surpassing artistic excellence.

The question then becomes whether art out of costume is indecent. The answer we will probably get is that no "serious" artist would perform without his artist's suit, and the fact is that if he tried he would certainly be blackballed from the Serious Musician's Association.

In our closed professional sects, we all insist on our colleagues wearing the uniform of the trade—painters in white overalls, journalists in gravy-stained neckties, doctors with Cadillac shine on their trousers, rock 'n' rollers in electronic shirts, bankers in pinstripes, actors in ascots, lady cellists in Lady Dracula weeds.

## In the Same Boat

Though violations are unlikely to be branded "indecent," the violator, no matter how good he may be, will be advised that he could be even better at his trade if only he would comply with the uniform regulations. And so, we are all in the same boat with Judge Shalleck when he reasons that Casals would have been a poorer cellist without pants.

It is too bad about Miss Moorman. It would have been pleasant to relieve the somnolence induced by cello concerts, but her crime was greater than indecent exposure. She violated the Social Uniform Code.

1967/73. "Russell Baker's comment in The New York Times on 'Moorman vs Casals' found a kind of Ying-Yang balance after five years in the (August 19, 1973) Los Angeles Times, ... Media=Tao?... This clipping was sent to me from Gene Youngblood (another media-head)."

1967

- January issue :
- February issue :
- March issue :
- April issue :
- May issue :
- June issue :
- July issue :
- August issue :

- Bookless literature.
- Paperless poem.
- Potless poet. (Eddie Schlossberg)
- Topless Cellist. (Charlotte Moorman)
- Backboneless composer (Nam June Paik)
- Ego-less artist (Tomas Shmit)
- Moneyless society (all star cast)
- Chez Vous, madame (edition privee).

.....continued.....

each issue 100 dollar

order to:

1967. "This flier was printed in 1967 (courtesy of Malcom Goldstein and was to be distributed in the world premier of my Opera Sextronique. Unfortunately Charlotte Moorman could not finish the piece and went through many months of agony. In any case this happentance gave me the glimpse of mass media from the inside, which became very useful later."

"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 about 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."



VIDEO-TAPE MONTHLY MARGABINE WORLD first  
NAM JUN PAIK  
SOME DAY LONDON TIMES  
will become VIDEO-TAPE...  
YOU CAN HAVE  
"INTIMATE TV SHOW FOR ADULT ONLY."  
3-D THESIS or  
KANT + WITTGENSTEIN + NORBERT WINTER  
loga ( )  
n=0

(3)

I would like to tape the chess of you and M. Duchamps (any length, between 5 minutes to 5 hours). PLEASE, DON'T SEND THE EXTRA-TIME & DATE FROM YOUR JAPANESE SCHEDULE FOR THIS TAPING... BUT IF YOU...

...happened to have a date for chess with him, please, let me know.

THIS SIDE OF CARD IS FOR ADDRESS

POSTAGE

NAME

(4)

I hope Mr Duchamps doesn't reject it. I promise him

① I will not use it for my 'publicity'. Therefore I will just tape, but will do not photographed with Mr Duchamps.

② Taping is very quiete no noise



1968. Nam June Paik and Charlotte Moorman.

Westside News, August 16, 1967

"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 supplant 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'.

"Like radio ham operators, we 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 also change each other's fruits, 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."

Page 6  
**Electronic Zen**  
*The Underground TV Generation*  
 by Jud Yalkut

Videotape Study No. 3



Beatles Electroniques

Grinnell Drive,  
 Route 1, Box 80,  
 Yellow Springs, Ohio  
 45387  
 December 16, 1973

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

Dear Jud:

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

Enclosed are four large contact prints of stills from two films by Paik and myself. He mentioned that there would be time to get stills included in his publication, and somehow these four, which could be reproduced in their present size, give a good sequential idea of how the videofilms unfolded in their development. Two are from BEATLES ELECTRONIQUES (1966-9), 16mm, 3 minutes, black and white and color; the other two are from VIDEOTAPE STUDY NO. 3 (1967-9), 16mm, 4 minutes, black and white. Both are to be credited as films by Nam June Paik and Jud Yalkut; the stills are by myself.

Should you for any reason require larger prints of the stills, some of which are available at this time, please let me know and I will either try to get prints made or send you negatives. However, I hope somehow that the present prints are usable.

I am presently an Assistant Professor of Art at Wright State University just outside of Dayton, 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.

Best wishes and thanks,  
*Jud Yalkut*  
 Jud Yalkut

(5) (2) Some additional lighting will be fine, but if he dislikes it, I can just tape "dim-video tape"...

(4) It will be pleasure if it happens before 15 of April, but if not - - - later at any time. Yours Paik

U.S. POSTAGE  
 THIS SIDE OF CARD IS FOR ADDRESS



Dear J.C.

May be I prefer the latter, because it is more classic.

I have been thinking for the past 48 hours, how to survive next 6 months.

The easiest or most difficultest solution is to sell my big robot for 1200 dollars. It contains 20 channel radio control for model air plane, 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 (Koechel 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 productions cost. (including packing & transportation).

I think your time is much much more valuable, than mine, or ours, and it has been already quite a 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.

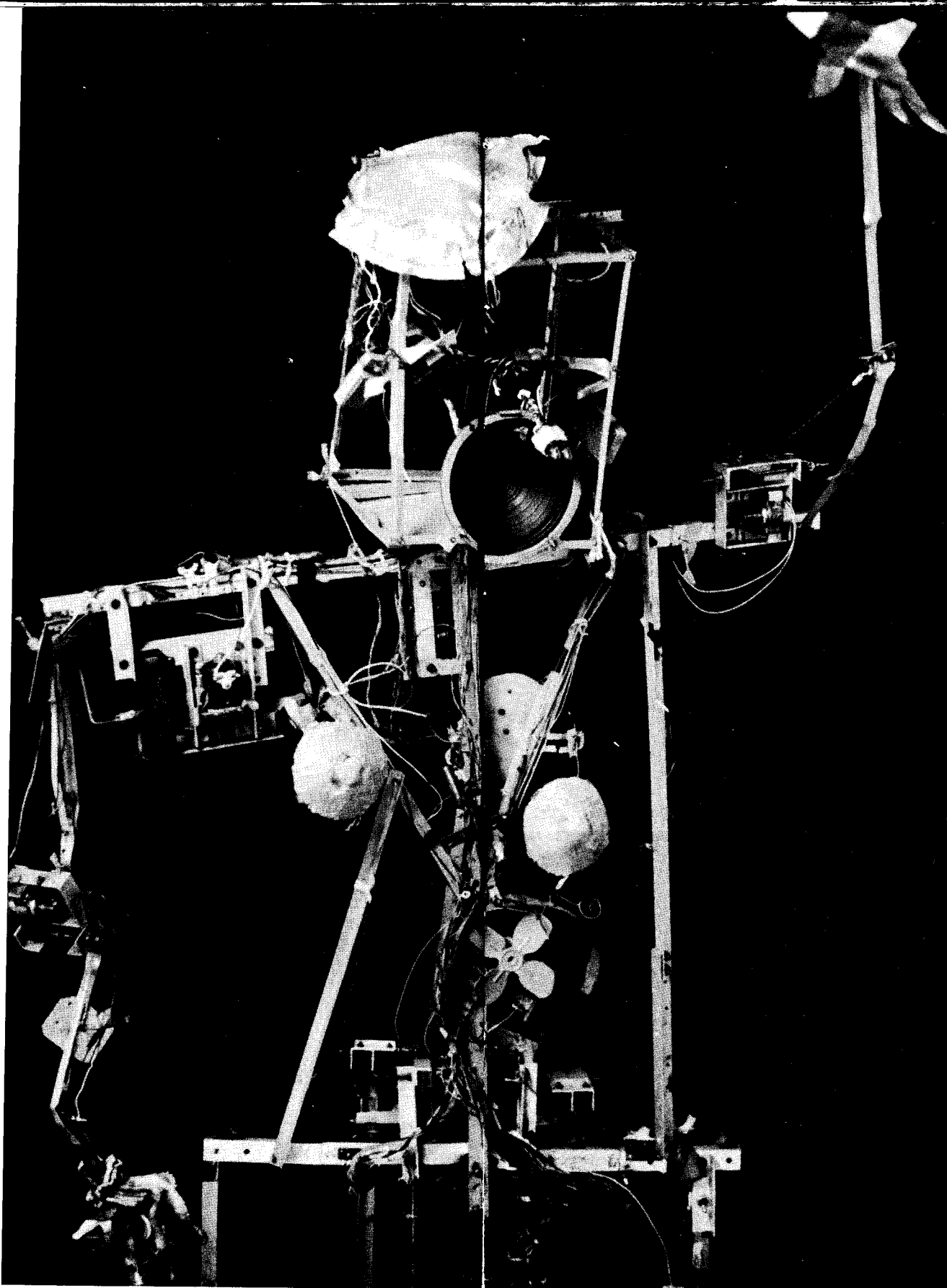
Anyway....., but ,, however,, nevertheless,,inspite of dispite,, The second idea I have ,, is to sell Japanese antiques scrolls.

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."



Also I have a handwritten map of (very beautiful) of around same age. It has been my favorite, but I have to part. All three together will have the madison avenue price of around 600 \$. But I got a new idea (one of my 3-4 secret ideas), to transform it to my own composition, without hurting the original one. In this way the buyer can own two art work at the same time,,, so-said

'electronic antique art',,,,, I can give my part of work, free, so that it stimulate the buyer to buy. Of course, I want to give my prepared TV, in return for the financial help to any body.

My brother will pay my rent and electricity ( 100 \$), and for the food and electronic expense ( 200 \$), he can send me some more. I think, or hope that it will ease the money-raising.

Of course, I am trying my best with Charlotte for the paying concert jobs, and eventually to get the computer-picture job, in Bell Lab, as Jim Tenney had for electronic music.

But it is the long range project, for which I will work, after the present bottle-neck is over. I got slight acquaintance with Dr. S. Pièce in Stokholm.

Anyway I am determined to stay at least 6 more months, to give one more push to my electronic art, before it is monopolized by uptown gallery.

# NORBERT WIENER AND MARSHALL Mc LUHAN

by Nam June Paik

1. Twenty years ago Norbert Wiener, whose hobby was to read the Encyclopedia Britannica from A to Z, anticipated the Intermedia. "For many years Dr Rosenblueth 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 established fields. Since Leibniz there has perhaps been no man who has had a full command of all the intellectual activities of his day. A century ago there may have been no Leibniz, but there was a Gauss, a Faraday, a Darwin. Today there are few scholars, who can call themselves mathematicians, physiologists, or biologists without restriction. A man may be a topologist, or an acoustician, or a coleologist . . . . it is these boundary regions of science which offer the richest opportunities to the qualified investigators. . .". Eg "the physiologist need not be able to prove a certain mathematical theorem, but he must be able to grasp its physiological significance and to tell the mathematician to what he should look". (Norbert Wiener: Cybernetics, p2). 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 "Mix Media" in Marshall McLuhan's "global village".

2. McLuhan's famous phrase "the medium is the message" also existed 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 . . . . Cage might say, "a notation, with which music is playable, plays the same role as the notation, with which music is not playable". I titled several of my pieces as "playable music", since most of my musical compositions are not playable.

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

animals' 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 simply "OFF". (No middle value, middle value comes from the vast accumulation of this "ON" and "OFF").

McLuhan expresses his view in the following way: "We wear all mankind as our skin . . . . Man extended, or set outside himself, a live model of the central nervous system itself". ("Understanding Media" p53, p56).

4. Indeterminism, a core in the thought of the twentieth century from Heisenberg via Satre 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 disorganisation, the information carried by a set of messages is a measure of organisation. 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. p21). 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 participation, and cool media are high in participation or completion by the audience." (ibid. p36). This (audience participation) might have been the first bait, taken up by Cage.

It is illuminating to seek the common denominator running through these parallels. (Mix-media. .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 unity of micro-form and macro-form almost hints the harmony of Leibnizian monadology. These are at the same time the original contributions of two thinkers, and one does not discount the other's significance. (In a way McLuhan put Wiener inside-out, as Marx put Hegel upside-down.)

Of course, MIT's professor of mathematics and McLuhan, the hippie 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 CIO-Riesman like pessimism of this age, which he created largely by himself; but McLuhan, a convinced catholic, is glaring with Fuller-Cagean optimism.

Art history and musicology suffered too long from the separation of the unseparable. Technological division of work, Darwinian (?) conception of development (no historian started with Picasso and ended with Greece), Woelfflinesque obsession with style, endless peeling of the onion, to find out who influenced whom . . . . all these toils killed the subject of the study before studying. But if all arts merge into one, as recent movement of Mix Media shows, then the study of various arts should merge too into one by the qualified investigator, who, if I may simulate Wiener, is "a specialist in his own field but possesses a thoroughly sound 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 spits out James Reston, Al Kapp, African Village, Finnegan's Wake, Korean alphabet in one breath. The almighty genius of Wiener can fly over Bergson, Newton, Gibbs, Heisenberg, Cantor, von Neumann, Hilbert, Gestalt, Maxwell, Leibniz, with jet speed. In

○○○○○○

The main difference of Dada and Pop art is, or was that the latter gave up the criticism and bitter taste, which the former had. and I am afraid that the conciliation of art and society will proceed more in the 'art & technology' because the science ~~xxx~~ has been, , since the Kopernicus-affair, , , "the first universal religion, shared by Christians, agnostics, and Marxists"----- and it enjoys a magical prestige in today's world, and few dare question proposals advanced in its sacred ~~xxx~~ name. (A. Schlesinger in the book review of

" IN THE NAME OF SCIENCE "

by H.L. NIEBURG (Quadrangle Books Inc) (\$ 7.95)

Using all kind of electronic riddles,  
still I hope to retain the 'classical scorn' of  
artists toward the present society.

May be it is why I preferred the 'classical letter writing',  
instead of telephone calling. Anyway you have one more  
freedom, to open and decide to read or not read,  
whereupon, you are attacked by phone calls, in your  
may-be un convenient time.

But still I have to call you today or tomorrow,  
and please, save time, to call or write to me.

negation of the negation, , ,

*Nam June Paik*

McLuhan sometimes the quotations are more 'collage' than logical demonstration. Pindar's "Kunst und Kunste", Malraux's "Musee Imaginaire", Yoshio Nomura 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 aisement ni plus souvent sous la plume de la critique que la mot d'influence. Il n'est point de notion plus vague parmi des notions vagues, qui composent l'armement illustre d'esthétique". (P. Valerie). "American TV age is not 'influenced' by the African tribal age, but both have certain communications and a rather 'correspondance symbolistique'".

#### LIST DEALING WITH THE RELATIONSHIP OF AESTHETICS AND CYBERNETICS

Introduction (Norbert Wiener and Marshall McLuhan)

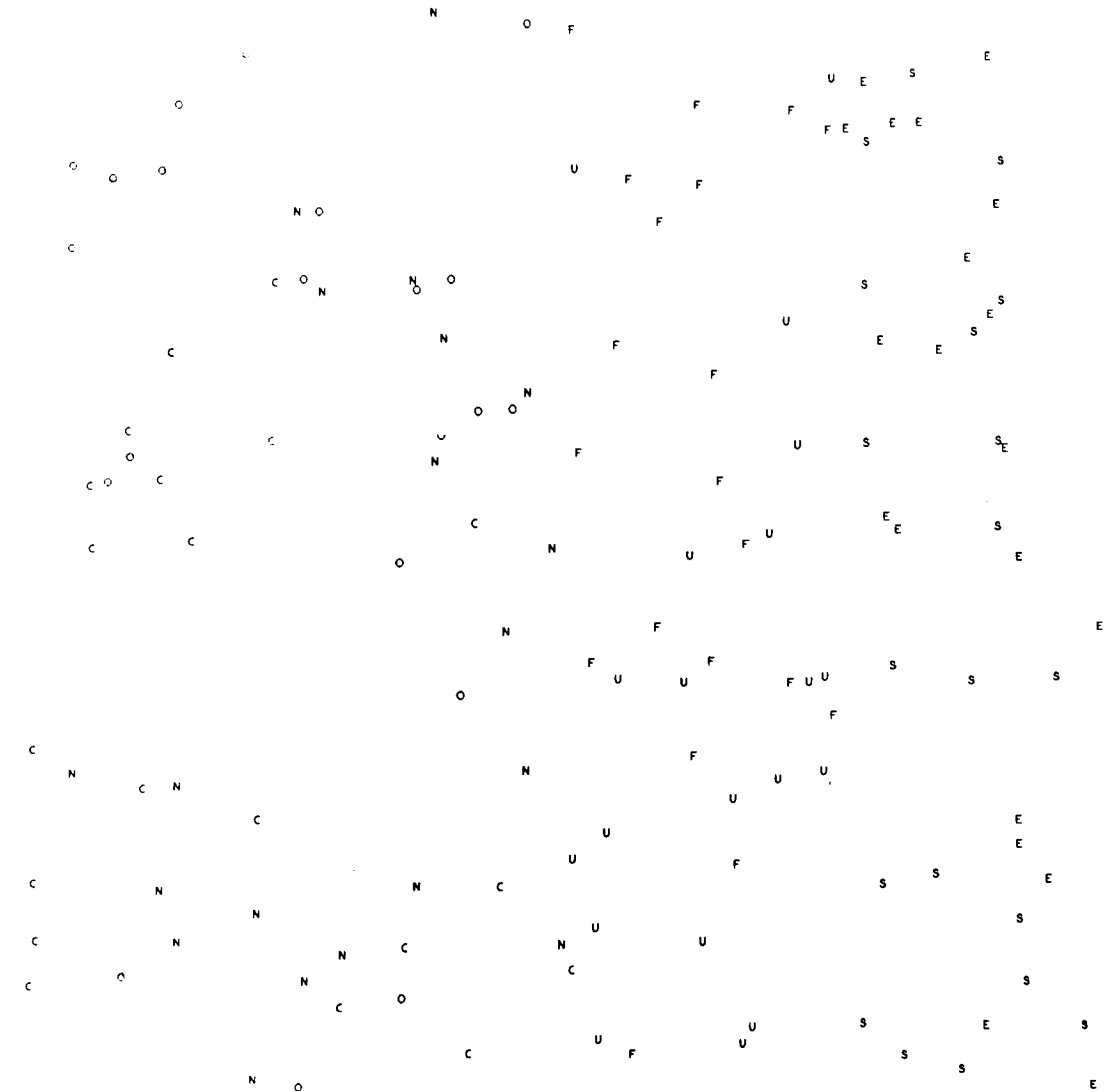
- 1) Cage and classics.  
Cage and Hegel. Cage and Montaigne. Cage and Heisenberg. Cage and Stirner. Cage and Korean pottery.
- 2) Zen and electronics.
- 3) Aesthetics of boredom.
  - a) Oriental tradition. Indian cosmology-passive philosophy of china-space in Sung painting. Static court music in Japan and Korea.(Gagaku-shijo) - the progression from boring art to ritual art (Noh) and to ritual itself (tea) and the diffusion into the stylized everyday etiquette. (Ogasawara-riu-Kosugi
  - b) European tradition (Ennuï). Baudelaire-Chekov-Proust-Wagner-Satie-Yves Klein.
  - c) American tradition. Gertrude Stein-Hemingway-Cage-Lamonte Young-Dick Higgins-Fluxus-Jackson MacLow-Bob Morris-Emmet Williams-Warhol-Primary Structure. (Including baseball, life insurance, stockmarket and drug).
- 4) Mini Art and Japan  
George Brecht and Basho

Ray Johnson and Issa  
Event as Haiku theatre (George Maciunas)

- 5) Art and technology  
from electronic music to electronic painting (difference and similarity).  
Seurat and colour TV  
possibility of medical electronic as an art medium (Lucier-Tenney-Titlebaum-Lienau-Paik)  
possibility of video taperecorder  
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 Denes-Micro Noll (Bell Labs) L J Hiller (Illinois)  
K O Goetz-Max Bense-Xenakis (Europe)  
my own ideas and experiments
- 7) Conceptions of TIME  
India-Greece-Bible-Newton-Bergson-Gibbs-Husserl-Heidegger-Sarte-Cage-Wiener-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-Chen) and the newest American historian (Arthur Schlesinger jr)
- 10) Is pot an instant Zen?
- 11) Communistic interpretation of Laotze (from North Korean Source book).
- 12) Word composition in Finnegans Wake and chinese characters.
- 13) Feldman's notation and Korean medieval notation.
- 14) Theatre of symbolism.  
Sophocles-Allan Kaprow-Noh-Korean Mudang play.
- 15) Non-professionalism in Bunjinga and Dada.

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Confused rain (Computer graphic 67)  
"simulation of rain-falling  
through the ~~letters~~ (C-O-N-F-U-S-E)  
letters of



1967. "Confused rain (computer graphic). Simulation of rain falling through the letters of C-O-N-F-U-S-E.

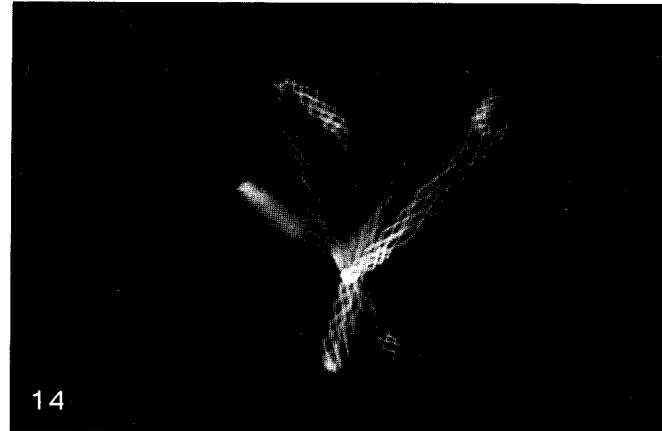
Nam June Paik, February 1968

This report is written during the first three months of my tenure at Stony Brook, on a Rockefeller grant. The second report will follow in May, 1968.

### 1. Instant "Global University"

Suppose a girl in Kentucky wants to study the Japanese Koto instrument, and a graduate at U.C.L.A. wants to experiment with certain Persian or Afganistan musical instruments. How would they do this?

