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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 "

b)

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.

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 poli-technician, 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 sterile Zero-point is a classical method to grasp the eternity.

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 sterile 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 INTERESTING,
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.

like my "FLUXUS championcontest".

bb)

To perceive SIMULTANEOUSLY

Anyway, Zen consists of two meanings

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-imagined 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-imagined 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

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 ohology 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 sterile 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

eksisteianai (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 (ÉXTASIS) in analysing our consciousness in NORMAL STATE.  
(S. L'Étre 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

(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 -1000%.....

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)

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.

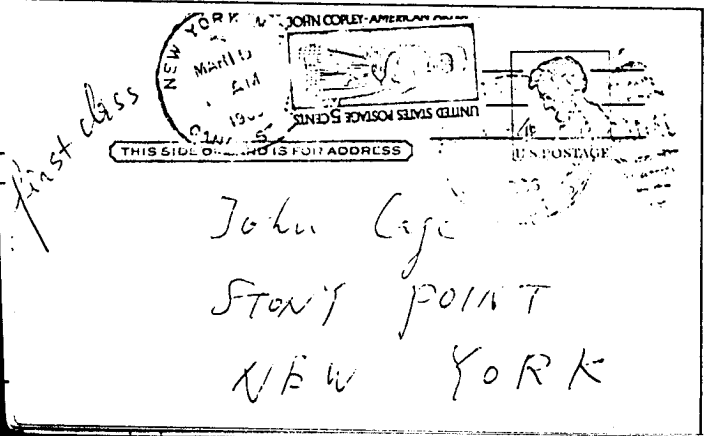
c) For artistic eyes  
Someday mediocal electronics will progress so much that vidicon artificial eyes will help the blind. In that case the vidicon scanning must be exactly the same as the retinal structure of patient's eyes. Beyond the fact that the standard retinal structure would be much more complicated 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.

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



unmoved.

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

3) 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 Indi an music. Eg:

a) Subroutines of various basic forms, ranging from geometric to irregular form like bacteria.

b) Subroutine of place inside a frame

c) Subroutine of size.

d) Division of raster to many fields and its interchangeability.

e) Stretch and shrink each field in various directions.

f) Subroutine of combination of all 5 subroutine 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 cidophole or controlable electroluminiscence 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.

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 dont require any commercial picture quality, I can tape at any corner of hall very obscurely.

As the gala-opening of this Utopian T V stat:  
n

ELECTRONIC TV & COLOR TV EXPERIMENT by NAM JUNE PAIK

In my two previous essays on this subject (Decollage No. 4 and Fluxus Newspaper No. 3), I treated the aesthetic aspects of the electronic TV experiments and its relation to electronic music. This essay will be mainly a technical report.

I COLOR TV EXPERIMENT

- A Three taperecorders are added to the convergence-circuit, so that convergence-circuit is modulated over the waves from the taperecorders...Any black & white image gets random picture. (Point A.B.C. at circuit diagram)
- B Three TV cameras are fed to each Kathode of red, green, blue electro-guns of the color picture tube, so that one shadow mask picture tube shows three different images of three colors at one time. The brightness of the three images is controlled by the amplitude of three taperecorders at the reversed phase. (Point E.F.G.)