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



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 Japan dressed in authentic costumes. This would be a major cultural shock to the Japanese, comparable to that of Admiral Perry. This technique applies in less spectacular, but more substantial fields.

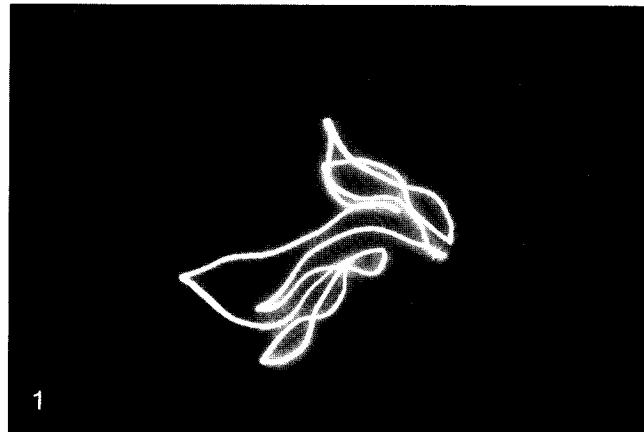
There could be an Oxford-Stony Brook lecture change, a Yale and Stanislawsky School (Moscow) drama lesson change, a Tulane-Nairobi dance lesson change, a Yeshiva-Tel Aviv liturgy study change, Berkeley-Stony Brook lecture links, a star-lecture cooperative amongst eighty-six New York State university campuses, etc. In order to evade a complicated foreign exchange problem, a bartar system of service

should be created.

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 contemporary feed-back. A vastly unfavorable gap exists for the composer, compared to the booming pop-op-Kinetic art boom. Even experienced concert managers and performers have difficulties getting materials from composers, who are often unreachable, whereas composers on their part complain of the too rare performing chances

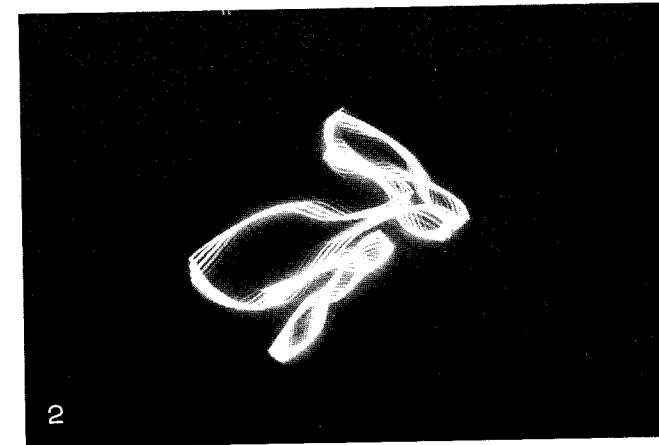
A simple measure would solve the whole problem. An information center for unpublished electronic music should be created, which would provide a xerox copy, and a tape copy of musical pieces, at the request of performers, students, and organizers from all over the world. The average time lapse of ten to thirty years now existing between the completion of a piece and the publication of its score or record could be shortened to only two or three days, with a 95% cost reduction 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.

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 on record, especially as the 16mm talkie was readily available. For instance we have hardly a record of Hussearl, Freud, Proust, Joyce, Kandinsky, Berdjaiev, Merlaupt, Suzuki, Gide, Thomas Mann, Schoenberg, Varese, Bartok, Mondrian, Dilthey, Wittgenstein, Shaw, Valery, Jung, Keynes, Buber—even Nietzsche and Tolstoy lived well into the



film age, as did Thomas Edison himself. This negative wonder is the biggest waste of instructional 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 images and voices of aging great thinkers of today, and yesterday, in sufficient and surplus quantity, who might pass away any day, such as Marcel Duchamp, Jaspars, Heidegger, Gabriel Marcel, Ortega Y Gasset, Lucasc, Toynbee, Radaklishnan, Ernst Bloch, Niebuhr, Puller, Sartre and Russell. The interviewer should be a qualified philosopher himself and the camera crew as minimal as possible, so that Jaspars or Heidegger can talk as naturally as "Chelsea Girls". An NBC or NET-style expensive film technique is not only unnecessary, but may be harmful for this subject.

America has 5,000 colleges, which require 20,000 philosophy teachers. The shortage of qualified teachers of philosophy is acute, especially at the junior community college level. This discipline cannot profit much from automatic devices or computerized quiz machines. 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 techniques, non-linear printing techniques, light art, stroboscope, medical electronics, brain wave transmission should be used for the total conveyance of great philosophers' messages, and for the stimulation of students' own "philosophieren" and maybe for the preparation of a post-McLuhan, non-linear, possibly more iconographic and totally involved 22nd century philosophy. If philosophy wants to recover the hegemony which it held for centuries, the students of philosophy proper should also be exposed to today's electron-



ic situation, instead of to parchment philology.

Needless to say, Jaspars and Heidegger's own explanations about themselves, which we have described above, would be a strong means for qualitative and quantitative improvement of philosophy education. This technique applies also to other humanities and social sciences, in which personality and scholarship are essentially combined.

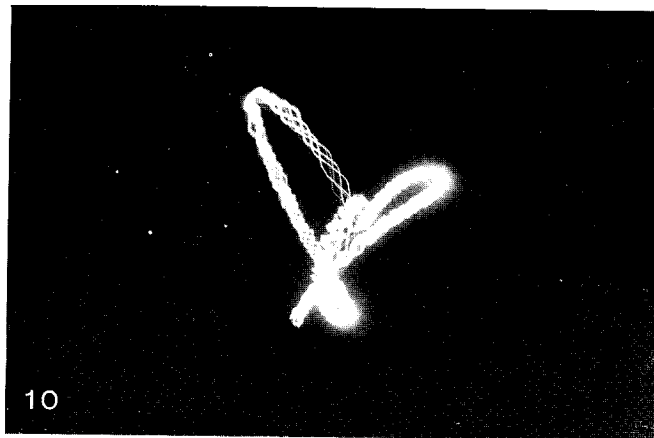
Video tape reading aids can also be useful for major philosophy classics in original language and English. IBM is making a computer index of painting related to music. The same thing could be done, if it is not already underway, about the pictorial material on philosophy, although my idea of video tape guides to philosophy is far from the mere accumulation of portraits or birth places etc. In my next report I will go deeper into this point.

4. Western music as a whole can be grasped as a many faceted dialectic struggle between TIME (sound) and SPACE (notation and other various visual elements). Therefore the impact of the video tape recorder cannot be overestimated in composition (electronic opera), musicology (the whole Eitner Lexikon on video tape for the instant access to all sources in Montpellier or Manheim) and music education. Synchronized visual accompaniment to the sound track on video tape (notation, written explanation and, occasionally, the performer himself) will enrich the study and appreciation without disturbing the musical flow, while saving the teacher's time. While the sound of the video tape proceeds, the following information can be visible on the accompanying video part:

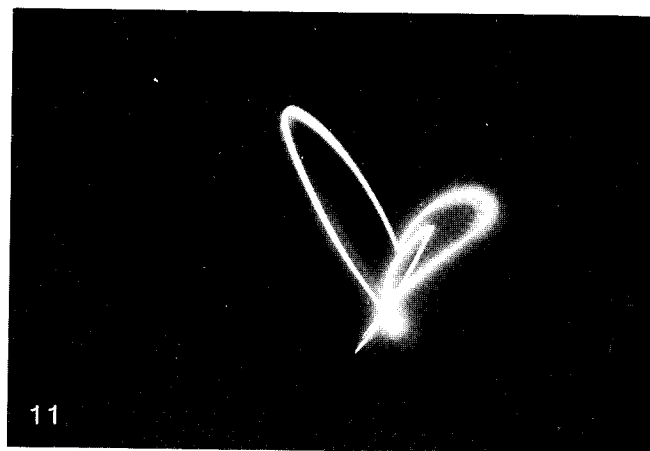
- a) Medieval music
  - source and modern transcription and musicological problems parallel with sounds (stylistic analysis and development— e.g. plain chant -- Tropus -- Sequenze -- Motettus) and Neumen problems ("The most authentic performance of Gregorian chant is no more authentic than the Neo-gothic church built in the 19th century"— Bessler)
- b) Polyphonic music (13th - 17th century)
  - esoteric polyphonic techniques, indicated with arrows, etc. Ockeghem's 32 parts fugue will be properly appreciated for the first time in history this way — also Bach's Choral Vorspielen, Kunst der Fuga etc.
- c) Classical music
  - thematic development, macro-form anal-



ysis, interpretational problems, such as controversial dynamic, phrasing, different sources, finger, batton, breathing, various stresses on inner parts Marquante, which often escapes untrained ears, etc.



- d) Music of romantic era.  
By following the proceedings of Leitmotiv on video tape, program music can be restored from oblivion. Also text-melody correlation (recent semi-sensation in musicology, Professor Georgiades' "Schubert Lieder") and the deterioration of functional harmony
- e) Seriel and electronic music  
Intellectual information concerning the total organization of whole parameter, frequency analysis, and technical information of electronic sounds. In some Stotkhausen, Boulez' 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.
- f) Music Graphic  
In this other kind of "paper music", sound and notation are far apart so that the imaginary double play becomes an integral part of understanding. The listener should know that - e.g. Tudor pushes the the middle C key for an apple figure on Cage's piano concerto, whereas K-E Welin go under the piano and eat a nut for the same symbol. This feticism of ideas is piercing through Pop art, Mini skirt and the Fortran block diagram and is a stylistic criterion of 20th century culture. Following the score in the indetermistic music is indispensable in the opposite meaning from the deterministic music.



- g) Event and Action music  
Often there is no way to make the notation of music except by recording the whole performance. Stockhausen and Ligeti suggested a film of my action music pieces (1959-61) to be used as a score, which I rejected for a philosophical reason. However, for many events music (which exists now in every country in the world) such as Brecht, Chiari, Christiansen, Hidalgo, Kosugi, Patterson, Schnebel, Shiomi, Tone, Welin, Young, viedo tape will be a useful supplement for their sketchy instructions.
- h) Mix Media Music  
All opera, and all non European music are mix-media pieces. Video tape is the only legitimate way of study, except for the actual performance. For ethnological music, which broke the barrier of academy since the success of Ravi Shanker and Folkways Record, video tape exerts maximum power. E.g. the acoustical analysis of pitch and timbre (obertone, formant) transcription. Pentatonic is the invention of 19th century Europe.
- i) The younger generation is increasingly visually inclined with more desire for the total and instant perception. How would the classic music, including the new serious music, fare in the age of ELECTRONIC VIDEO RECORDING?  
The above experiments, plus more Utopian research, are preparatory experiments for this big question.

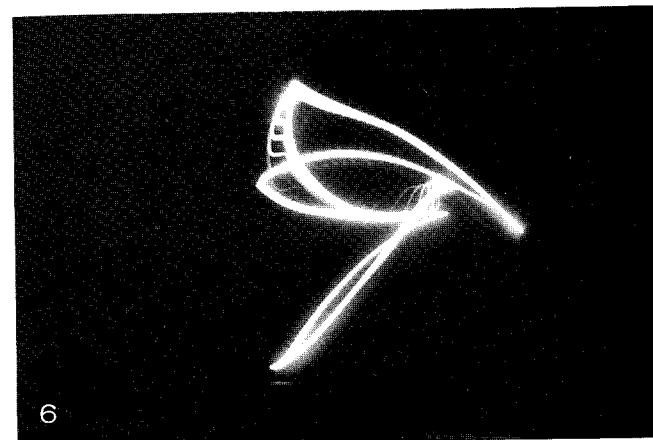
5. Most singing students finish their full college course without playing even once in the opera which they studied so painstakingly. This kind of half study turns them into half teachers. Acting in the opera should not be reserved only for the most talented.

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 likewise 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 simultaneous 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



#### Romeo without Juliet.

A teenage Ophelia in Nevada can be a co-star to Lawrence Olivier's Hamlet via the screen.

This whole scheme will be much more effective, if 3-D Holography is once realised on the stage.

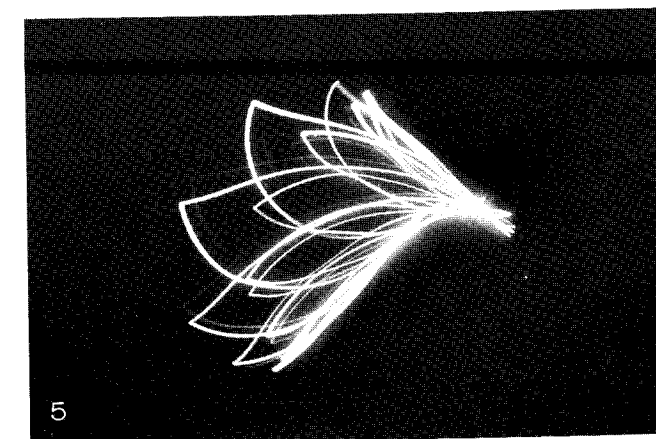
A simple chorus piece without one part would help the sight singing exercises and a string quartet without one instrument would cut out the rehearsal time and ease the traffic jam - slightly.

6. If revolution meant for Russians of 1920 electrification  
then the revolution in 1960 means  
electronification...mind to mind...planet to planet.

But even McLuhan misuses and mixes up the words "electric" and "electronic", which have

as much difference as tonal and atonal, much less the average academician. In order to focus the attention of the whole academic community drastically to this electronic situation, the following events are suggested.

- a) There are more than dozens of TV stations in operation in campuses here and also, most likely, abroad. A contest of student TV stations should be held, which would attract wide attention from journalism etc.
- b) In addition to the student house organ paper, the student body should use their TV station for news, commentary, etc.
- c) In addition to the Year Book and graduation photographs, every student can make a short self introductory speech or act on video tape, which would run on TV in student restaurant or main corridor incessantly. The graduation book can be an electronic video disc, if it gets popular. If we allot half a minute for each student, still we can show 1000 students for one day. It means every student (5,000) of Stony Brook can be on screen once a week, which makes the big public university as intimate as a New England prep school.
- d) It is often said that in the big university the faculty and student body lack interrelation. This old song is again repeated in the recent Stony Brook incident. I urge a simple but effective solution. Important faculty members, especially the President and Deans, should make regular TV speeches



or hold discussions with the student body and this video recording should be going on day and night at gathering points of students, so that they can also convey their answer to the higher administrative body. Many universit-

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 gathering places. It helps language study (without strain), deepens global consciousness, (again the instant global university), and helps the study of journalism, political science, arts, economics, etc. TBS (Japan) station had a bi-lingual 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 copyright problem could be undercut if we concentrate on commercials etc.
- f) I asked for the catalogue of educational film about music at Stony Brook, Lincoln Center Library, Columbia Teachers' College. The result was very poor. I was in several TV programs here and abroad, which are all unretraceable now, in labyrinth. 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 Schweitzer, Buber, Shaw, Camus, Suzuki etc., before it gets too late.
- Internal and international exchange promotes 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 all Instructional Resources Centers in the New York State University, because surely they have many duplications. As businessman's capital should turn over as fast as possible, so academic resources should turn over as fast as possible.

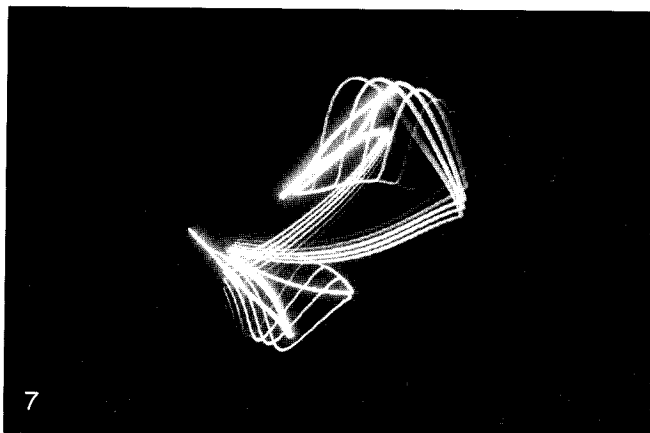
An academic currency system (say, one Newton equals 5 skilled manpower hours) can be created in order to undercut the barrier of foreign currency control and

differences of purchasing power, and the ox-cart tempo of budgetary offices. "There were 61 global services in 1965 fall" (John Cage), 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.

Dozens 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, various scanning, cathode ray, shadow mask tube, ossiroscope, ohm's law, obertone, magnetic character, etc.,



and it is a very pleasant way to learn these important facts.

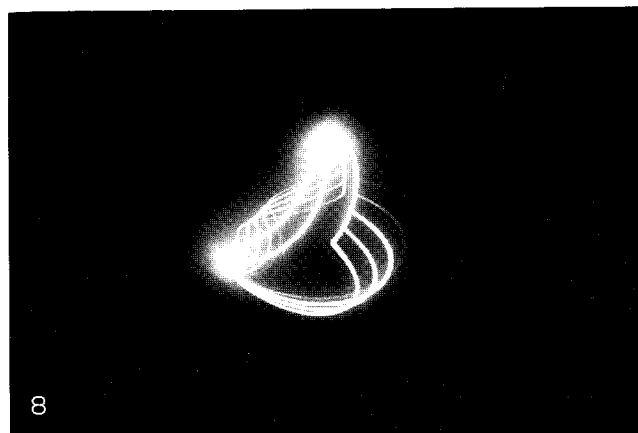
- 3) It gives the possibilities of electronic drawing. It is better than the light pen because my way is multi-colored and it provides much interaction with the air program.
- 4) Since my color TV is the unusual, unorthodox application of an every day commodity, this stimulates the kids for more original, less prejudiced thinking.

An attachment for 10 possibilities can be manufactured for from \$200-300. The cheapest 18" color TV set costs \$244 retail, which would sell wholesale for about \$180. The total cost would be in the range of \$500.

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 no use of the computer, since computer time 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 in computers should have priority, for many higher reasons.

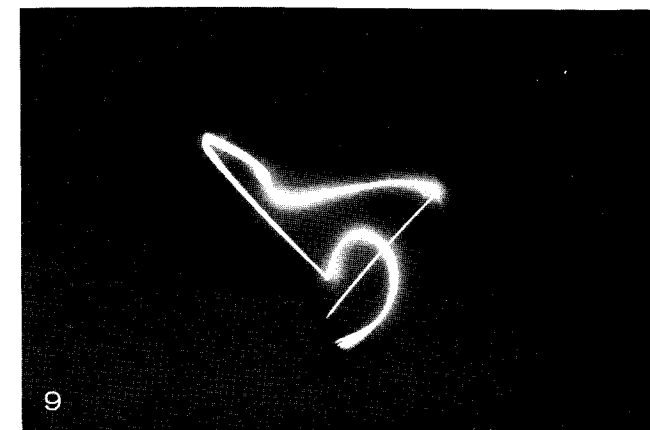
- a) For automatic pitch detector for solfeggio, or absolute pitch training, combination of bandpass filters and/or R-C resonance circuit will be sufficient.



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

- b) A combination of punch card and specially wired key board can become a teaching machine of general bass exercise, score sight play exercises, etc.
- c) Jim Tenney suggested that whole harmony and counterpoint courses can be put on video tape with computerized answers. He is also trying to introduce electronics and computer programming to music and art schools as part of the regular curriculum.
- d) Mr. Mathew's (Bell Labs) music console program: Everyone writes a poem or draws a picture, but few dare to compose music. This mysterious psychological barrier can

be broken down by Mr. Mathew's epoch-making programming--that is, a real-time sound generation from the light pen on the cathode ray tube score. It can be applied into Kindergarten to promote their creative thinking and to detect their



talent earlier. A free composition class, like a free drawing class, can be tried from a very early age, since this machine lets the kids record their composition before even studying the notation. It should also be tried at mentally retarded children's schools and asylums for the insane.

- 1) composition means a new way for self-expression, which results in a relief of tension and favorable psycho-therapy.
- 2) it provides valuable data for many sciences (biology, psychology, medical electronics, and brain research).
- 3) maybe we could find a man, who is as crazy as Gogh, but as genial as Gogh. (A mentally retarded kid in Japan is educated and promoted to a prominent painter... Yamashita Kioyshi.

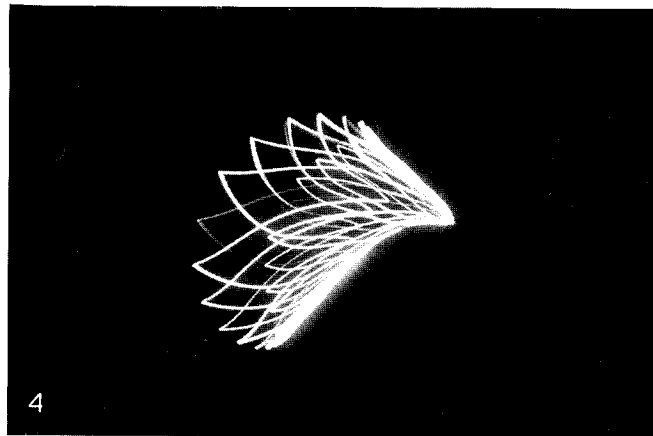
- e) Mike Noll (Bell Labs) last month completed a 3-D figuration using the light pen, cathode ray tube, and medium-sized computer. It can be useful for experimental art classes, maybe for sculpture class, and drawing courses for engineering students and the teaching of solid geometry. Both Mathew's and Noll's programs are adaptable to the present facility of Stony Brook IRC. I personally feel that high level applications like Noll's or Mathew's programming would be more valuable, since it means the augmentation of new knowledge, and creation of new art, whereas low level applications, such as sight-singing, or ear-training is just a money saving in teaching yester-

day's music. From a national point of view, the former would draw much more favorable attraction to Stony Brook.

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 USCO 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: a highly versatile input-output unit). Presently the main job of Computer Assisted Instruction is concentrating on the programming of central processing units. But if Computer Assisted Instruction proves to be economical and if it were to be spread to mass education, (which actually is the main goal of all endeavour), then how would the console replace the stimulation, attraction, reproach and praise of a teacher's personality, especially to small children and unmotivated and less privileged kids from bad neighborhoods? In the practical application stage of CAI, this so-called peripheral unit (input-output unit, equivalent to teacher's personality) will be-

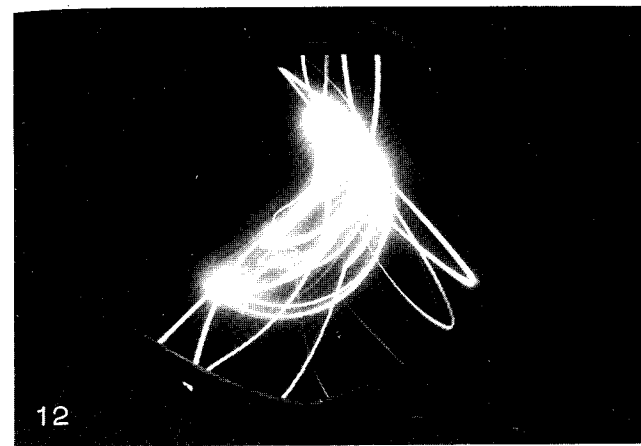
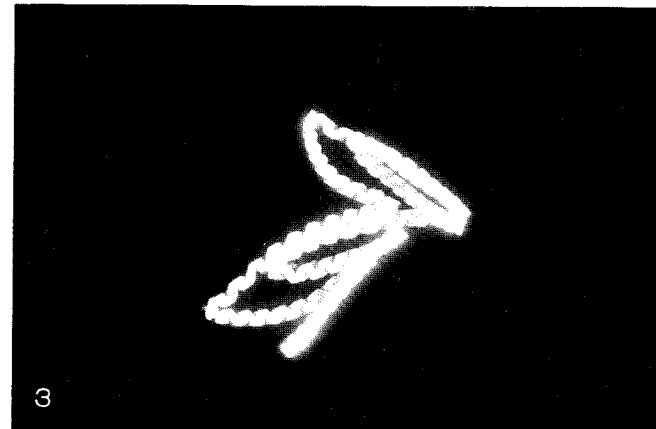


come actually as important as the so-called central processing unit. Who wakes up a drowsy girl, and who protects the frustrated kid from breaking the high vacuum cathode ray tube, and who soothes the intellectual scepticism which does not agree with the computer's

answer? Just at this point the high flying imagination of the avant garde artist should be mobilized and put to work, as Allan Kaprow is preaching, and has been for the last five years, to stone ears. Significantly enough, the president of Xerox announced a parallel opinion (see Note 6). According to Mr. McCollough, 70% of computer business and profit was made in the hardware section, (that is, the Central Processing Unit) in the past decade. But in the coming decade this proportion will be reversed, and 70% of the profit will be made in the so-called peripheral unit (input-output unit), in which Xerox will be more competitive with IBM. The artist is the professional manipulator of mind, and we should add our surplus imagination for this project. Medical electronic devices to wake up, stroboslight, direct influence of brain wave, wind-light-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 active as the Central Intelligence Agency in America. Therefore, besides the above mentioned Jaspers-Heidegger films etc., the following archive is suggested:

a) I found that used computer tape (half inch) is useable on a Sony video tape recorder. Despite considerable loss in video and audio, it is still functionable as a documentary and studying aid, although it is far below the level of artistic and entertainment use. Anyway, this enables one to record a one hour TV



show for \$1, (a saving of 50:1 compared to new tape)--10,000 hours of tape of 1960's TV programs will be very valuable for the future. The supply of used computer tape in Canal Street has dried up, but an arrangement could be made between a big corporation and a university, since every month much surplus and used tape is put out of service from the computer. This cheap video recording possibility will also make the recording of on and off campus scenes easily executable.

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 can record ALL the panel discussions in radio, TV station, etc. It can be done cheaply.

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 tape many broadcasts of New Music on German and Italian radio stations since 1959. He has some valuable world premieres and rare performances but I do not know the present state of his collection. Although it has defects, it is still valuable already and certainly will be valuable in the future. Perhaps Stony Brook could buy this collection and encourage him further, financially, to record more new music in a more professional way. I reserve my final opinion until I see Bryant's collection in Rome this summer. It is amateurish, since he did it for his own fun.

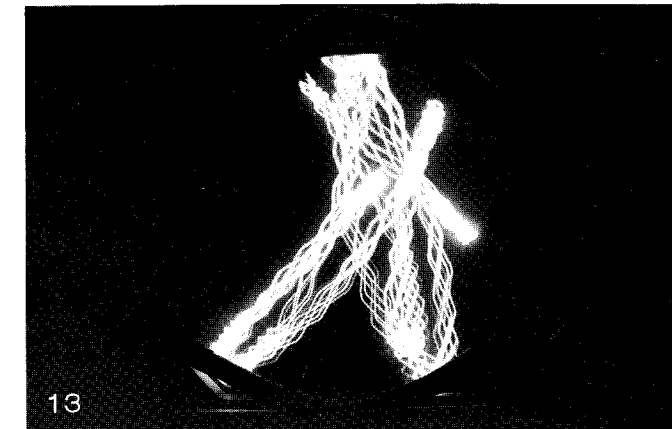
d) Heinz Sohm, a dentist in Stuttgart, has a most comprehensive and highly professional European Avant Garde Archive, from 1960

to date. It is valued very highly among professionals.

11. New Use of Slide or Video Tape.

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

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



on slides might give more information about the artistic content than a hasty trip with a noisy guide, especially when the sound of the original church chorus, etc., is played. Perhaps we could even reproduce the whole Acropolis in the soccer field. This project has considerable technical difficulties but a company like the Disney Corporation could construct it with tents and travel around various college campuses.

Slide-audio combinations (or video tape): A famous art work with various comments by many classical art historians, such as Vassari-Stendhal, Goethe, Winkelmann, Ruskin, Pater, Woelflin, Dvorsak, Worringer, Berenson, Weidle, Sedlmayr.

Some literary works which are concretely related to certain places or scenery can be recorded on video tape. In that way students can experience a literary stroll with the guide of genial description, learning a for-



eign language, e.g. Goethe's *Italianische Reise*, Gide's *Conge*, Thomas Mann's magic mountain, Sartre's *Bourge* as a model city of nausee, 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 Reykjavik, 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 mandarin 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.

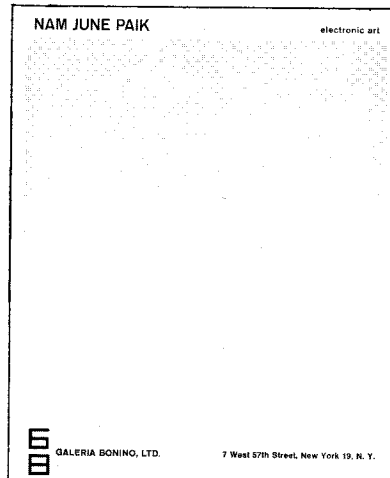
13. Research and Development, Operations Research, Cost Efficiency.

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)

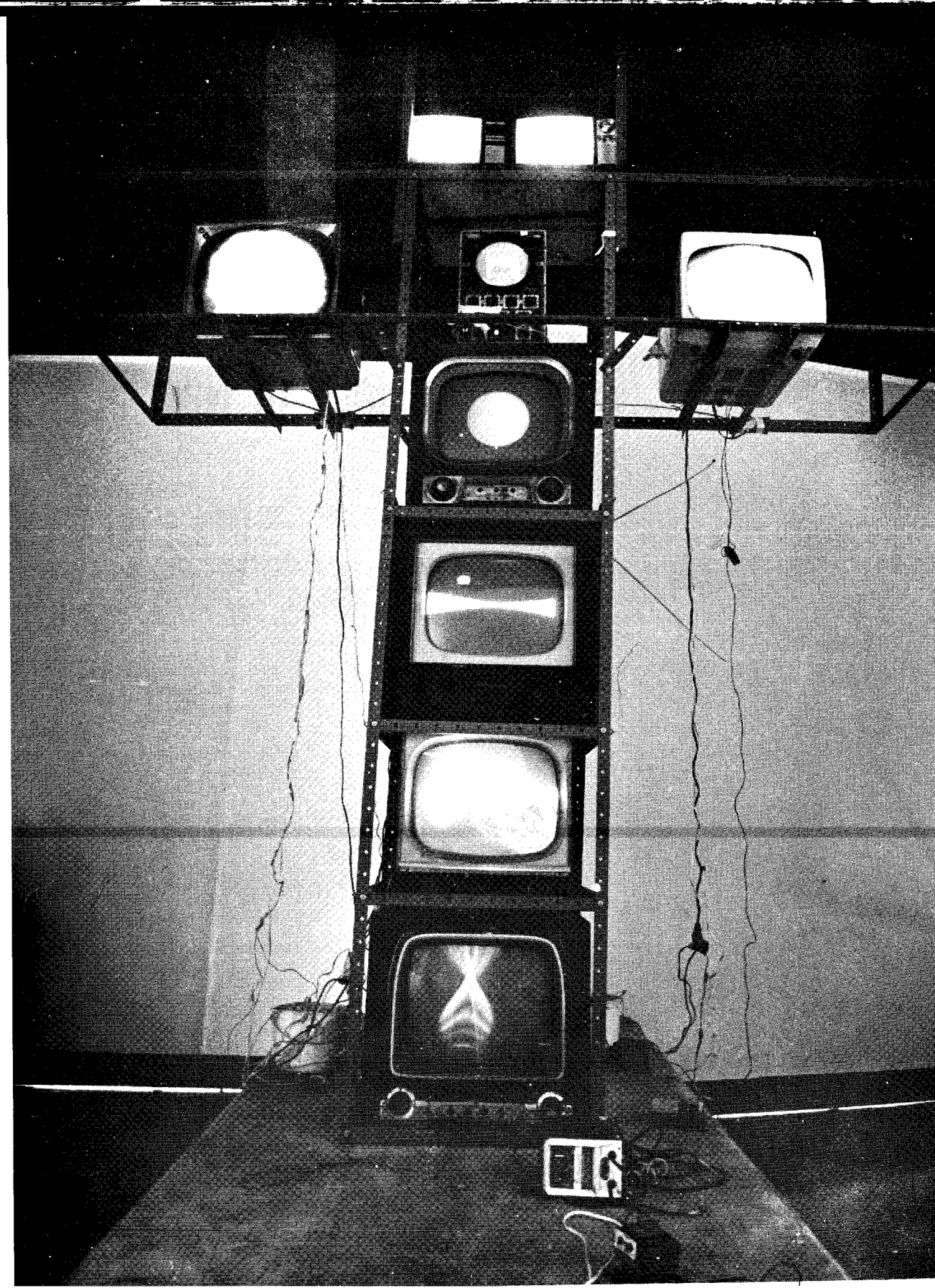
"What is most educational is most aesthetic, and what is most aesthetic is most educational." (Paik)



○○○○●●

○○○○○○○

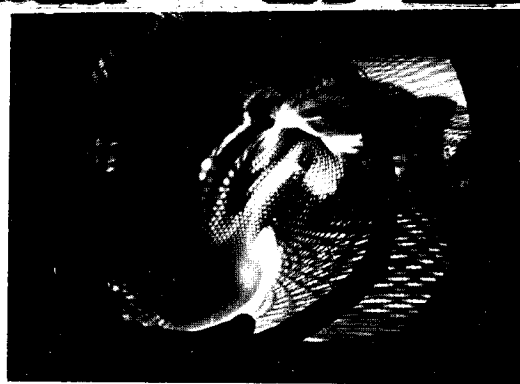
1968. TV Cross From "Nam June Paik: Electronic Art II," Galeria Bonino, Ltd., New York.



GALERIA BONINO, LTD.

7 West 57th Street, New York 19, N. Y.





Nam June Paik's recent color TV work.



Nam June Paik in his studio.

# Art and Technology of Nam June Paik

By JUD YALKUT

When John Cage saw the electronic TV experiments of Nam June Paik in 1965, he said: "I always thought that someone would do this. The next step will be pocket-sized videotape recorders."

Born in Seoul, Korea, in 1932, educated in Tokyo, Munich and Cologne, and having worked in the Studio for Electronic Music of Radio Cologne, Paik first showed his electronically and magnetically altered television "light machines" at the Galerie Parnass in Wuppertal, Germany. In November and December of 1965, his television work was shown in New York at the Galeria Bonino, along with his 20-channel radio-control Robot-K456, now resident in Stockholm. I interviewed Nam June Paik recently in New York.

J.Y.: John Gruen has referred to you as "the embodiment of the Combine Generation compulsion to be latter-day Renaissance man of the arts" by being at once a kinetic sculptor, a composer, a film-maker, an actor, and a theoretician. What new roles have you assimilated?

Paik: I am the greatest Haiku poet of all periods since 1967, and it is scientifically provable. 111<sup>2</sup> is a magic number. Haiku poems consist of 17 syllables and there are no more than 111 syllables in the Japanese language, therefore 111<sup>2</sup> is the total possibility of all Haiku poems including the best and the worst. When I let the computer write out all these possibilities, which is pretty easy, thereafter no one can write any more Haiku poems. Whatever they might write, however they might sweat, the result will be one of my Haiku poems. The best Haiku poet from now on will be at best the editor of my poems.

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

Paik: In 1965, Billy Kluver asked the question: "If you could have unlimited money to use technical means for artistic uses, how would you do it?" One of my answers was to make many, many LASER TV and radio stations, so we could have, for example, a Cage only station, a Brakha only TV station, etc.

Color has been the biggest problem in twentieth-century life, but color will be the biggest problem in death in the twenty-second century. Because of the LASER gun, we will have not only the luxury of life or death, but the choice of the color of death—violet death, pink suicide, transparent

Nirvana, tricolor hara-kiri, etc. I think it will be the biggest invention since the electric knife.

J.Y.: As a communication specialist, what role do you envision for the artist?

Paik: Eighty per cent 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 the mixed-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-class jobs. Bizarre vision, unorthodox approach, rich imagination and, most importantly, a genuine love for India and a will to study and admire Indian culture—all these make the artist a qualified publicity worker for family planning, and probably more talent for this work will be gathered among artists than any other group.

J.Y.: What is your contribution to the C.I.A.?

Paik: A great deal. (A) Most of my electronic TV work is a scanning variation. I think I have more scientific data on the scanning pattern than any lab on earth, and this is something for the C.I.A. For example, if the Republic of Tanganyika sent their moon ship to the moon and wanted to send their picture back to earth in a way that the Republics of Uganda or Katanga could not see its content, then they could scramble the picture according to one of my 1,000 scanning patterns and send it back to earth. In this way, the power balance in Africa would be stable forever. (B) The use of the "synthetic face" for police identification and beauty surgery will enable us to construct any kind of face on a TV screen, e.g., a suspect who has the long contour of John Wayne, the melancholy eyes of James Mason plus Chou En-Lai, half-bald as Yul Brynner, oriental flat nose, but with the sensual mouth of, say, Oscar Wilde and wearing glasses like James Joyce's, and with the sex appeal of Henri Vidal.

J.Y.: What is your main concern as of now?

Paik: As a responsible citizen, I am very worried about the moral consequences of the picture telephone. First of all, the picturephone will undoubtedly soar the sales and spur the design of gorgeous negligees. When you get a telephone call at night, you want to be seen in your best pajamas. This has its positive aspect for society. Say, a businessman goes to a convention in the Midwest and wants to say good night with

a picturephone call to his beloved wife in New York, in their East Side brownstone house. They talk to each other, a bit of escalation, and kiss through the picture, a bit of escalation, they try to hug through the picture, in vain, frustration and a bit more escalation. Then maybe a daring wife might talk to her husband topless, perhaps that's still okay.

But what happens if there is a professional good-night answering service, which has a staff of buxomy blondes, doing picturephone answering service? How will this affect the whole Park Avenue call-girl business? And what if micro-boppers get that telephone number? I urge, as a responsible citizen, that a special committee be set up in Congress for this further attack on morality. John Cage expressed similar concern already a few years ago.

J.Y.: What do you think of the urging of J.J. Akston in the February *Arts* magazine for an art and business collaboration?

Paik: Yes, I urge that the top 500 businesses create an "artist in residence" position to advise in marketing, advertisement, and the research of new products on the top level, so that their unorthodox, fresh sense can vitalize a big corporation hierarchy. For example, John Cage as artist in residence of I.B.M., Allan Kaprow in the Chase Manhattan Bank, Mary Baumeister in Helena Rubinstein, Christo in the United Packing Company, Otto Piene in Polaroid, USCO in General Motors, Nam June Paik in the Something Else Concern. . . .

J.Y.: Whom do you recommend to Dow Chemical?

Paik: Franz Schubert.

J.Y.: Now even Ray Johnson is going out with a petite computeress. What have been your results with the computer itches?

Paik: Max Matthews of Bell Labs has quoted John Cage, who said that if you are surprised with the result, then the machine has composed the piece. If you are not surprised, then you have composed it. I found out, however, that no matter how genial a computer might be, "he" has no common sense. For example, instead of just saying "Walk," you have to break it down to logical steps, that is, give the weight to the left half of your body, give strength to the muscles below the knee, put the energy to the vector pointing to the sky, making 90 degrees to the earth, move the vector to 160 degrees to the earth, give the energy to the leg in the direction of the earth, using also universal gravitation, stop the movement as soon as the distance between your leg and the earth comes to zero, repeat the above process for your right leg, the right leg meaning your leg on the right side of your body, then repeat the entire process 100 times.

I decided to title all my computer pieces in French, to protest the lack of common sense in the computer. Verlaine wrote: "It rains in my heart, as it rains in the city." I say: "It rains in my computer, as it rains in my heart"—"*Il pleut dans mon ordinateur*" will be my first piece. It is the mix of real rain and simulated rain in the computer. My second piece will be called "*La Computeur sentimentale*," and the third piece, "*Aimez-vous FORTRAN-programming?*"

The more it deals with the character of randomness and repetition, the more efficient is the computer. These are the two poles of human artistic materials. Total repetition means total determinism. Total randomness means total indeterminism. Both are mathematically simply explicable. The problem is how to use these two characters effectively. Therein lies the secret for the successful usage of the computer in the creative arts.

J.Y.: You have worked with electronic music since 1958 and with electronic painting since 1960. What is your opinion on

the current stage of the art and technology boom?

Paik: If revolution meant electrification for the Russians of 1920; and for the Americans of 1940, wall-to-wall carpeting; then revolution in 1960 means electrification, from mind to mind and from planet to planet.

But even McLuhan misuses and mixes up the words "electric" and "electronic," which have as much difference as tonal and atonal. In the electronic trade jargon, we distinguish roughly two sorts of processes: (1) peripheral units, that is, various input-output units and gate circuits; and (2) central processing units, that is, the various data-storage and data-processing units, which have some similarity with organic unity, the animal and human machines. Many art works using electronics up to now have been in the first stage. Whether you use a capacitor switch, a photo-cell switch, or wireless control, it is still the peripheral unit and does not reach the central processing unit. Data Processing is the superior meaning. Some of my color TV works which I will show at my forthcoming Bonino show will have this kind of data processing unit, because they have some discontrol elements among the three constituents, the creator-artwork-and-viewer. They are moving independently, that is, affecting each other, but not determining each other.

I also envisage the day when the collaboration of artist and engineer will progress into the unification of artist and engineer into one person. According to my past experience, the best results were achieved through accident and error. As you see, the transistor was discovered by accident. This means that the present computer age was the product of chance to a high degree. Therefore, if I give an order to an engineer, and if I don't go through all the experiments myself (that is, the complicated process of trial and error), I will lose all these precious errors, I will only get what I want, and miss all the disappointment and surprises. I have found that the by-product is often more valuable than the first envisioned aim.

And, to look back to the classics, Leonardo's scientific study of perspectives was inseparable from his artistic achievement, Chopin's and Debussy's piano virtuosity was inseparable from their compositional imagination. Although the piano has only 88 keys, now we have, in color TV, 12 million dots per second, which I have somehow to control for my work. It is like composing a piano concerto using a piano equipped with 12 million keys. How can you deal with that vast quantity of possibility without the painstaking study of your materials and instruments?

J.Y.: Besides your latest color TV work, what other elements will constitute your Bonino Gallery show opening in mid-April?

Paik: One element will be electronic antique art. I am using some first-class Japanese art works and combining them with new electric media, without harming the original antique work. Thus the buyer is sure to own at least one authentic and secure investment, even if Nam June Paik is completely forgotten by the year 2000; and if my reputation does survive till then, they will then own two authentic works. It is a game in which the buyer never loses.

One more new idea is the collaboration of two artists, like Cage and Tudor in the performance of music, but never done quite this way in the visual arts. Mary Baumeister, Ayo, Robert Breer, Ray Johnson, and possibly Bob Benson and Otto Piene, will make the exterior housing of my TV as their own composition. In serious art, becoming a celebrity is only a passage to anonymity and these collaborations are a modest but beautiful stepping-stone to the utopian republic of anonymity.

Nam June Paik will show at the Bonino Gallery April 16-May 11.



1968. McLuhan Caged, from "Machine Show," Museum of Modern Art, New York.



Video tape recorder, 27 x 16"  
Shadow-mask color television screen, stereo tape  
recorder and amplifier, 35 x 25"

*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 "Finnegan's Wake" on videotape, because of the vast possibility of manipulation in magnetic information storage.<sup>162</sup>*





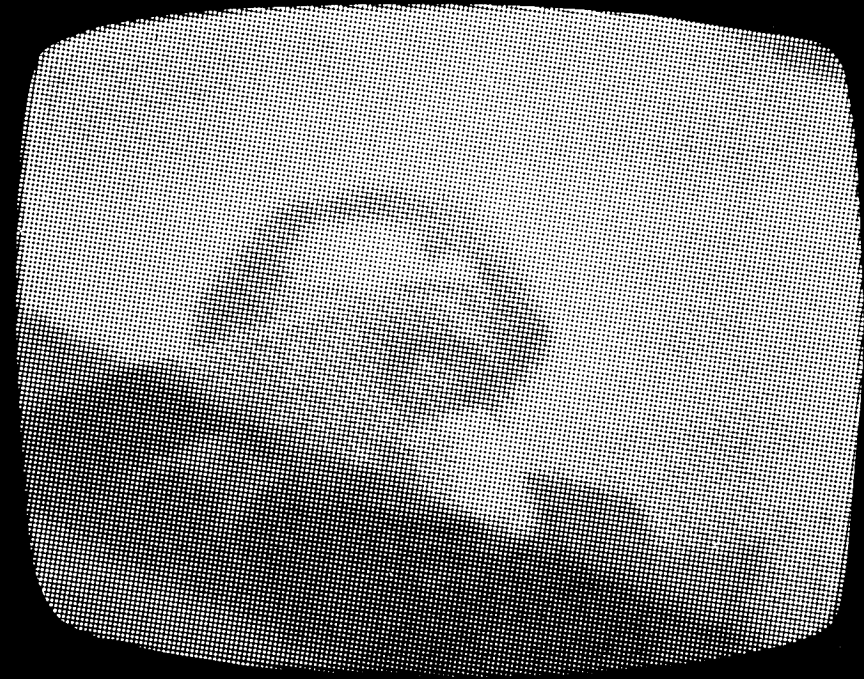
OPENING SATURDAY, MAY 17  
and

CONTINUING THROUGH JUNE 14, 1969

EXHIBITION HOURS: 11-5 TUESDAY THROUGH SATURDAY

Miss Moorman will perform at the opening from 12 to 5 P.M.  
Thereafter, periodically during the exhibition she will perform from 2 until 4 P.M.