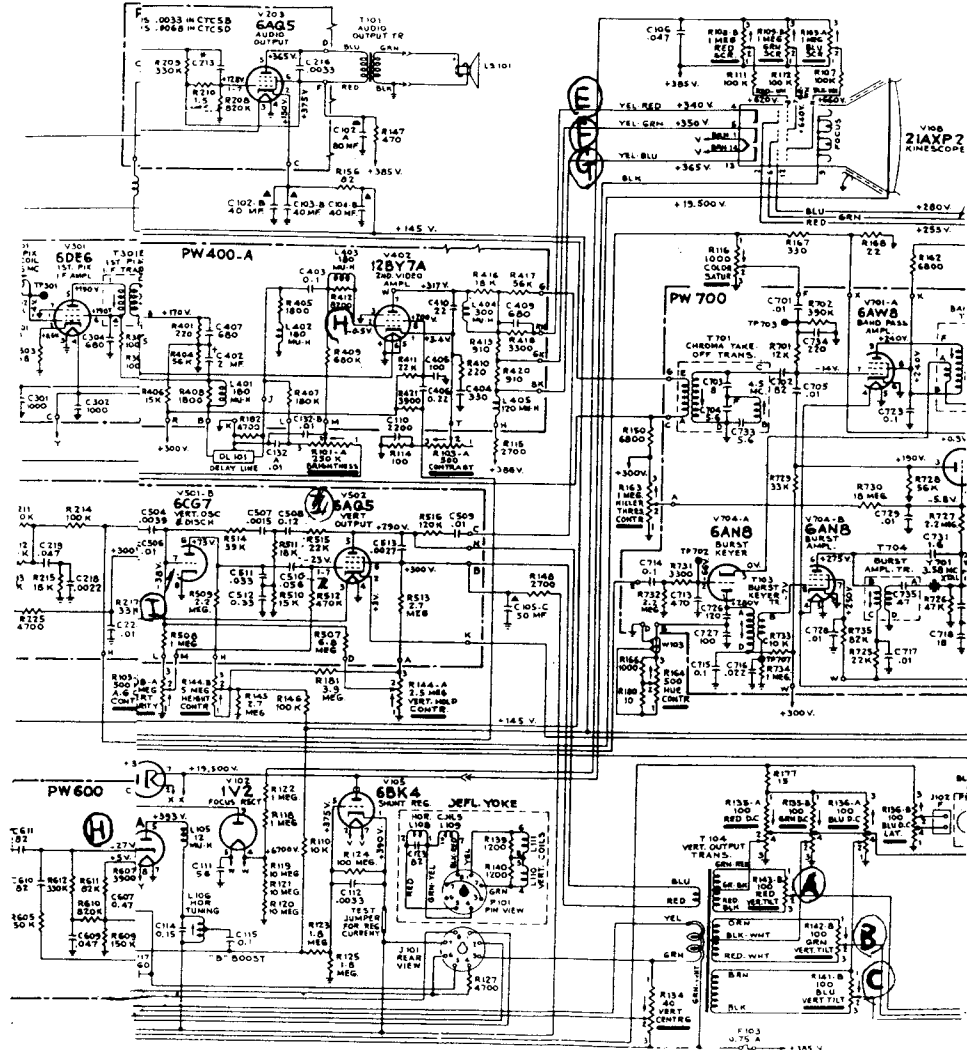
II BLACK & WHITE TV EXPERIMENTS

- A The picture is changeable in three ways with hand switches. Upside-Down; Right-Left; Positive-Negative.
- B The screen can become larger and smaller in vertical and horizontal dimensions separately according to the amplitude of the tape-recorder.
- C Horizontal & vertical deflection of normal TV is changed into the spiral-deflection. Any normal square image is varied into a fan-form. (Special Yoke-oscillator-amplifier is made for it.)
- D A TV screen (negative) in match-box size.
- E TV picture is "disturbed" by strong demagnetizer, whose place and rhythm give rich variety.

These experiments were made in Tokyo in 1903-04 with technical help of Mr. SHUYA ABE & Mr. HIDEO UCHIDA, whose ability and creativity I cannot emphasize too much. My cooperation with these top engineers broadened and changed my Lebensanschauung.

III The following is a recapitulation of my first show in Galerie Parnass in March, 1903, Wuppertal, Germany.

- A A relay is intercepted at the grid of Video-output tube so that picture is visible only when the relay is connected. (Point H on circuit.) It is controlled by the amplitude of the radio or taperecorder.
- B A relay is intercepted at the A/C 110 volt input and fed by a 25 watt amplifier without rectifier. Unsymmetrical sparks are seen on screen.
- C 10 meg ohm resistor is intercepted at the grid of the vertical output tube and then the waves from the generator are fed here, so that both waves interfere and modulate with each other. (Point I)
- D The waves from the taperecorder are fed to the horizontal output tube's grid, so that horizontal lines are warped according to the taperecorder's frequency and amplitude. (Point J)
- E The vertical output tube is cut out; you see only one straight line.



Professor K. O. Goetz of the Kunstakademie in Duesseldorf, Germany has published since 1900 on the idea of feeding the Kathode of the TV picture tube with a computer. This idea has not been realized, because he could not get a computer and our largest computer is still too slow to send 4 million points in each one 50th second. Although this idea and my method is completely different, I want to pay due respect. Also, TV-decollage of W. Vostell (Smolin Gallery, N. Y. C., 1903) shows rich possibilities of combinations of TV and hetero-TV elements. ("Shoot the TV," "Bury the TV," "TV behind canvass," "TV blur" etc.) Knud Wiggen is--hopefully--working to establish an electronic TV studio in Stockholm. I hope for financial help from foundations for us all.