# TV as a Creative Medium



HOWARD WISE GALLERY 50 W. 57 ST NYC 10019

●●●○○○

## PARTICIPATION TV

by Nam June Paik

Which comprises 3 or 4 color TV sets which show multi-color echoes, 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

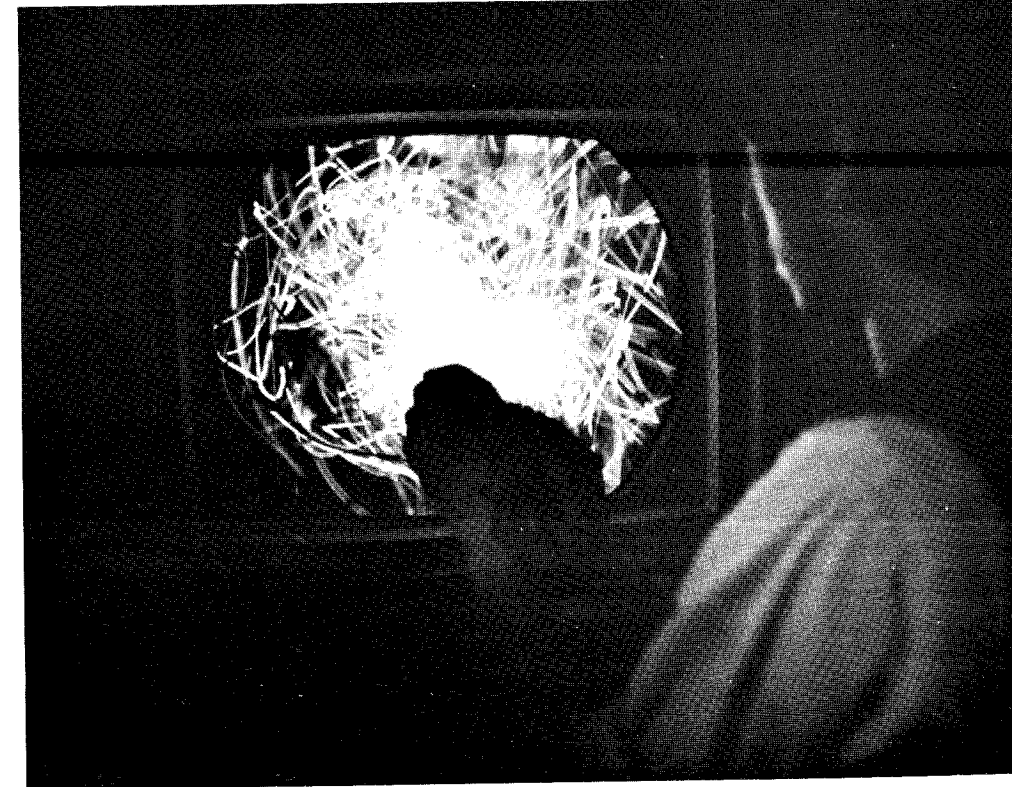
In this case, the sound of the cello she plays will change, modulate, regenerate the picture on her TV-BRA.

"The real issue implied in 'Art and Technology' is not to make another scientific toy, but how to *humanize* the technology and the electronic medium, which is progressing rapidly — too rapidly. Progress has already outstripped ability to program. I would suggest 'Silent TV Station.' This is TV station for highbrows, which transmits most of time only beautiful 'mood art' in the sense of 'mood music.' What I am aiming at is TV version of Vivaldi . . . or electronic 'Compoz,' to soothe every hysteric woman through air, and to calm down the nervous tension of every businessman through air. In that way 'Light Art' will become a permanent asset or even collection of Million people. SILENT TV Station will simply be 'there,' not intruding on other activities . . . and being looked at exactly like a landscape . . . or beautiful bathing nude of Renoir, and in that case, everybody enjoys the 'original' . . . and not a reproduction . . .

"TV Brassiere for Living Sculpture (Charlotte Moorman) is also one sharp example to humanize electronics . . . and technology. By using TV as bra . . . 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 phantasy to look for the new, imaginative and humanistic ways of using our technology."

Nam June Paik

○○○○●●



1968-70. "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 .....parking.

\* \* \*  
Vietnam war is the first war fought by computer  
and  
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 Joyce lived today, surely he would have written his  
Finnegan's Wake on video tape, because of the vast possi-  
bility for manipulation in magnetic information storage.

\* \* \*  
TV is as mass media as Sex.  
Before Kinsey beautiful lady used to whisper to her neigh-  
bour, "My husband plays only one piece on piano...and al-  
ways with one finger..." Kinsey wiped out this frustration  
and made the heresy to the authodoxy. TV-culture is in the  
pre-Kinsey stage at this moment. As wife was just a sex-  
machine for her husband (before), public is just the Pav-  
lovian dog for the network (presently). The infinite poten-  
tials of TV, such as: two-way communication, audience  
participation, "electronic democracy through instant refer-  
endum" (John Cage).....is by far ignored or delicately  
suppressed.

\* \* \*  
Radio Free Europe is interesting and informative, but the  
noise, which jams that station is also interesting and in-  
formative. ....enjoy both.  
Jam your TV station and make it "Radio Free America."

\* \* \*  
$$\frac{ABC + BBC - NBC \times PBC}{\sqrt{Cage}} = \pm \text{sorry}$$

\* \* \*  
Marshall McBird says....."Wind is moving the flag."  
Marshall McButterfly says..."Flag is moving the wind."  
Marshall McLuhan says...."Your mind is moving."

\* \* \*  
Plato thought the word, or the conceptual, expresses the  
deepest thing.  
St. Augustine thought the sound, or the audible, expresses  
the deepest thing.  
Spinoza thought the vision, or the visible, expresses the  
deepest thing.

This argument is settled for good.  
TV commercials have all three.

\* \* \*  
How to de-educate the educational TV ???

\* \* \*  
Someday there will be a TV commercial of a pill, which  
does nothing. (The Atlantic Monthly)

\* \* \*  
At least one silent TV station!!  
TV sound annoys me more than TV picture.

\* \* \*  
Are we living at 459 West 25th Street, or 33 Avenue C, or  
69 East 69th Street ???

or  
are we living in Channel 2 & 4 & 7 and sometimes 13 ????  
I would rather live in Channel Paris, Channel Moscow,  
Channel Hong Kong and Channel Tel Aviv...constantly....

\* \* \*  
Huntley-Brinklewitch ;;; .....(Russel Connor)

\* \* \*  
Every great idea started in the mimeograph machine.  
Every great poet started in the little magazine.  
But if the TV production costs stay as prohibitively high as  
today, TV will be the most repressive medium ever in-  
vented by mankind since Hierograph and parchment.

\* \* \*  
Choice is.....not a commercial TV or public TV.  
but  
relevant information in bad technique  
or  
irrelevant information in good technique...

"If movie is done technically bad.....I know, it is true.  
If movie is done technically good.....I know, it is a lie."  
--Norman Bauman (1968)

\* \* \*  
Nobel Prize in literature (2002 A.D.)  
A video roman, which was directly recorded  
and multiplied on a video display unit and  
written by a novelist, who has not published  
a single book....hard cover or soft cover.  
...if there is still something called Nobel Prize in 2002 .

\* \* \*  
There is about 100:1 price difference between seven color  
offset printing and simple typesetting. But this 100:1 ratio  
will be reduced to 1:1 in the video book device.

Tolstoy spent 20 pages for the description of Anna Karenina  
and Flaubert 30 pages for Madame Bovary....  
What they needed was simply a Polaroid camera.

\* \* \*  
Who will benefit most in the coming picture phone age?  
Defense industry?  
Call girl system??  
Video Baby Sitter, Inc.?  
Anyway there will be many topless answering services.

\* \* \*  
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?"

\* \* \*  
Don't go honey noon to moon.

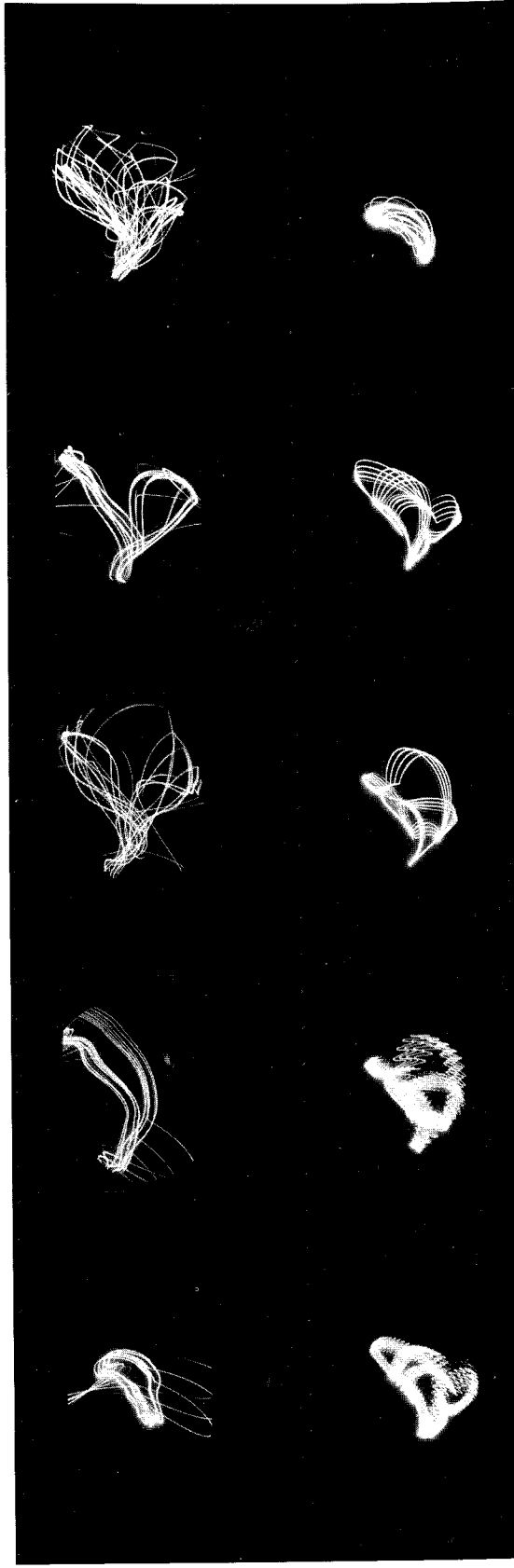
\* \* \*  
Wall to wall carpet .....1940.  
Wall to wall TV .....1970.  
It is a reality through laser-TV and solid-  
state thin picture "tube." TV without a box  
is no longer TV, but a "video environment."

\* \* \*  
"Venice is the most advanced city of the world...it has al-  
ready abolished the automobiles." (John Cage, in 1958  
Italian TV interview.)

\* \* \*  
Everyn Wood Rapid Reading Institute:  
47 times faster reading speed (Money back guarantee).  
Can you watch 30 minutes Huntley Brinkley  
in 6 minutes 22.8 seconds??

\* \* \*  
Socrates bemoaned before death: "I wish I had seen  
"I Am Curious (Yellow)."  
"I Am Furious (Green)." (Nam June Paik)

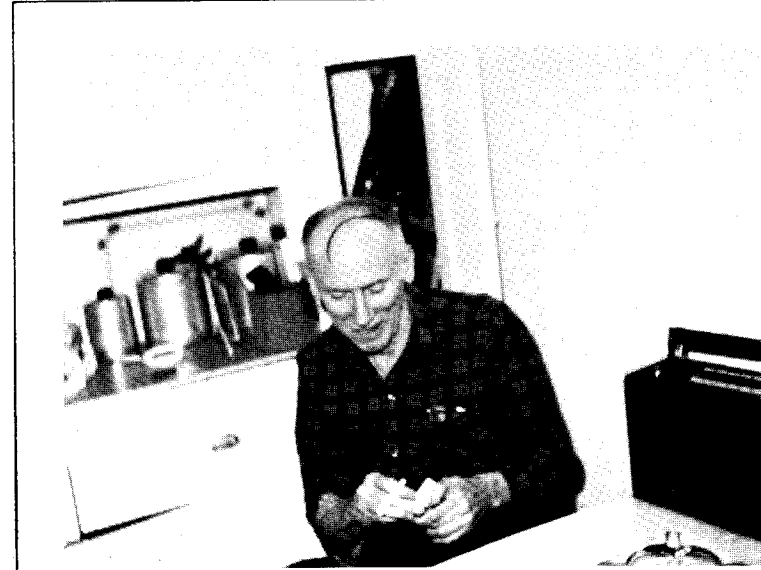
\* \* \*  
P.S. This essay is dedicated to the inventor of the paper  
plate. English correction is Carlene Lindgren. Someday  
Walter Cronkite will come on the screen and say only one  
word and leave: "There is nothing new under the sun. Good  
night, Chet!!" ....29 minutes of blank and silence.....





1970. Video Commune, WGBH-TV, Boston.

●●●●●● ○●●●●●



Bob Dunham

1969. Published at Kalendar '69, Düsseldorf, Germany.

acceleration of kalender (excerpt)

nam yune paik

dear dietlich, is your kalender still 69?

alison knowles brought her twins (hanna and jessie) to stony point.

i asked john cage

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

he answered,

"ask my mother".

hanna was born 15 seconds after jessie .. 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 tao-ist, therefore not only timeless, but also nameless.

there are four buddhas in new york.

John cage makes music

Jonas mekas makes movie

peter moore makes photos

bob dunham makes nothing.

fish a blue & a day 479 fish

codon wine but for

Sherry  
白葡萄酒 シェリー

Manhattan  
史哈頓混合酒 マンハッタン

Martini  
馬丁尼 マーティネ

Whiskey Sour  
威威士忌 ウィスキーソー

Gin  
杜松子酒 ジン

Vodka  
伏特加酒 ウォッカ

or  
sherry juice

Bourbon  
英國威士忌 バーボン

Scotch  
蘇格蘭威士忌 スコッチ

Canadian  
加拿大白酒 カナディアン

Videa

Selected French Red or White Wines  
特選法國紅酒或白酒 特選フランスレッドまたはホワイトワイン

000  
000

French Champagne  
法國香檳 シャンペン (フランス製)

Selected Premium Beer  
特選高級啤酒 特選ビール (大サーブ)

Cigarettes - Assorted Brands  
各種名牌香煙 シガレット (各牌)

00  
00

Cocktails and Liquors \$ .50  
雞尾酒及烈酒 カクテルとストレート

Wines \$ .25  
酒 ワイン

Beer and Cigarettes \$ .30  
啤酒與香煙 ビールとシガレット

Champagne (Split) \$1.00  
香檳 (零售) シャンペン (小ビン)

↑ wine

from blue up why

# the Selective Special

HU 2/2

PAN AM OFFERS YOU A CHOICE

by  
swing  
fly

Appetizer  
前菜 前菜盛合

ENTREES  
冷盤 前菜

Beef Bourguignonne  
寶吉牛肉 ブルガリアの牛肉

Breast of Chicken Hongroise  
匈牙利式雞 ハンガリア料理風の若雞

Buttered Garden Vegetables  
暹羅白米飯 ライス

Cheese  
乾乳酪 チーズ

Pastry  
麵餅 御菓子 (デザート用)

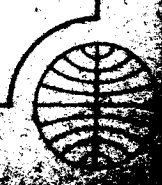
Coffee  
咖啡 コーヒー

Tea  
茶 綠茶

fish  
Violin  
air plane  
mum  
H 2/2

500 volt 2/2

41 67. 2/2



# Video-Synthesizer (1969)

## ORIGINAL SIGNAL SOURCES

TV camera, or video tape recorder, or abstract pattern generator, or movie-slide projector, (this part can be later partly computerized)

## STAGE ONE (Electronic variation of the source)

8 black & white monitors with following scanning variation.

- Monitor 1 (double yoke with 4 signal generators for frame scanning)
- Monitor 2 (triple yoke with 6 scanning signals)
- Monitor 3 (horizontal scanning modulation)
- Monitor 4 (vertical scanning modulation)
- Monitor 5 (semi-spiral scanning)
- Monitor 6 (fan shape scanning)
- Monitor 7 (100% width control of vertical horizontal scanning)
- Monitor 8 (electron-static scanning)

In addition to above wide range modification, each monitor is equipped with 8 adjustable permanent magnets, and several D/C and A/C controlled electro-magnets.

Also every monitor has polarity switch, which makes image upside-down and right to left.

(This part can be later computerized)

## STAGE TWO (Mix of static variation)

- multi-mirror variation.
- multi-half mirror variation
- various lens variation
- moire patterns addition
- circular motion
- distortion through the filtering water on the TV screen
- modification through mixture of liquidity of different density or color) such as water, oil, quick silver etc.,
- polarized light, convergent beam and other kinetic-light set technique

all eight TV camera are set up on the bases, which are moved by motors according to certain patterns, or vibrated.

## STAGE THREE (Color modification) WITH 100% black and positive-ray live motion

- red
- orange
- blue
- green
- violet
- yellow
- white, or silver

stage four  
splitting the signal with photo eye and two 100% filters

stage five

stage six



color video tape recorder one  
(this signal will be translated into V.I.C. signal)

1. video t recorder three

color video taperecorder two

## Versatile Color TV Synthesizer

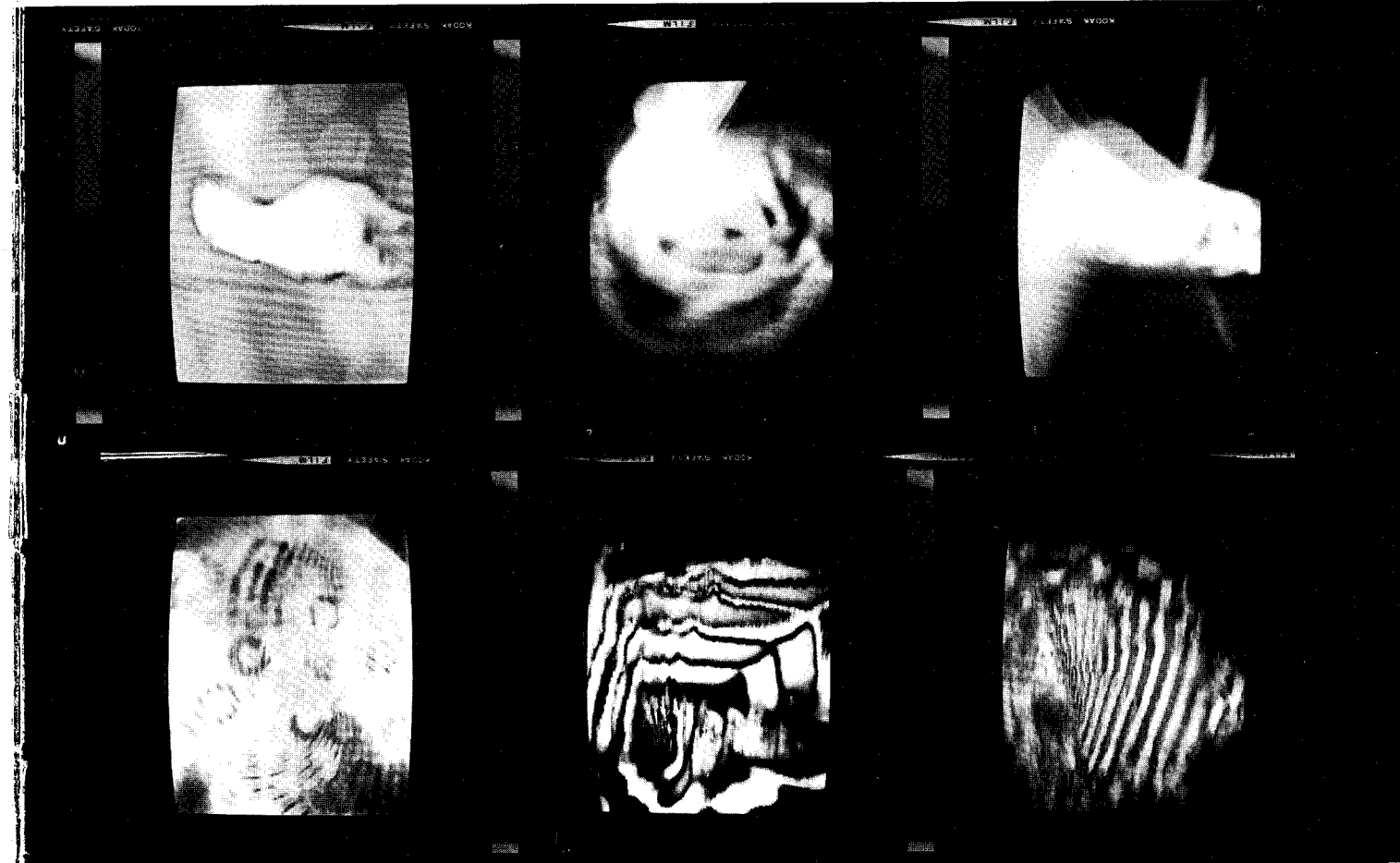
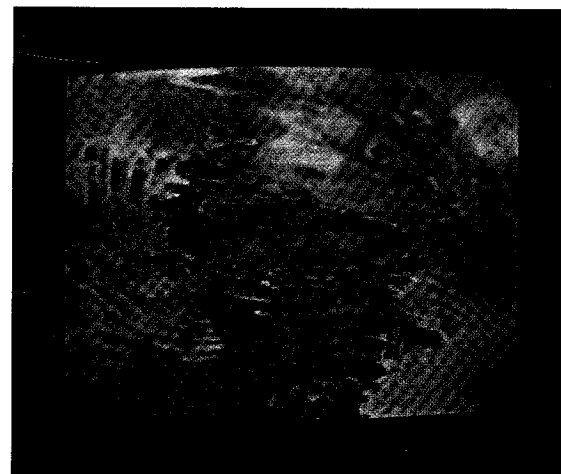
This will enable us to shape the TV screen canvas

as precisely as Leonardo  
as freely as Picasso  
as colorfully as Renoire  
as profoundly as Mondrian  
as violently as Pollock and  
as lyrically as Jasper Johns.

In the long-ranged 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 talkshows, 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 much as Ferrari racing car cannot catch even a good old DC-4.
- 3) This will provide valuable experiments for EVR, which would be aimed for more sophisti-

cated or educational layer of consumer. Eg., 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."



1969. Flow charts for video synthesizer, designed 1969, built 1970. Video Variations, 1970 (this page, Electronic Opera No. 2).

# Video-Synthesizer (1969)

## ORIGINAL SIGNAL SOURCES

TV camera, or video tape recorder, or abstract pattern generator, or movie-slide projector, (this part can be later partly computerized)

## STAGE ONE (electronic variation of the source)

2 black & white monitors with following scanning variation:

- Monitor 1 (double yoke with 4 signal generators for four scanning)
- Monitor 2 (triple yoke with 3 scanning signals)
- Monitor 3 (horizontal scanning modulation)
- Monitor 4 (vertical scanning modulation)
- Monitor 5 (semi-spiral scanning)
- Monitor 6 (fan shape scanning)
- Monitor 7 (100% width control of vertical horizontal scanning)
- Monitor 8 (electro-static scanning)

In addition to above wide range modification, each monitor is equipped with 8 adjustable permanent magnets, and several D/C and A/C controlled electro-magnets.

Also every monitor has polarity switch, which makes image upside-down and right to left.

(This part can be later computerized)

## STAGE TWO (Mix & dist. variation)

- multi-sensor variation.
- multi-half sensor variation
- various lens variation
- noise pattern addition
- circular motion
- distortion through the stirring water on the TV screen
- modification through mixture of liquidity of different density or color) such as water, oil, quick silver etc.,
- polarized light, convergent beam and other kinetic-light out technique

all eight TV camera are set up on the bases, which are moved by motors according to certain patterns, or vibrated.

## STAGE THREE (color modification) WITH RGB-break and positive-beam drive switch

- red
- orange
- blue
- green
- violet
- yellow
- white, or silver

## stage four

with RGB-break and positive-beam drive switch

## stage five

## stage six



the video tape recorder one

(U.S. signals will be translated into Y.I.R. signal)

1. video tape recorder three

color video taperecorder two

## Versatile Color TV Synthesizer

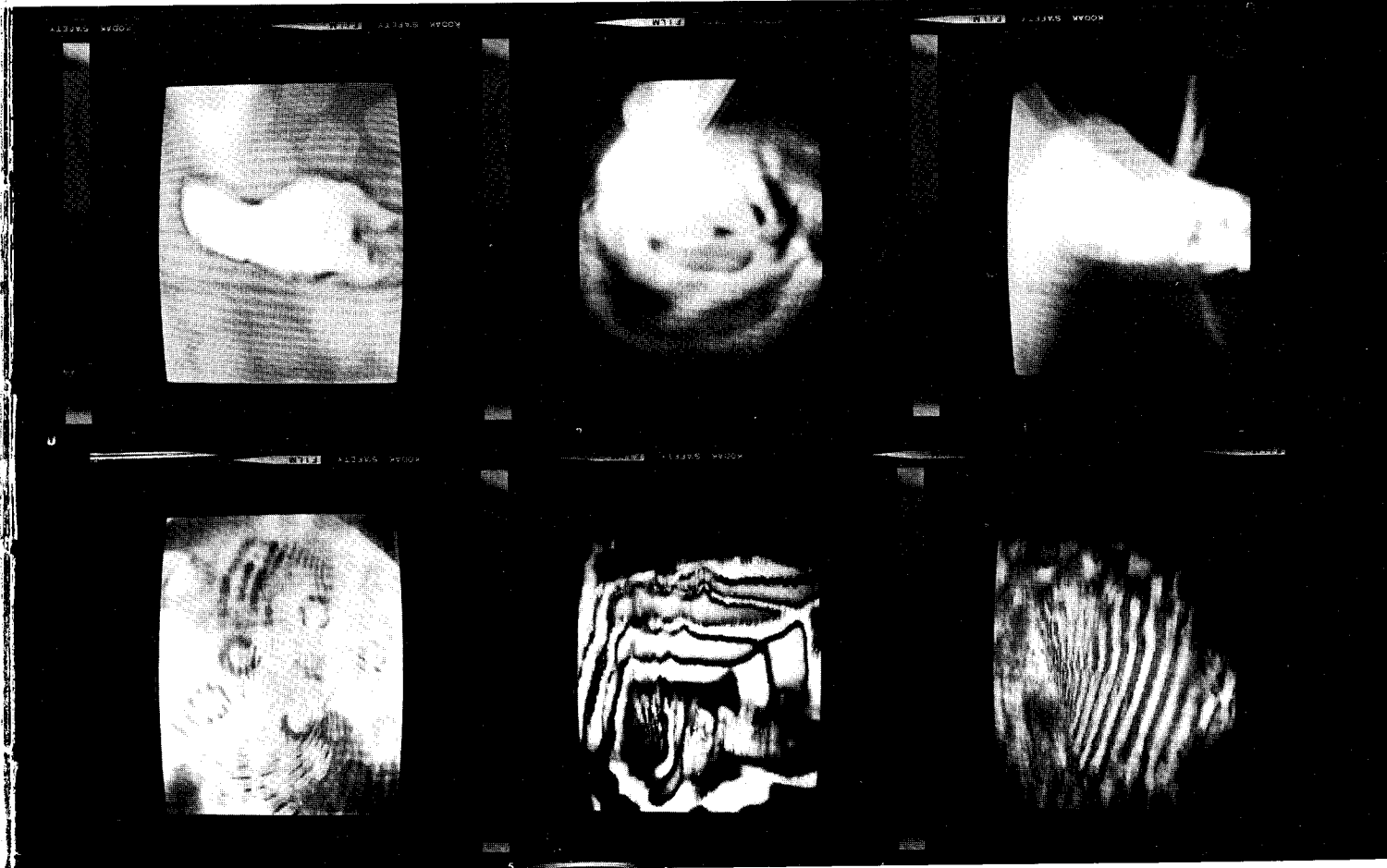
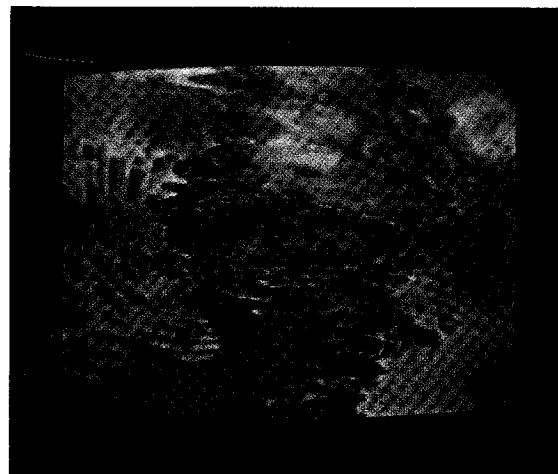
This will enable us to shape the TV screen canvas

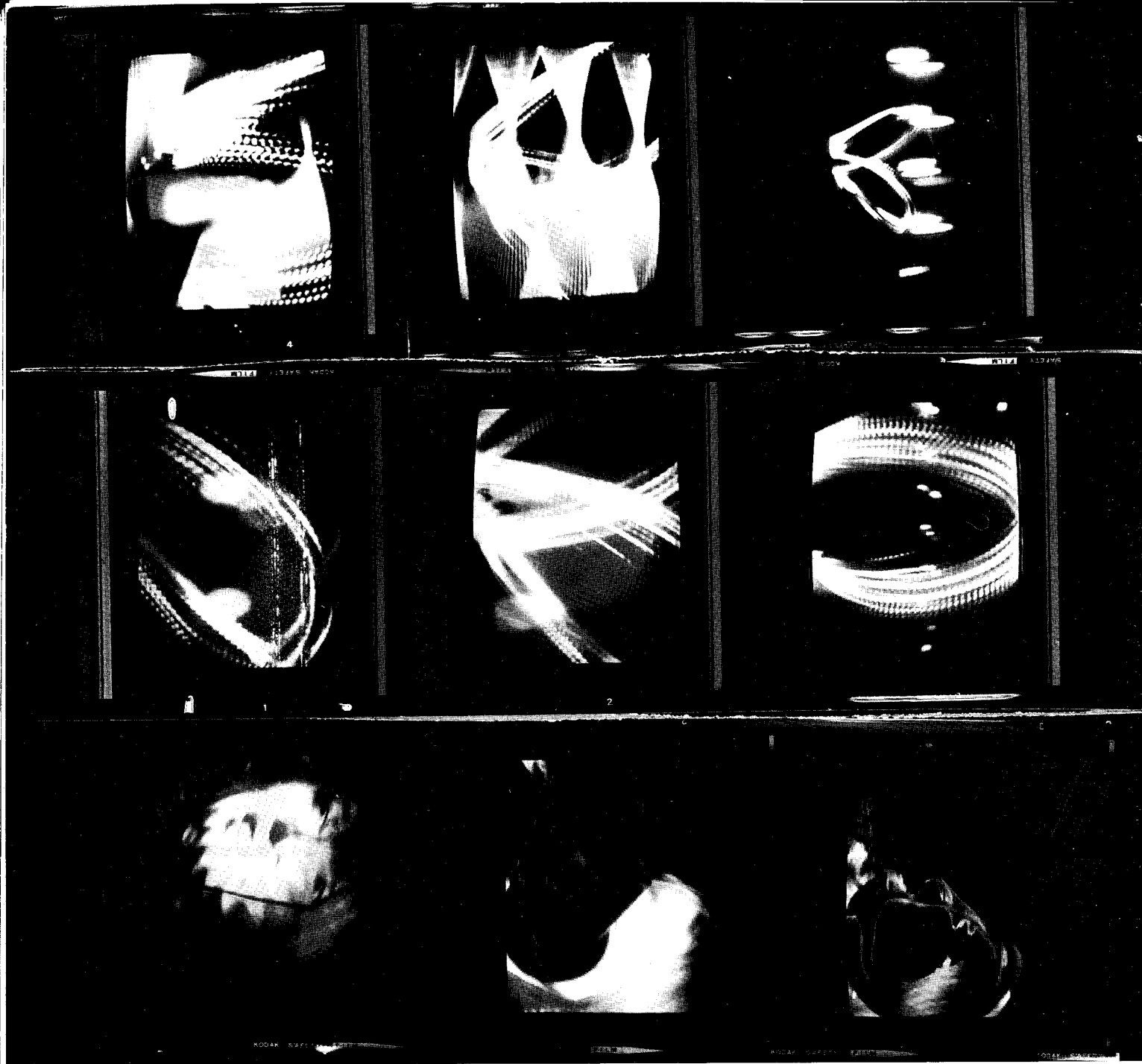
as precisely as Leonardo  
 as freely as Picasso  
 as colorfully as Renoire  
 as profoundly as Mondrian  
 as violently as Pollock and  
 as lyrically as Jasper Johns.

In the long-ranged 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 talkshows, 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 much as Ferrari racing car cannot catch even a good old DC-4.
- 3) This will provide valuable experiments for EVR, which would be aimed for more sophisti-

cated or educational layer of consumer. Eg., 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."





"Nam June Paik: Electronic Art II," Galeria Bonino, Ltd., New York, New York.

NAM JUNE PAIK electronic art

**EB** GALERIA BONINO, LTD. 7 West 57th Street, New York 19, N.Y.

1970. Video Commune, WGBH-TV, Boston.





# NAM JUNE PAIK CALIFORNIA/NEW YORK/BOSTON VIDEO SYNTHESIZER PLUS

*Shuya Abe and I am stranded in Los Angeles without car. . . We miss New York's dirty subway. . . John Lindsay is a great man, who charges on 30¢ for a refrigerated ride. . . Abe-san said "We are Dharma-monk" . . . Dharma was so diligent for 9 years in sitting and meditating that he did not even go to men's room. . . The accumulated shit eventually melted away his limbs and Dharma became to be loved as a Buddha without legs. . . this leg-less man's wireless transmission is all what TV is about today. . . and in coming carless society.*

Video synthesizer is the accumulation of my nine year's TV-shit (if this holy allusion is allowed), turned into a real-time video piano by the Golden Finger of Shuya Abe, my great mentor. Big TV studio always scares me. Many layers of "Machine Time" parallelly running, engulfs my identity. It always brings me the anxiety of Norbert Wiener, seeing the delicate yet formidable Dichotomy of Human Time and Machine Time, a particular contingency of so-called Cybernated Age. (I use 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, humming a new song in the unheated attics in Vienna. . . Ironically a huge *Machine* (WGBH, Boston) helped me to create my anti-machine machine. . . this is a place to thank beautiful people there. . . Michael Rice, Fred Barzyk, John Folsom, David Atwood, Olivia Tappan, etc. . . you just never know.

Let us look back to the mid 19th century. . . most people were deprived of the way for self expression in the visual art. Only the selected few had the access to tools, such as oil paints 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 illustrates the massive desire to create an artwork, instead of watching a masterpiece on the wall. Will this process repeat itself 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 big as Kodak, Nikon, Zeiss Ikon combined? If yet, will we be able to subsidize the ailing NBC or CBS from our tax-deductible portion of income. . . Dear Phyllis: don't smoke cigarette, and live longer to see our D-Day.

Paik-Abe video-synthesizer is a humble effort for this day, putting 1001 ways of instant TV making. We gave up High Fidelity but we won the Super Infidelity. . . adultery is always more interesting than marriage.

*The "attraction" of drug experience to young people lies in the peculiar "ontology" of this unfortunate medium.*

Generally speaking *art* consists of three different parties. (1) Creator (active transmitter); (2) Audience (passive receiver); (3) Critics (judge or carrier-band).

Through this discrepancy, all the complicated contingencies in the art world, or art-pollution, such as vanity, school, style, intrigue, manipulation etc. come up to the scene. The dubious distinction of so-said First Class artist or second rate musician or minor poet etc., is also a result of this discrepancy.

But in the drug experience, all three parties are united into one. A kid who smokes a joint or so is at the same time creator, audience and critic. There is no room for comparison and grading, such as "first class drug taker" or "second rated pot smoker" etc. . . This ontological analysis demonstrates to us once again that drug is a short cut effort to recover the sense of participation. . . and basic cause lies in our passive state of mind, such as TV watching, etc.

Can we transplant this strange "ontology" of drug experience to "safer" and more "authentic" art medium, without transplanting the inherent danger of drug overdose???

Participation TV (the one-ness of creator, audience, and critic) is surely one probable way for this goal. . . and it is not a small virtue. . . not at all. . .

1970. "Vision and Television," Rose Art Museum, Brandeis University, Waltham, Massachusetts. "Russell Connor organized this very successful show. It broke all attendance records of men and dogs. However, understandably, no art critic except for Douglas Davis, had the guts to write about it. One day Russ and I started to write a self-review for the Atlantic Monthly. . . we never finished. Here is a short excerpt."

. . . You are you and beyond. You are the interpreter of yourself. Technical High Fidelity is replaced by Semantic Super Fidelity.

In 1962 John Cage dedicated a piece for Toshi Ichihyanagi and Yoko Ono, titled "0'00" . . . Whole piece consists of only three words.

"Anything For Anyone". As the world knows, Yoko performed this piece so well. . . beyond the wildest imagination of her mentor. High Fidelity fad is over first in marriage and next in music (electronic music, electric circus, etc.) and finally in the television.

Modern Art became Modern Art after it had shed its "High Fi" bit to the art of Photography, and plunged itself into the flurry of High Infidelity.

TV became TV art through all technical mal-functions.



1970. Left to right: Fred Barzyk, WGBH producer-director; Shuya Abe, co-designer of video synthesizer; Nam June Paik.

# Vision & Television

Dear John!  
I hope to see you  
May be soon  
on the WGBH (Channel 2)  
before he concert  
you can talk.

Global Groove and Video Common Market  
by Nam June Paik  
(Printed in The WNET-TV Lab News, Issue #2, 1973)  
(Written February 1970)

The Treaty of Rome (1957) was preceded for a decade by vocal exhortations of prophetic statesmen like Robert Schuman, Jean Monnet or Hallstein, and tedious, painstaking and prolonged negotiations by the economists of six European countries. Many times the process was termed hopeless, utopian or academic. But the result, the European Common Market, a long dreamed of free trade zone, surpassed even the most wild imaginings in terms of growth and prosperity. England's trouble is a well-known fact.

Videoland on this spaceship Earth resembles the divided state of European countries before 1957. Many TV stations around the world are hoarding videotapes totaling thousands of hours and asking impossibly high prices or compliance with complicated procedures to obtain some commodity for which they have almost no prospect of selling. Or Videoland, a so-called communications media, is so discommunicative with each other that practically no one knows what to buy, to import or export. Should video culture stay as divided, nationalistic and protectionistic as the block economy of the Thirties, which amplified the depression, instigated Fascism and helped promote World War II?

World peace and survival of earth is Public Interest Number I and, needless to say, Public In-

terest Number I must be Interest Number I of Public Television. What we need now is a champion of free trade, who will form a Video Common Market modeled after the European Common Market in its spirit and procedure; this would strip the hieratic monism of TV culture and promote the free flow of video information through an inexpensive bazaar system or convenient free market.

McLuhan's premature high hope for the Global Village via TV is based on an obscure book, *The Bias of Communication*, by H.A. Innis (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 book store. 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 flick? David Atwood, a director at WGBH, reports a contrary thing. TV cameras are following so busily the latest spots of violence that kids, who receive most of their education from TV, think that such noble countries as Switzerland and Norway are chunks of real estate lying somewhere in the Milky Way or at best beyond Madagascar. How can we teach about peace while blocking out one of the few existing examples from the screen? Most Asian faces we encounter on the American TV screen are either miserable refugees, wretched prisoners or hated dictators. But most middle-class Asians are seeing essentially the same kind of clean-cut entertainment shows on their home screens as most American Nielsen families. Did this vast information gap contribute to the

Simulation of Human Eyes by 4-Channel Stereo Video Taping

dedicated to Shunyo Abe (my great mentor)

The reason why the so-called "documentary" movie is often a tendentious interpretation of reality is partially due to its techno-existential form. Its output is confined to one stripe of film or video tape, one-way time, one-vector direction — therefore no space for space that is randomness and freedom (which is one spectrum of randomness).

I always admired Emmett Williams, especially his stereo eyes (commonly called "cross eyes") because cross eyes gives us more freedom. I suggest the construction of a four-channel stereo camera-VTR (video tape recording) which would more objectively simulate our eyes.

Our eyes are a very efficient combination of two different functions: (1) Freedom, wide view, and (2) focusing, concentration.

In usual film-making process, the former case is the long shot; the latter case is the closeup or zoom-up. But, alas, in most documentary film, the relationship of these two attitudes is far from being ideal. Often the director of documentary film is so persuasive that, in fact, he is imposing his view with skillful editing and powerful zoom-up.

If film or video tape is really becoming an extension of eyes, it should cease to be so imposing but should imitate us much as possible the function of eyes — that is, a very versatile combination of freedom and focusing, or closeup or long shot. I think the four-channel camera-tape complex will overcome the shortcoming of traditional camera or film-making style. One camera is confined to the front shot. The second camera scans the left side — the third camera scans the right side. The fourth camera scans the rear view and is occasionally used for focusing on one point. This camera group's angles have to be kept intact also in playback.

In talking with Steve Gilmore this afternoon, it came to our attention that the multi-channel video taping might solve or shelve the difficulty in editing, which is a severe structural defect of video tapes in comparison to film.

Nam June Paik  
California Institute of the Arts  
September 21, 1970

1970. "This essay came to being by Terry Martin and appeared in E.A.T./LA Survey, Number 6, October 1970."

should be initiated by WGBH. It is radical in the sense that it attacks the radix, or root, of conventionalism, beyond the success or failure of the individual program or weekly series.

Jazz was the first tie between Blacks and Whites. Mozart was the first tie between Europeans and Asians. Beethoven was the last tie between Germans and Americans during World War II. Currently rock music is the only channel between young and old. But the power of music as a non-verbal communications medium has been wasted as much as were the vast resources under the ocean. Therefore, if we could assemble a weekly television festival comprised of music and dance from every nation and disseminate it freely via the proposed Video Common Market to the world, its effects on education and entertainment would be phenomenal. Peace can be as exciting as a John Wayne war movie. The tired slogan of "world peace" will again become fresh and marketable.

Back in 1938 Buckminster Fuller defined the word "ecology" as follows: "...very word 'ecology' meaning the body of knowledge developed out of the house. We stress not housing but essentially comprehensive research and design....The question of survival, and the answer, which is unit, lies in the progressive sum-totaling of man's evolving knowledge. Individual survival is identifiable with the whole as extension or extinction." (Nine Chains to the Moon, 1938).

On the last Earth Day, ecology was treated as a temporary face-lifting or local anesthesia. Ecology is not "politics" but a devoutful Weltanschauung, which believes in world design, global recycling, the shift of our attitude from "you OR me" to "you AND me", as Mr. Fuller, the guru of the whole movement, never ceases to emphasize. Global Groove and Video Common Market treat the root of pollution much more than one more conventional documentary on a lake.