Thanks for technical facilities offered by FAMOUS TV CORP, 525 Amsterdam Ave & BILL MILLEK

**THE NEW YORK TIMES**  
 "Some said that the great moment came when the guy stood on a chair, squirmed... The beauty and originality of it: The imagination, yet simplicity! It caught you in the throat. It got you here." (Harold C. Schonberg N. Y. C.)

**NEWSWEEK**  
 "The young Korean musician Nam June Paik doused himself with shaving soap and took a tub bath fully dressed..." (Bear N. Y. C.)

**N. Y. WORLD-TELEGRAM**  
 "...drank from his shoes, then ran off dripping to play a piano elsewhere in the room. Everybody liked it." (F. Priai N. Y. C.)

**THE VILLAGE VOICE**  
 "How much can it cost to change your mind? Paik changed his mind when his arms and violin were extended to the floor... At the moment he stepped aside, spoke briefly, possibly in a white fury, and if so smashed the violin out of a present need than fulfillment of a planned action. Paik Fluvus." (J. Johnston N. Y. C.)

**THE N. Y. HERALD TRIBUNE**  
 "The N. Y. HERALD TRIBUNE... Strange shuffling noise... Robot appears from left slowly... good six feet tall easily... kind of scary build... his feet have wheels on them, like his roller skates... robot can't seem to make up mind whether to come on..." (William Bender N. Y. C.)

**THE NATION**  
 "...meets in 1970." (F. Bowers N. Y. C.)

**DECOLLAGAGE**  
 "He pierced the universe with music... now we know that the dragging of empty cans over asphalt is more valuable than the Ninth Symphony." (Jean-Pierre Wilhelm Germany)

**DER SPIEGEL**  
 "He stripped down to his shorts, stared his face with tomato ketchup, and dissected a mannequin." (Hamburg, Germany)

**ANTHROLOG**  
 "I got old no-count terror... I got pretty nervous too and so would you, what with not knowing if Paik, me, a friend, an enemy, or a piano, is eventually if not not going out that 3 story window into the Rhine." (Earle Brown N. Y. C.)

**POST FACE**  
 "Once he (Paik) wrote to me that he was old-fashioned and harsh as he felt like Schiller and Diderot, that his ideal was the same, that he liked Beethoven more than anybody else." (Dick Higgins N. Y. C.)

**MARKING**  
 "Historically latest sensation... dadaism and expressionism is combined into the unknown..." (H. K. Metzger Cologne, Germany)

**KOHLER STATT ANZEIGER**  
 "An ox-head, dripping with blood, hung at the entrance to Parnass, the Korean art-shaman sacrificed various artistic discipline together in a home-made altar of visual-acoustic totality." (S. Bank Cologne, Germany)

**VISION**  
 "Robot se le inclina y camina alrededor cartando..." (Stasy Gostautas South America)

**THE YONKURI**  
 "direct action... musicalized destruction... attacking the enemy... music of nihilism..." (Kuniharu Akiyama Tokyo, Japan)

**NELOS**  
 "Paik's concert fell like a bomb in Copenhagen." (Haegard Germany)

**FRANKFURTER ALLGEMEINE ZEITUNG**  
 "enfant terrible of this circle... the most shocking things occur over a period of six minutes... collage, montage..." (Ernst Thomas Germany)

**PARDON**  
 "...he said... 'my fifth wife is the third wife of the fourth husband of my third wife'..." (Germany)

**OSLO PAPER**  
 "Stupid and talented!" (Norway)

**EXPRESSION**  
 "Jag Aer tungviksmaestare i musik" (Bengt at Klintberg Sweden)

**DUTCH WEEKLY**  
 "Alle televisies waren op dezelfde afzending afgesteld, maar het effect van elk beeld was totaal verschillend." (W. d. Ridder Holland)

New School presents

# NAM JUNE PAIK

1965

5  
Cybernetics (Art) + Music) dt  
I ∞

n=1961

I Electronic TV + Color TV Experiments

II 3 Robots

III Pop Sonata

IV 2 Zen Boxes + 1 Zen Can

CHARLOTTE MOORMAN, cellorina

Performers:

Frank Wigglesworth  
Malcolm Goldstein

Carol Berge  
Philip Corner  
Loveko A\* J\*  
David Behman  
George Pappanikolaou  
Chieko Shiomi  
Dick Higgins  
Peter Moore

Technicians:

Shuichi Abe, chief  
Yideo Uchida  
Kuyta Saito

NEW SCHOOL  
8 JANUARY 1965