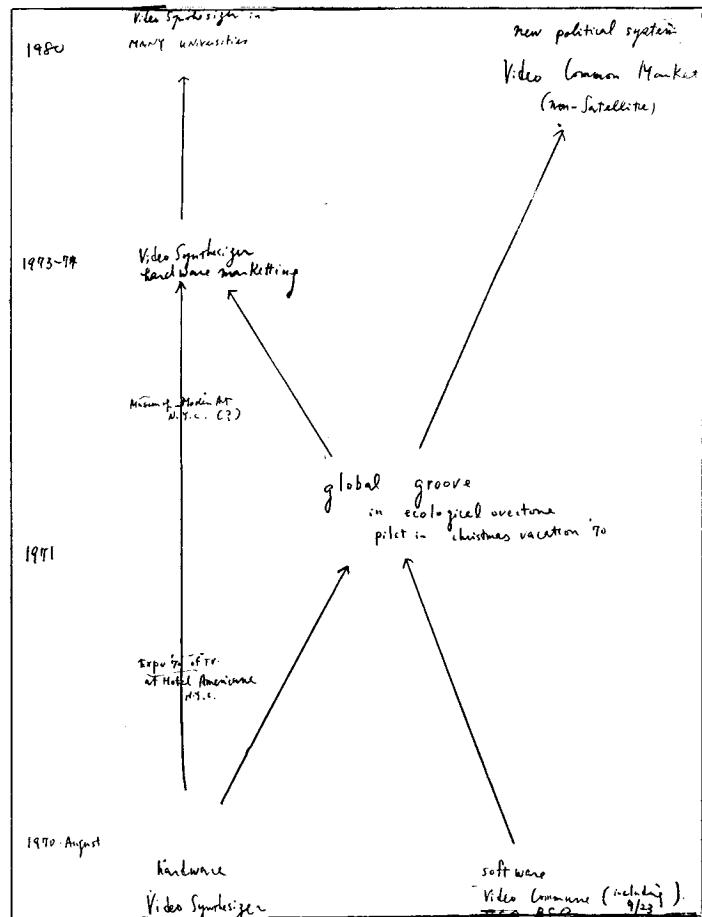
Let me finish this essay in a digital way:

The New York Times spends about 70% of her important pages on international coverage.

The New York Daily News spends about 7% for the equivalent.

NET's average is closer to the Daily News than to the Times.

recent tragedies in Vietnam? Weren't those simple-minded GI's in Song My prejudiced, even in the slightest degree, by the All-American TV screen of the Mid-West before landing in Saigon, which necessarily has 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 Luce, 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 be that bad if they ran such bourgeois soap operas



as The Forsythe Saga, and I am curious how their Huntley-Brinkley-vich talk the pravda (truth) every evening. Understandably, negotiations for the Video Common Market will be as tiresome and frustrating as those for the European Common Market. But its huge reward will be not only philosophical. Faster rotation of capital is also a supreme requirement for cost-efficiency in a cultural economy. A new paper money created by the International Monetary Fund to check the gold outflow, indicated by the Special Drawing Right or SDR, would serve as a model for the proposed Video Common Market. I suggested this in my Stony Brook report, in February 1968, before SDR was approved.

The American Public Television System is, by its nature, destined to be a vanguard for this movement. A persistent and protracted effort

"TV tortured the intellectuals for long time ... It is about the time that the intellectuals torture TV ... John Canaday said something like that a few years ago ... It is happening all over ... now artists are striking back TV both in hardware and software."

Communication means the two-way communications. One-way communication is simply a notification ... like a draft call. TV has been a typical case of this non-communication and mass audience not only one freedom, that is, to turn on or off the button, but the freedom in concentration camp where inmates had only one kind of freedom, that is, to touch or not to touch the electric barbed wire. My possession with TV for the past 10 years has been, if I look back and think clearly, a steady progression towards more different/interacted participation by viewers. In my first Electronic TV show (Salvatore Ferrasse, wappertail, 1963 March) I mainly manipulated the TV scan-line, which is the prime mode of control in the technological society. I remember of having spent a long evening with Joseph Beuys and Günther Rambow watching "Zen for TV", which consists of just one vertical scan-line. At the Bonino Gallery (1965) in New York City, I did two more kinds of participation ... a rather physical one using a powerful magnet and a galleate (the manipulator using a video tape recorder, to TV as a Creative Medium' (Howard Wise Gallery, New York) and 'Vision and Television' (Rose Art Museum, organized by Russell Connor) the video-transformation of self-portrait and self-feedback taught me about the mystic of electronic media and possibility of changing the interior space of future architecture through wall TV. From 1969 to 1970, I have collaborated with Shunyo Abe (a great engineer-artist) to make a video-synthesizer, which would accumulate all my past experiments into one playable console. It was generously supported by WGBH Boston, a leading public television station in U.S. This can grow to a video-plant at every household in the post-video cassette age. People can create their own art and send it to their friends through video-telephone lines and elevate their mood by watching or attaching certain medical electronic gadgets and control their own transmissions in order to achieve an instant Nirvana. It is not without sentiment that I show my TV at Sonsbeek, which lies so near to wuppertal and meet old friends ... Cybnetics and karma is one thing ... a network of netu-pratayaya.

1971. Sonsbeek (Holland) '71 catalogue.

# NAM JUNE PAIK

WCIA calling

1971. Feb

nam june paik

Dear Ira and Beryl..

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

Paul Valery ~~xxx~~ or so 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 wars and 4 technological break-throughs..) found one more pole...(that was in my head watching your show)...and with all new manipulative possibility in the time-parameter of video tape ( eg., feedbacks, instant or delayed palybacks, loop, speed-changes, and sync pulse and scanning manipulations) etc etc..) ..did we find a new pole in TIME besides the one way flow of time from past to present and future ??? That we never have freedom, but an illusion of freedom...and finally illusion is freedom and vice versa... all this fateful that comes from this it..

With this complicated sentiment ( a sign of 38 old man) I am sending you for the reprint, of an ill-fated old paper, which was printed to be a flier at my 1967 February concert with Charlotte Moorman... On that night of Opera Sextronique, we ended up in New York's now famous ~~xxxxx~~ "Indecent Exposure" case... long long time ago before "Hair".

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

Accerelation of time a la Toffler is a mythe..

I hope Time goes obliquely...

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

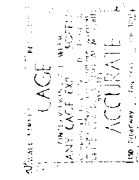
As Wipe Cycle of you and Frank Gillette demonstrated, Time parameter is the most intriguing part of video...

*please, don't correct English Error, John Cage said so.*

1971. Published in Radical Software, #3.



1972. "In 1962, I wrote a 'Gala Music for John Cage's 50th Birthday' on paper. For his 60th birthday, I was given a chance to make a one hour tribute on videotape by WGBH."



Dear John  
"one line of Mallarme is one page of Valery"  
and I always think that my past 14 years is nothing but an extension of one memorable evening at Darmstadt 58.  
I am modifying my "homage to John Cage No. 2 on Video" after beautiful essays of Paul Valery on Mallarme... which has much ambiguity of Chinese signets (you see in his lectures)... I remember of having talked about the same quality in Mallarme's poem in a Taxi-ride Cologne (1958) I hope to see you on June 9th or sometime after June 26th

Fuller: As long as one human being is hungry, the entire human race is hungry.  
As long as one human being is ignorant, the entire human being is ignorant.  
Therefore... however busy you may be - please take the television seriously.  
TV is also a form of giving away

even more so than music

you give away through air wave  
you don't know, to whom  
it went

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

still

a lot ~~are~~  
~~die~~  
reaches alive  
and make love

like your style of @ line electronic  
music, which is  
a kind of "saturation music"  
in the best sense of word

N. J. Parks

I'll send you back a  
bing back 20 \$,  
before I forget  
please mention it if  
I forget.



1971. "Experiment" (with Jackie Cassen), NET-TV Workshop, New York. Charlotte Moonman with Chroma Key Glasses.





1971. "Experiment," done with Jackie Cassen at NET Television Workshop, New York, New York.

Binghamton Letter

Nam June Paik, 1972 Jan, 8

Dear friends at Radical Software :

Westerners pretend to be younger than their age...we Asians often pretend to look older...My mother used to say, "I cannot wear such thing.. it would look too young".

People compliment to Bucky Fuller .he is only 70 years young... Koreans express "I have eaten 40 years, or so " . John Cage, who has out-asialized himself more than any Asians... certainly more than power-conscious Indian politicians, prestige-conscious Chinese cadres, G N P conscious Japanese businessman and super-chauvinistic Koreans...(is it not about the time for Hippies to quit their Pseudo-Hindu cult ?)... has managed to pretend to be older than his age.

Commercial Break, No. 1

Nam June Paik is making a tribute to John Cage (a non-documentary) for WGBH (with David Awood) for John Cage's 60th birthday.

Now video makes our Time consciousness radically different. Between the 20's and the 30's there is a gulf, a huge demarcation line more striking than the turn of century line. It is more like A.D. and B.C. in the christian calendar. the 1930's is alive everyday in our home screen as late late shows, and it will be so for centuries to come,,, where as 1920's is gone and gone ...with wind but without video. While watching many mediocre paintings of the 17th century at Reij's Museum at Amsterdam, I suddenly realized that minor master's still-life and landscape were not an artwork but merely a visual environment of that day...and so is our daytime shows and latenight talk shows.... We don't watch them... they are just there

..... TV tollive with...  
Commercial Break No. 2

Some cable or public TV should air "TV to sleep with"...

What comes after wateged ??? Video-bed.

Ralph Hoeking and I are making a video-bed to sleep on.

The word "history" came into being, because our events were told and written down thereafter. Now history is being recorded in image or video. Therefore from now on there is no more "history", but only "Imagery" or "Videoory".

Eg : University should change their course name from "Contemporary American History" to "Contemporary American Videoory".

White snow at Binghamton made me nostalgic about cold cold night snow at Rose Art Museum (1970), when Phyllis Gershuny, very tall and pregnant, first ~~talked~~ <sup>told me</sup> about "videonewsletter", which she started with you...few people took it seriously.. many even didnt bother to answer your questionaries... but,

Lo. behold... it is now a world-famous-Radical-Software... Last June Phyllis Gershuny , with her baby, crawling and crying, came up to Cal Arts (L.A.) to give a lecture with full of authority. Students admired her as a revolutionary, who MADE it. It was a unforgettably beautiful scene... sorry, we could pay her

only 30 \$ from Disney Emporium.. I felt like a pig... a small one.

It is about time that somebody writes a decent review on "Vision and Television" (organized by Russel Connor at Rose Art)... the most important fact.. it is the first art show, which attracted many dogs. Everyday quite a few dogs were waiting at the door to get into the museum... and it was not a meat-Happening à la 1960's Happening era...but a cold, cool video show in 1970 January.... The reason was clear later...: About 100 TV sets were humming and zumming their 15,000 cycles horizontal Oscillation frequencies... and it is, though hardly audible to human ears, the most attractive frequency range for dog's ear. Therefore 100 TV sets at Rose art Museum must have sounded like Beatles at Shea Stadium and Yohanned Ali at Madison Square Garden combined...to all unsophisticated country-dogs of Waltham, Mass.

There must be a channel for dog on Cable... to soothe down the irritated dog's nerve living in a small Manhattan apartment... I will compose many "ultrasonic lullabies" for dogs. and we will see many commercials for video cassettes for dogs, as we see of cat-food commercials.

When communication satellite enables Global TV in full swing, will CBS carry cat-food commercials to hungry Bengali people ?

Commercial Break No. 3

John Cage comes up on the screen. ~~and says~~

\* This is the newest pill from FUJUS Chemical Company...

You swallowit.

it tastes nothing...smells nothing...

and does nothing".

John n refused to do it on his program.

We are hearing so much about "Broadcast standard" in video.

But the more important the content, the technical standard tends to be less perfect ... Eg, CBS report on the dissenters in Soviet,.. and many satellite relays, which tends to loose color sync often...

and finally MOON LANDING.

Moon landing's picture was way way below the F C C broadcast standard. My did F C C not forbid the broadcasting of Moon landing.. it was a double standard. Moon landing killed so-said F C C standard in

video-technology to good..... this fact is as important as moonlanding itself. I heard it from Dan Sullivan,

a very competent chief engineer at Cal Arts video studio.

Commercial Break No.4.

skip

Difference of the 50's liberal and the 60's radical is that the former was serious and pessimistic, the latter was optimistic and loved fun. Who changed the society more ??? I think, the latter. John Cage's refusal to accept "Serious" continental aesthetics and the rise of Happening, popart, Fluxusmovement signaled the beginning of the Sixties. .. What will signal the Seventies ???

needless to say.... "video".  
Video-Video-Vidiot-Videology.

Currently there is a danger that video becomes like "poetry", ..one guy writes, and only his immediate firends appreciate. ...I dont know, how many un-edited dull tapes I had to sit through politely.... We should be more conscious of the situation that we ~~ix~~ are in the era of information overload and it means information-retrieval is more tricky than information recording..... Therefore one of Binghamton experiment. ✓ Ralph Hoeking, Fen Dominick, Bob Diamond, Shierry Miller is how to ~~do~~ with Walter Conkite with half inch tape ??? Here I think, my endeavour with video synthesizer becomes also important in seemingly pure information exchange.

Geisha s is the oldest Time-sharing device of male chauvinism.  
Marriage is an Instant Sex-access system.  
Telephone is point to point communication system.

Radio-TV is a point to space communication system..like fish egg.  
Ultimate goal of video revolution is the establishment of

space to space, or plain to plain communication  
without confusion and inteference each other.

How to achieve this goal ? it will need decades of experiments.

Douglas Davis' Hokkaidim event at Corcoran Gallery (last June) was so far the most ambitious endeavour to touch this home base at one shot. Nobody expected a hole-in-one, but it showed vividly that our direction was right, workable... and ~~everybody~~ many more experiments should be done toward this very end.

What is art ?

is it the moon ?

or

the finger-tip, which points to life's moon.

Avantgarde art is the finger-tip and Hokkaidim was a sharp finger-tip.

I am a Korean... I tend to pretend to look old... I am almost 20 and half years old, still I am sloppy like hell...I hate perfectionist. Yukio Mishima was a "perfectionist"... his death was a "perfect" mistake.

(Commercial Break No. 5)

I am selling my loft at Canal Street.

2000 \$ fixture. 145 \$ rent.

Paul Valery wrote in the thirties that a ~~middle~~ <sup>class</sup> French young man can enjoy more-pleasure than Louis the fourteenth.

On the ~~same~~ same logic, our brother in disadvantaged neighbourhood can enjoy more visual pleasure than a middle class young man in the thirties...Nowadays anybody can see 20 movies a week, which nobody ~~did~~ in the thirties... The poorer people are, the richer is their visual life....

Is is progress ?

Am I a pig ?

Dear Radical Software :

It is only two and half year, since we all met at Howard Wise Gallery...and in video calendar, it looks like a last century. it means that we covered a huge terrain... Not any other art discipline did ~~so~~ <sup>well</sup> ~~as~~ as we did.... it is a time for congratulation... For myself, I re-lived the excitement of early Sixties, when we made various Fluxus events and publication. I am deeply grateful for that... and I am lucky to have had <sup>the</sup> youth twice. and it is just a <sup>beginning</sup> ~~beginning~~... when we get "wall to wall TV," video cassettes, cable TV, 3-D color TV all lined up.... where will we be ?

Let's us live long.....

as Marcel Duchamp did.

●●●●●





1971. Charlotte Moorman with TV Glasses



1971. Paik-Abe video synthesizer at Galeria Bonino, New York (with Charlotte Moorman).

1972. "Aimez vous Baudelaire?" Excerpt from essay for an exhibition by Douglas Davis, "Events Drawings Objects Videotapes," Everson Museum of Art, Syracuse, New York.



PAIK-ABE Video Synthesizer with Charlotte Moorman electronic art 1

GALERIA BONINO, LTD. 7 West 57th Street, New York 19, N. Y.

## COMMUNICATION-ART

*Norman Bauman, 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:*

$$\frac{-8^2}{8\pi^2 M} \left( \frac{a^2 \Psi}{ax^2} + \frac{a^2 \Psi}{ay^2} + \frac{a^2 \Psi}{az} \right) + V(x, y, z) \Psi = E \Psi$$

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

$$\text{Man} = \text{Media} = \text{Selection}$$

*This equation symbolizes our input-overload-situation and a guy with Madison Avenue office with 50 incoming telephones a day would have found this equation, and not me, a Canal Street hermit with two incoming telephone signals a day, of which one is from N.Y. Telephone company, which scares me of an impending suspension of*

telephone service due to backlog of unpaid bills. We have the negative Logarithm of Malthusian Law in the ratio of Input signals and human perception or in the ratio of machine time and human time. In Malthusian England food supply did not increase as fast as the population growth. In Doug Davisian Amerika our life-span or sum-total of wake-up-time does not grow as fast as our exponential leap in the input signals to digest or process. A few adventurers in TIME, like Columbus was an adventurer in SPACE, tried to cope with it by simply taking UP-pills for having fun and not going to sleep for many years. A well-known fashion 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 thousand words obituary complete with prettiest picture instantaneously 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.

Man=Media=Selection=Elimination.

Our chic sister in North Hampton would say, "Why artist bothers with communication, information, and media?" Discovery of art-forgery 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 living pillars seem  
At times to babble confused words, half  
understood;  
Man journeys there through an obscure  
symbolic wood,  
Aware of eyes that peep with a familiar gleam.

If you replace Baudelaire's pre-Marconian "nature" to our pan-cyber-nated "video-sphere," all words and insinuation of the symbolistic poem becomes a "clear-cut definition" of what artist should be doing today as the aerial antena 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-ish, 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 Trish Nixon. Hundreds of Cadillac assembled and black-tie-chic went into wedding. Hundreds of hippies came on foot, bicycle, and on battered school bus to Corcoran, which is annexed to the wedding hall. For

next 30 minutes the whole Washington youth community were magnetized 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 unite,  
Vast as the twin immensities 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 bench of Psychiatrist and TALK...like a goldfish. Since I cannot afford that hobby either, I spend two hours daily, in toilet,--pants down--and read 8 weekly magazines, 4 monthly magazines and 3 daily papers. I enlarge my output unit, or electronically speaking, I lowered the impedance of output. In a recent FLUXUS event, organized by Maciunas 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. It is my interpretation of Doug Davis' another brilliant piece, in which viewers are urged to look at only the backside of TV set.

Voila look at the beautiful asses of French Can-Can dance at Moulin Rouge....But here a super-natural transfiguration has happened.

What you see, is the mystical glow of 60-cycle pulsation only...Norbert Wiener's enigmatic 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. Sigmund Freud, who started also with an-üs-psychology, reached to the "sublimisation 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 oboes, 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, musk or ambergris,  
That sing the raptures of the spirit and the  
sense.

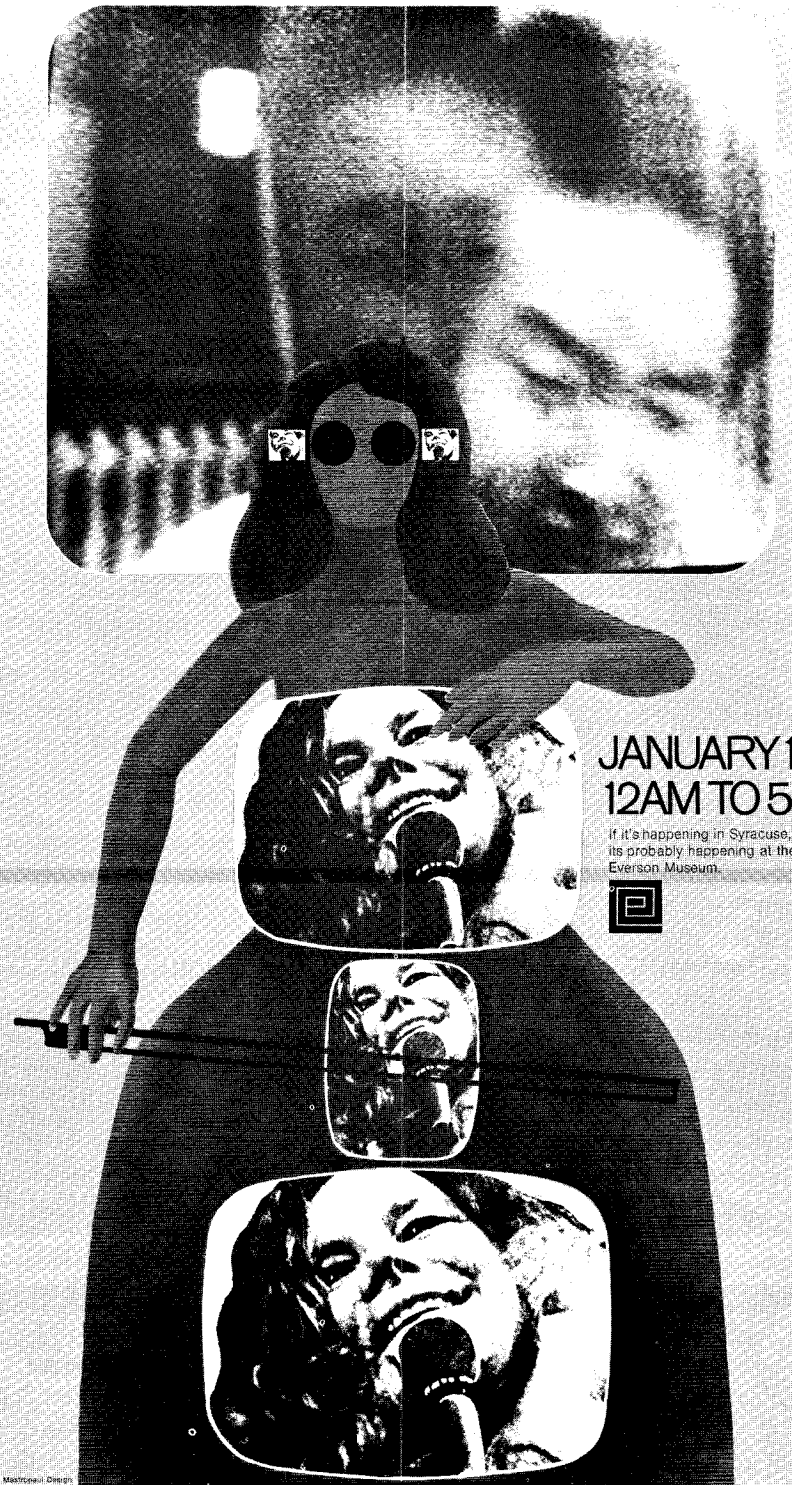
Nam June Paik



EVERSON MUSEUM OF ART, SYRACUSE, NEW YORK

PAK-ABE VIDEO SYNTHESIZER WITH CHARLOTTE MOORMAN

1972. TV Cello. Everson Museum of Art, Syracuse, New York.



JANUARY 18-23, 1972  
12AM TO 5PM

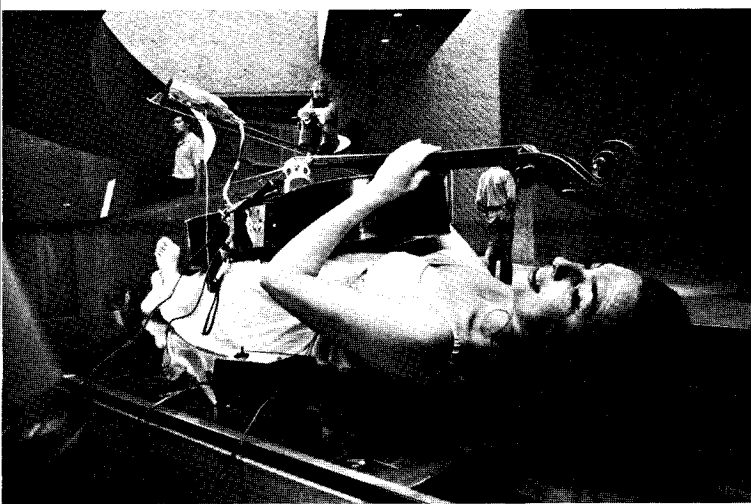
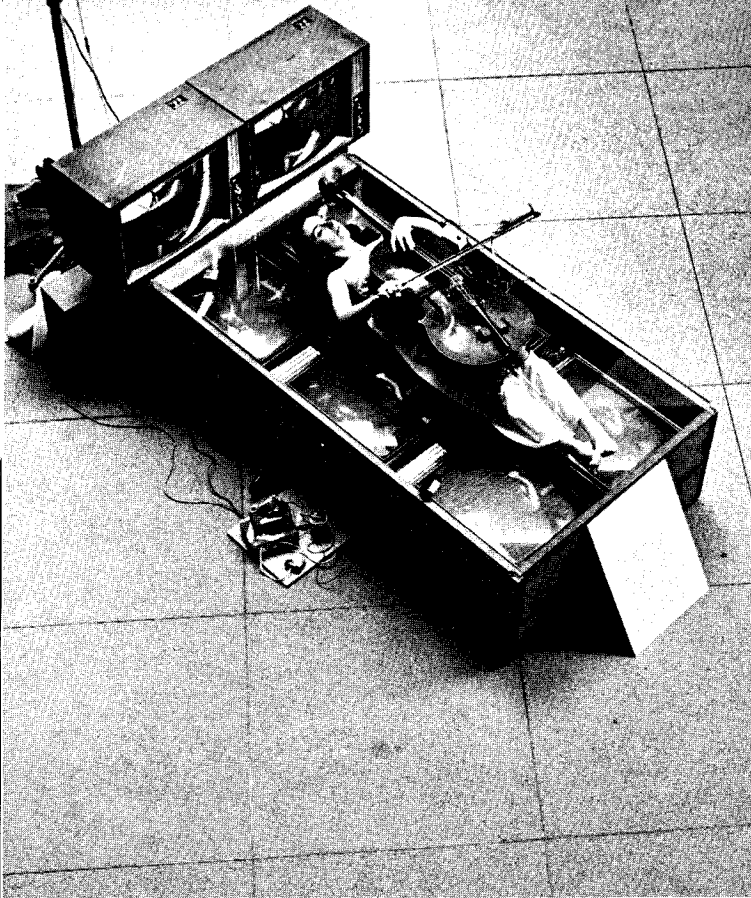
If it's happening in Syracuse,  
it's probably happening at the  
Everson Museum.



Design: Mithras/Dreyer



1972. TV Bed. Everson Museum of Art, Syracuse, New York.



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

A-Day Project (excerpt)

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 software-media-nerve center of the world in the increasingly ephemeral post-industrial society. Artist symbolizes the information-knowledge-biocybernetical sensitivity. The following program will have a maximum impact on this fact. Media attention is conditional to "dyne", or ratio of acceleration of speed and not to the speed per se, and even less to "mass", or static weights.

A-Day  
(Art Day on channel 13  
from morning 9AM through  
midnight until 2 AM)

On this one full day WNET cancell 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

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

For many years Dr. Rosenblueth 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 established fields. Since Leibniz there has perhaps been no man who has had a full command of all the intellectual activities of his day. A century ago there may have been no Leibniz, but there was a Gauss, a Faraday, a Darwin. Today there are few scholars, who can call themselves mathematicians, physiologists, or biologists without restriction. A man may be a topologist, or an acoustician, or a coleologist... It is these boundary regions of science which offer the richest opportunities to the qualified investigators... The physiologist need not be able to prove a certain mathematical theorem, but he must be able to grasp its physiological significance and to tell the mathematician to what he should look. --Norbert Wiener, Cybernetics, 1947, p. 2.

Research into the boundary regions between various fields, and complex problems of interfacing these different media and elements, such as music and visual art, hardware and software, electronics and humanities in the classical sense, , , this had been my major task since 1958, when I joined the electronic music studio at West German Radio in Cologne,

headed by K. Stockhausen. 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 prophesy has proven to be valid even today.

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

Computers and video are the two most powerful tools of today, said Gene Youngblood. Yet the full-fledged digital computer has not been used in any of the video synthesizers existing today (even the one at Computer Image Corporation). Therefore if we succeed in the fruitful interfacing of a digital computer and video synthesizer, its effect will be phenomenal.

Actually, I have done some computer research at Bell Labs as a Residential Visitor in 1967/68 under the guidance of Michael Noll. However I did not incorporate a digital computer into the design of the Paik-Abe Video Synthesizer at WGBH in 1969, because at that time most computers were not movable, and time-sharing (through telephone lines) made the output speed inadequate for on-line operation. However the rapidly advancing computer technology made the introduction of a digital computer into video art quite plausible and economically and artistically viable. Beauty For Dollar Ratio will be much more favorable than the traditional ways 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 is growing at about a 50% pace now compared with 12 to 15% for the entire industry, and this growth is not expected to slacken in the immediate future. --New York Times, January 7, 1973.

This is not automation in the traditional sense, which is 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 video artists, engineers and businessmen. Our research will fire a chain reaction, which will let many other video artist-engineers move into this field, as the successful launching of the Paik-Abe video synthesizer did in May 1970 in the field of video synthesizers.

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 essentials of binary system, was invented more than 100 years ago, and it slept for 80 years before getting into service. The vast amount of rules and vocabulary of Machine Language is a 20th century Pyramid, which is created by the millions of stones, the toil of thousands of researchers. Since computerized video synthesizers have a vast virgin land before them, there will be

little room for duplication with other artist-engineers. Eventually the form will mature and can be set up in many other video centers, now sprouting out like mushrooms.

I was very proud at the Media-Art Conference in Washington D.C. on December 2, 1972, because the Paik-Abe video synthesizer was played not by Mr Paik but by Mr. Ron Hays. If a machine is to survive as hardware, it should be universally applicable...like an automobile, which anyone can drive anywhere. So far the Paik-Abe video synthesizer is the only video synthesizer being used cross-country (WGBH, WNET, Binghamton TV Center, Chicago Institute of Arts, California Institute of Arts at Los Angeles) by more than 100 artists and it has been aired locally and nationally quite a few times.

Bob Diamond was born in New York City 26 years ago and went to Bronx Science High School and Brookline Poly Tech, and worked at N.Y.U. Computer Center, Control Data, and Binghamton TV Center. His work at the WNET-TV Lab impressed David Loxton and John Godfrey favorably. Bob's youth and experience in computers at Control Data (which has developed so-said third generation ((super) computer even before IBM) will make all my seemingly far-fetched prophecy into solid reality in 12-18 months.

There is another important spin-off of this research and development, which cannot be ignored from the educational and national point of view. Increasingly more undergraduate students at liberal arts colleges are taking the computer course as a part of a basic college curriculum. It has been very successful at Darmouth College. Combinations of computers and beautiful color TV synthesizers will be an effective teaching machine for computers, media, TV, art, and man-machine relationships in general. In 1970 I visited the Man-Machine Laboratory of M.I.T. and was surprised to see that they were experimenting with the video delay line, which Ken Dewey did many years ago.

II. Software Projects (in collaboration with Jud Yalkut).

Edwin H. Armstrong, an undergraduate at Columbia University invented the feedback circuit back in 1913. It took 50 years for society to find out its deeper meaning. Feedback is a special device, which recycles and amplifies the input (or past tense) through a few micro seconds delay line and strengthens the outgoing signals (or present tense). Therefore its phenomenological structure has certain affinities with our consciousness of history or nostalgia, a pendulum between past and present. Electronically speaking, Nostalgia is nothing but a sweet-sour, homeopathic feedback circuit using a delay line of decades.

There is a myth that TV is an "instant" medium, where as a metal sculpture is a "permanent" medium. The irony is that big metal sculptures have been often destroyed due to the lack of storage space and that instant and fragile electronic information often gets kept for years, due to the convenience in storage and retrieval. Eg., the 1920's are gone, but the '30's are alive everyday as late late TV shows. This strange phenomenon is bound to continue forever, and

Art and Artist (1972) (WNET-TV Lab)  
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 software-media-nerve center of the world in the increasingly ephemeral post-industrial society. Artist symbolizes the information-knowledge-biocybernetical sensitivity. The following program will have a maximum impact on this fact. Media attention is conditional to "dyne", or ratio of acceleration of speed and not to the speed per se, and even less to "mass", or static weights.  
A-Day (Art Day on channel 13 from morning 9AM through midnight until 2 AM)

someday, for some new generation, the demarcation line between the '20's and '30's will be as unreconcilable as B.C. and A.D.

Feedback is not 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, immortal preservation of our cultural heritage, has been a major function of art from the time of the Pharaoh's Pyramid to the age of Polaroid and Fortapack, because we are all fragile and mortal.

Elle est retrouvée  
Quoi ? L'éternité.  
C'est la mer  
allée 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.

1) Recycling the hidden visual heritage (in collaboration with Jud Yalkut, New York based film maker, and pioneer at Video films.)

Tens of thousands of beautiful prints (eg., Currier and Ives, Eno Collection, Stoke Collection, etc.) are semi-sleeping in many libraries and museums. They are all copyright free. Using new video techniques, such as matting, keying, 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 traditional 16mm 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 parceled 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 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 drastically demonstrates the power of our audio-environment 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 flirtation with Europe-imported High Art. Eg., 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 revitalize some of them by creating an autonomous video accompaniment to them. I tried it at

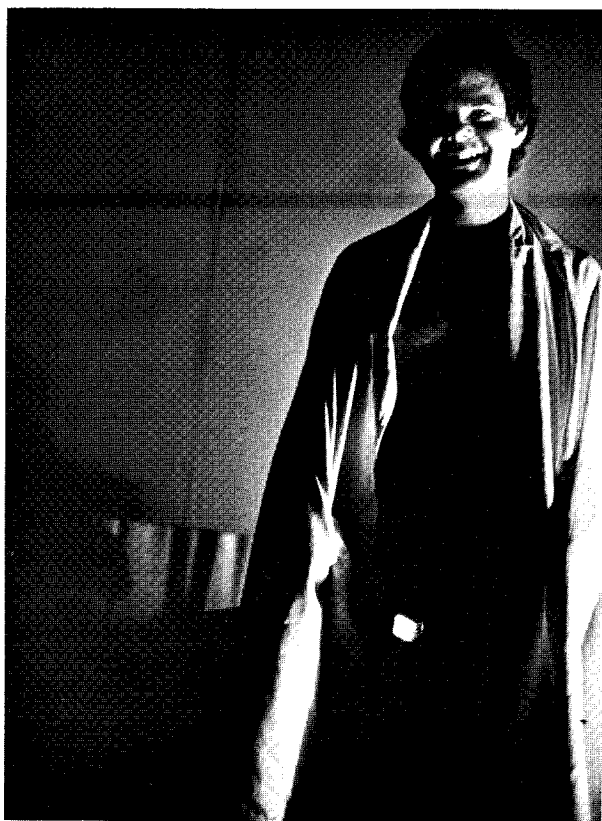
Kitchen and the Mercer Art Center using Orson Well's The War of the Worlds. The result was encouraging. The video part can be a combination of abstract, sur-real and realistic images, and it can be more counterpointal than harmonic. There are a great deal of old radio shows recorded and kept by nostalgia buffs. It will make a good late late show for PBS channels.

3) Video archive of senior American musicians.

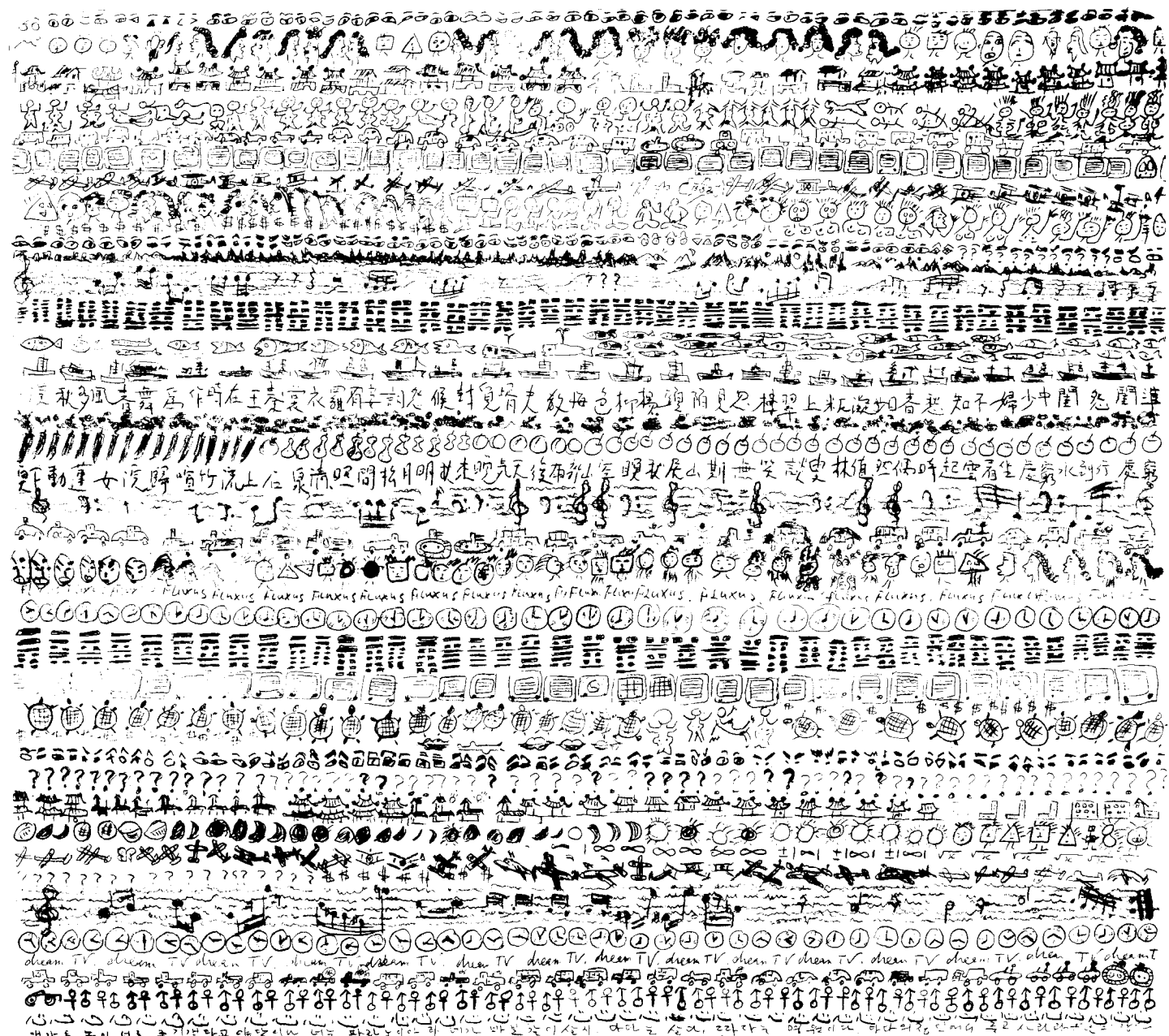
The Rockefeller Foundation is interested in a half inch tape video archive of senior American composers of serious music. A counterpart of this project, a video archive of senior pop and folk musicians in Kentucky, Tennessee, New Orleans, and the American Indian Reservations will make this archive complete 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 nowness. Buckminster Fuller, the dymaxion architect, in his three-hour lecture on the history of civilization, explains 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 tendencies met in America, producing a movement into the air, not bound to the past, traditions, or whatever.

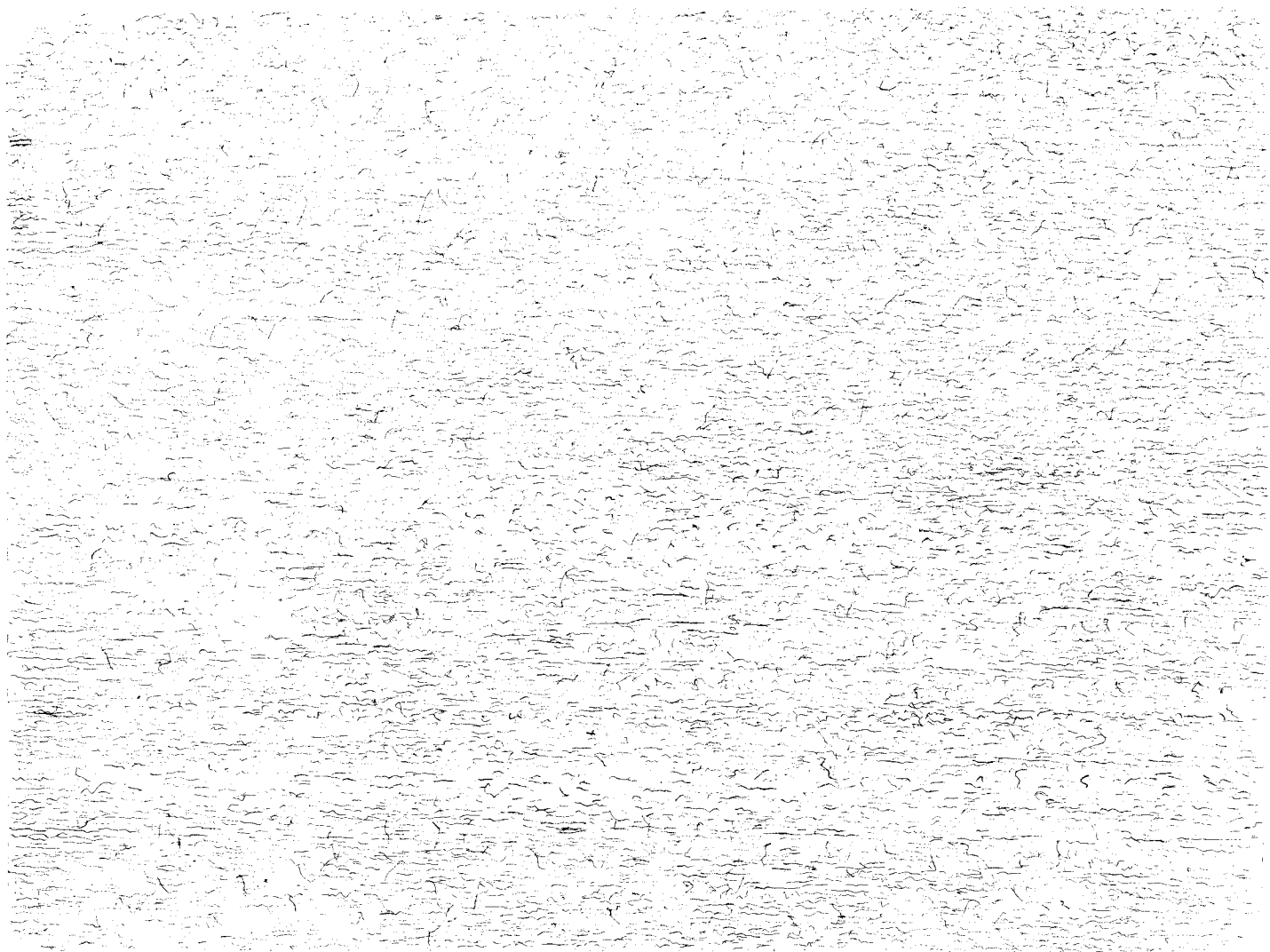
--John Cage, Silence, 1958



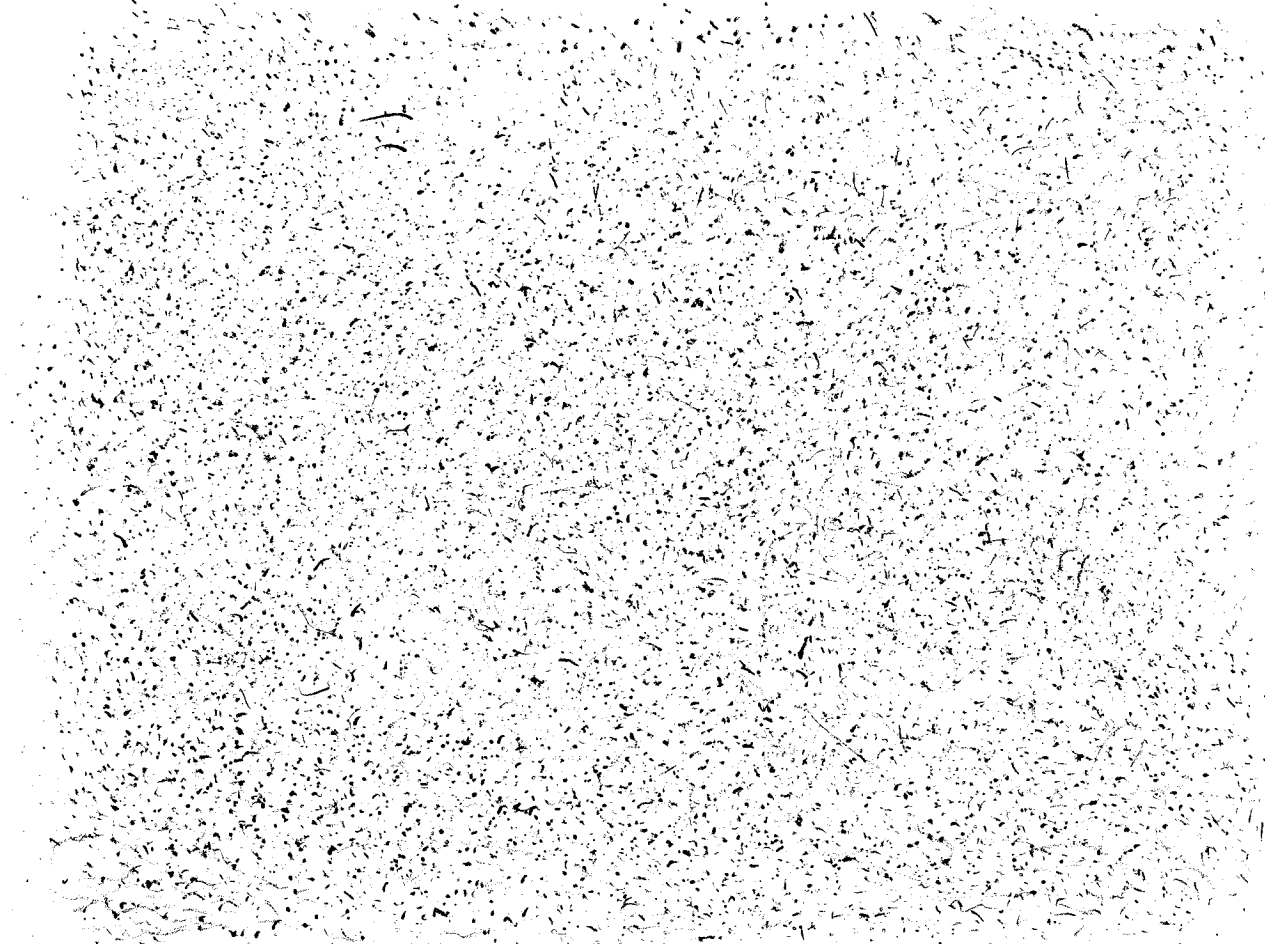
1972. TV Penis. The Kitchen, New York, New York.



1973. Dream TV, 10 1/4 x 11 1/2", pencil on paper.



1973. Dream TV, 8 x 10½", pencil on paper.



1973. Dream TV, 9½ x 12½", pencil on paper.





1961 "Originale" (Stockhausen), Cologne, Germany  
 1962 Fluxus Festival, Museum of Wiesbaden, Germany  
 1965 Galerie Parnass (24 hour Happening), Wuppertal, Germany  
 Philharmonic Hall, Lincoln Center, New York (participated in John Cage's "Variation No. 5 with Electronic Television")  
 1966 "Art Turns On," I.C.A., Boston  
 "Programmed Art," Museum of Art, Providence, R.I.  
 1967 "Light in Orbit," Howard Wise Gallery, New York  
 Light Art Show, Walker Art Center, Minneapolis, Minn.  
 "Festival of Light," Howard Wise Gallery, New York  
 Fifth Annual Avantgarde Festival, New York  
 Wolfgang Hahn Collection, Walrauf Richard Museum, Cologne, Germany  
 1968 "Cybernetic Serendipity," I.C.A., London; Corcoran Gallery, Washington; Palace of Art and Science, San Francisco  
 "Machine Show," Museum of Modern Art, New York  
 1969 "TV as a Creative Medium," Howard Wise Gallery, New York  
 "Medium is the Medium," WGBH-TV, Boston, in collaboration with Fred Barzyk and David Atwood  
 "Art by Telephone," Museum of Contemporary Art, Chicago  
 "New Idea, New Material," Detroit Institute of Art, Detroit, Michigan  
 "Electric Art," UCLA Gallery, Los Angeles  
 "Vision and Television," Rose Art Museum, Brandeis University, Waltham, Massachusetts  
 1970 "Video Variation," WGBH-TV, Boston  
 "Fluxus Happening," Kunst Verein, Cologne, Germany  
 1971 "Videoshow," Whitney Museum, New York.  
 Avantgarde Festival, New York  
 1972 "Musica Nova," Bremen, Germany  
 Avantgarde Festival, New York  
 "Twelfth Annual October St. Jude Invitational: Video-tapes," de Saisset Museum and Gallery of the University of Santa Clara, Santa Clara, California, and the Everson Museum of Art, Syracuse, New York.  
 "Experimental Television Center, Binghamton, New York," Everson Museum of Art, Syracuse, New York (included one-man performance event at Everson)  
 1973 "FLUXUS Sonata," 80 Wooster Street, New York  
 "FLUXUS Games," 80 Wooster Street, New York  
 Avantgarde Festival, New York  
 "The Television Show," WNET-TV, New York (produced by David Loxton, hosted by David Silver)  
 "New York Collection for Stockholm," Moderna Museet, Stockholm, Sweden (organized by EAT)  
 "Circuit: A Video Invitational," organized by the Everson Museum of Art, Syracuse, New York and distributed to seven other museums  
 1974 "Open Circuit," Museum of Modern Art, New York (directed by Fred Barzyk, Doug Davis and Jerry O'Grady)

1973. Cinemascope/Dreamscope TV, 9 1/2 x 13 1/2", pencil on paper.

Biography: Nam June Paik

Born Seoul, Korea, 1932. Graduated from the University of Tokyo, 1956. Studied music, art history and philosophy at the University of Munich, Freiburg Conservatory and the University of Cologne, Germany, 1956-58. Did experimental work, Studio for Electronic Music of Radio Cologne, Cologne, Germany, 1958-61. "Artist in Residence," WGBH-TV, Boston, 1969. "Artist in Residence," WNET-TV, New York, 1971-.

One Man Exhibitions and Performances

- 1959 Galeria 22, Dusseldorf, Germany.
- 1960 Atelier Mary Bauermeister, Cologne, Germany.
- 1961 Lilevalchs Konsthall, Stockholm, Sweden.  
 Louisiana Museum, Copenhagen, Denmark  
 Ny Musikk, Oslo, Norway
- 1962 Kammerspiele, Dusseldorf, Germany
- 1963 Galerie Parnass, Wuppertal, Germany (first exhibit of electronic television)  
 Amstel 47, Amsterdam, Holland
- 1964 Sogetzu Art Center, Tokyo, Japan
- 1965 New School for Social Research, New York  
 "Electronic Art," Bonino Gallery, New York
- 1966 "Vision of Today," Art and Technology symposium of Fylkingen at Museum of Technology in Stockholm, Sweden

- 1967 "Artist as film maker" series at Jewish Museum, New York  
 "Opera Sextronique," Cinematheque, New York
- 1968 Intermedia '68, (John Brockman's Associates with the help of New York State Council on the Arts and the National Council of Arts)  
 "Electronic Art II," Bonino Gallery, New York
- 1970 "Video Commune" (four hours live, WGBH-TV, Boston)
- 1971 "Paik-Abe Video Synthesizer," Bonino Gallery, New York (with Charlotte Moorman)
- 1972 Everson Museum, Syracuse, New York (with Charlotte Moorman)  
 "Cine-Probe," Museum of Modern Art, New York (with Jud Yalkut)  
 "Selling of New York," WNET-TV, New York (with Ed Emshwieller)
- 1973 Electronic Video, Kitchen at Mercer Art Center, New York (with Charlotte Moorman)  
 "A For ART," (Channel A, hosted by Russell Connor, produced by the Cable Art Foundation, New York)
- 1974 "Tribute to John Cage," WGBH-TV, Boston (directed David Atwood and Fred Barzyk)  
 Everson Museum of Art, Syracuse, New York  
 "TV Sea," Bonino Gallery, New York  
 "Global Groove," WNET-TV, New York (in collaboration with John Godfrey, directed by Merrillie Mossman, and produced by David Loxton)

Group Exhibitions and Performances

- 1961 "Originale" (Stockhausen), Cologne, Germany
- 1962 Fluxus Festival, Museum of Wiesbaden, Germany
- 1965 Galerie Parnass (24 hour Happening), Wuppertal, Germany  
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 "Vision and Television," Rose Art Museum, Brandeis University, Waltham, Massachusetts
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- 1974 "Open Circuit," Museum of Modern Art, New York (directed by Fred Barzyk, Doug Davis and Jerry O'Grady)

Selected Publications

- "Bagatelles Americaines," Decollage No. 1, Cologne, 1962.
- "Exposition of Music," Decollage No. 3, Cologne, 1962.
- "New Ontology of Music," Fluxus A, Wiesbaden, 1962.
- "Sinfonie for 20 Rooms," Anthology, New York, 1963.
- "Fluxus Island Map," Decollage, Cologne, 1963.
- "Read Music," Kalender, Dusseldorf, 1963.
- "Experimental Television," Fluxus, New York, 1963.

- "I Admire Monkey," Decollage, Cologne, 1963.
- "New Ontology of Music," Sogetzu Journal, Tokyo, 1963.
- "Autobiography," Kalender, Dusseldorf, 1965.
- "Sinfonie No. 5," Rohwoll Verlag, Hamburg, 1965.
- "Manifesto," Something Else Press, New York, 1966.
- "Essay," ICA Bulletin, London, July 1967.
- "Essay," Fylkingen Bulletin, Stockholm, 1966.
- "Essay," Fylkingen Bulletin, Stockholm, 1967.
- "Letter," Judson Review, New York, 1968.
- "Letter," Software Catalogue, Jewish Museum, 1968.
- "Letter," Radical Software, Ruby, New York, 1970 (#1).
- "Article," Radical Software, Ruby, New York, 1971 (#2).
- "Letter," Radical Software, Ruby, New York, 1971 (#3).
- "Essay," Sonsbeek 71, Holland, 1971.
- "P.C.A.," DuMont Schauberg, C logne, 1971.
- "Fluxus. Happening," Kunst Verein, Cologne, 1971.
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折りにふれ、こんな問答をした。

白 なぜ、音楽をするのか？

C はじめ建築と文芸の両方に興味をもった。しかし、両方とも、材料を自分の方へ、カキ集メルものなので、いやになった。

僕は、僕を、捨てたいと思つた。それには音楽が、よかつた。シェーンベルグに弟子入りしたところ<音楽をするなら、すべてをたち切つて、一本にうち込むように>といわれた。僕は、音楽することを、彼に約束した。

白 では、なぜ、マダ音楽を、続けているのか？

C シェーンベルグに、約束したから。

白 それが、理由になるか

C なる。——無意味なことに熱中することは、重要なことだ。

白 それは、ヒットラーに対するSSの《忠実の為の忠実》と同じものじゃないか？

ここで、先生、大分、考えたのち

C 違う、ヒットラーのは、セルフプロファイだが、僕の場合、それは、自己をすてることであつた。

白 あなたは、よく、beautiful という。

ピアノが、ひつくりかえると美しい、キノコが折れると、美しい……というふう……。美しいということは、どういうことか？

目の前の、ラインを、ゆびさして

C だつて、あれ、うつくしいじゃないか。日本人は、ニューヨークにくると、よく、なんでも、インテレサントというよ。

白 より多く美しい、より少く美しいという比較級を、認めるのか？

C みとめない

大分あと

白 'music walks' のヴェニス公演は初演 Galerie22

より、ずっとよかつた far better

C 勿論。大劇場では、より大きい、可能性が、あつたので、ずっとよかつた far better

白 if I may say "better"

ケージ呵々大笑して

C だから、お前と、話すのは、おもしろいよ。

白 坐禅を、くんだことは、あるか？

C ない

白 なぜ？

C アメリカ人の禅には、2つの可能性がある。1つは、ビートニックになること。もう1つは、日本について、本格的に坐禅すること——しかしこれは ridiculousだ——音楽が、僕にとつては、坐禅だ。discipline だ

《一寸すわれば、一寸の仏、坐禅に、三学・六度・律・経・論・布施・持戒・忍辱・精進・禅定・智慧 全部が、集中されてこれだけは、何によつても代替できない》という正法眼蔵を、ひいて、反問しようとしたが、機会が、なかつた。

白 カント、ヘーゲルなどは……

C 僕は、眼が、悪いので、本が、よめない。残つた視力を、書くために、使いたい。

白 あなたは、よく、3秒にも、1万時間にもなる、可変的時間をもつ曲を、云々されるが、この可変性は、仏教的時間の、あまりに客観的すぎる、物質的すぎる解釈ではないか？ 仏教でいう可変性は、ひとすじにながれる、計量時間、客観時間からの離脱で、ある時間が、3秒~3万時間のように、体験されること。こり、その場合、体験のもとになる、計量時間が可変的かどうかは、どうでもよいのではないか？ 例えば、バッハのコラールは、ある決められた時間を、もっているが、我々が、それに、ほんとに感動すれば、我々は客観的時間の流れをはなれ、ある無限を、感じる。

C バッハの例は、正しい。しかし、非可変的な時間を、可変的に、感じさせるのは、もう古い。体験時間も、客観時間も共に可変的である音楽の方が、より新しい。

ここで、why を、きこうと思つたがこの人に why をきくのは、魚釣りに、山へでかけるようなものなので、あきらめる。いずれにせよ、ケージは、フルシチュフ級の名答者で、彼の斜進行が、禅問答から、きたのは、あきらかであるが、ときどき、禅者にあるまじき、逃げ方をする。

白 死ぬ前に、全作品と、全テープを燃やし、音楽史に There lived a man called John Cage という1節だけ、のこせば。

C ドラマチックで、いやだな。

白 あなたはパレーのプログラムに、音楽と踊りとは、何の関係もないと、書いたが、実際には、明確な、コレスポンドンスが、あつた……

ケージ、下手なドイツ語で

"Mann muss etwas sagen" でもなにか言わなきゃならぬのでね

Bekanntlich publiziert Prof. K. O. Götz seit langem über die kinetische Malerei und Programmierung des elektronischen Fernsehens. Mein Interesse für das Fernsehen ist wesentlich von ihm angeregt worden. Dafür bedanke ich mich mit großem Respekt. Auch möchte ich Vostells Idee (Décollage-Fernsehen) und die Bemühungen von Knud Wiggen (meine „Konkurrenz“ der „Musikmaschine“), das elektronische Fernsehstudio in Stockholm aufzubauen, hier anführen.

K. O. Götz sagte einmal: Ich habe viele Experimente mit Braunschen Röhren in Norwegen (vor 17 Jahren) gemacht. Tolle Bilder sind entstanden. Aber leider kann man es weder kontrollieren noch festlegen. FESTLEGEN! ... dieses Wort traf mich wie ein Blitz. Ja — dann muß es das geeignetste Mittel sein, um sich mit dem Indeterminismus auseinanderzusetzen (dem Zentralproblem von heute in Ethik und Aesthetik, vielleicht auch in der Physik und in der Wirtschaft [siehe kürzliche Polemik zwischen Erhard und Hallstein]). Hierin liegt das Grundkonzept meiner Fernsehexperimente. Ähnlich wie bei K. O. Götz, der schon 1959 zu dem Ergebnis gekommen ist, daß ein elektronisches Bild, welches produktiv (nicht reproduktiv) erzeugt werden soll, gewissermaßen indeterministisch definiert werden muß. Obwohl Götz induktiv und ich mit Vostell deduktiv denke, kann man sagen, daß elektronisches Fernsehen nicht eine bloße Anwendung und Auswertung der elektronischen Musik auf dem Gebiet der Optik sind, sondern sie stellen vielmehr einen Kontrast zur elektronischen Musik (zumindest in Ihrer ersten Stufe) dar, die sowohl in Ihrer seriellen kompositorischen Methode, als auch in Ihrer ontologischen Form (zur Wiederholung destinierte Aufzeichnung auf Tonband) eine festgelegte, determinierte Tendenz aufweist. Natürlich hat solche stilistische Eigenschaft weder etwas mit hoher oder niedriger Bewertung einzelner Stücke zu tun (wenn es überhaupt solche Dinge außerhalb der Kunstauktion gibt), noch betrifft das die immer noch junge Zukunft der elektronischen Musik (wie sie sich wieder im letzten Konzert „Musik der Zeit“ in Köln demonstrierte).

Es gibt — grob gesagt — zwei oder zweieinhalb Typen von NICHTS:

Die elektronische Bewegung festlegen, ist bereits ein Widerspruch in sich selbst. Man kann z. B. schon mit 10,— DM einen Sinustongenerator bauen — will man ihn aber ziemlich genau skalieren, d. h. seine Frequenzen festlegen (absolut „genau“ gibt es in der Technik nicht und in der Physik kaum), so benötigt man mehr als 10 000,— DM. Über diese natürliche Unstabilität hinaus haben wir heute noch eine andere Dimension von Indeterminismus des Elektron, nämlich Ubersendungen von Fernsehen, Radio, Polizeifunk, Amateurfunk, Kaffeemaschinen, Elektrobohrer, Schwarzsender, Propagandasender, Funktaxi, SOS-Funk, Spionagefunk usw. bis zu den Ausstrahlungen von Satelliten. Das Elektron ist überall. Durch das Vorüberfahren eines Autos entsteht schon eine neue Bewegung und Konstellation.

\*

Es gibt — grob gesagt — zwei oder zweieinhalb Typen von NICHTS:

1. a) die absurde Geworfenheit des menschlichen Daseins in diese Welt (Faktizität). „Warum töten Sie mich?“ „Weil Sie auf dem anderen Ufer vom Fluß leben.“ (Pascal über Justice; Gesetz und Gerechtigkeit.) Jede völkerrechtliche Gerechtigkeit (Justice) und jeder Grenzstreit beruht sich auf diese „fragility“. b) „Nichts“ als dialektischer Moment des Sprungs zur Freiheit, zum Glauben an Gott, zur Aktion der Revolution und/oder zur Vergewaltigung und Erschießung... beliebtes Thema von Sartre - Camus etc. Das Nichts a) b) ist humanistisch, dynamisch, apassionato, oft grausam. (Meine bisherige Tätigkeit [Action music etc.] gehört eher [vielleicht] in diese Kategorie).

2. Andere Arten des Nichts sind statisch, kosmologisch, transhumanistisch, ontologisch... etc. Nichts als Vollkommenheit = vorweltliches Chaos (Lao-tse, Chen-Chu) - Transhumanistische Mysterie („Ding an sich“ bei Kant) — NICHTS als primärer Gegenstand der Metaphysik als Seinsfrage (Heidegger) —

jenseits der Sichtweite des Palomar-Teleskops — optimistischer Naturkult von Montaigne-Cage (es ist merkwürdig, daß noch niemand über die verblüffende Ähnlichkeit von Cage und Montaigne geschrieben hat) z. B.

„Ein Philosoph spielt mit der Katze. Spielt der Philosoph mit der Katze? oder Spielt die Katze mit dem Philosoph?“ (Montaigne)

„Ich habe geträumt, daß ich ein Schmetterling geworden bin. Bin ich der träumende Schmetterling, der sich als Mensch denkt?“

(Cage - Chen-Chu)

oder Bin ich der träumende Mensch, der sich als Schmetterling denkt?“  
kosmische Langeweile —  
Harmonie quasi Chaos —  
Chaos quasi Harmonie —  
Meine neue Arbeit (Ausstellung der Musik, elektronisches Fernsehen) steht der letzten Art des NICHTS näher. Vielleicht kann man hiermit die Dimension von Tiefe erschließen, die zwar empfunden werden kann, die aber nur schwer nachzuweisen ist.

try it  
Anfangs wird es für Sie (wahrscheinlich) interessant sein — später wird es langweilig —  
aushalten!  
es wird (wahrscheinlich) wieder interessant —  
dann wird es wieder langweilig —  
aushalten!  
es wird (wahrscheinlich) wieder interessant —  
dann wird es wieder langweilig —  
aushalten!  
.....  
.....  
.....

Wenn diese Welle (eine der weitverbreitetsten Phänomene in der physikalischen, biologischen, menschlichen Welt) akkumuliert, dann gelangst Du vielleicht jenseits des Schönen und Unschönen.  
Ob ich Sie überzeugen kann oder nicht —  
Ob man überhaupt in solchen Sachen andere überzeugen darf oder nicht (es gibt keine Grenze zwischen Überzeugen und Zwingen), das ist eine andere Frage. Jedenfalls sage ich gerne mit Dick Higgins zum Musikkritiker oder besser gesagt, zum Musikreporter, im Sinne Sportreporter: man kann ein Pferd bis zum Fluß bringen, aber man kann es nicht zwingen zu trinken.  
NAM JUNE PAK  
(Deutsch von C. CASPARI)

P. S. Außerdem lernte ich von Mary Bauermeister den intensiven Gebrauch technischer Elemente, von Alison Knowls „cooking party“, von J. Cage „prepared piano“ etc. etc. etc. ... von Klender die Verwendung von Spiegelrollen, von Klein „Monochromity“, von Kopke „shutting event“, von Maciunas „Parachute“, von Patterson „Terminschaltung und Ansatz zur Elektronik“, von Vostell die Verwendung von Stacheldraht und von Tomas Schmitt und Frank Trowbridge viele verschiedene Sachen bei unserer Zusammenarbeit.

1963. "The introduction to the electronic TV show at Parnass Gallery, Cologne. Originally printed in the Kölner Stadt-Anzeiger—No. 64. It was reprinted in Decollage No. 4 (Cologne, 1963), Happeningbook (by Baecker and Vostell, Rohwolt, Hamburg, 1965), and FLUXUS and Happening (by Sohm and Vostell, Cologne, 1971)."