

1988-89

The audio section of the system is expanded to include a Mirage and mixing capacity. We begin work on MIDI and control voltage exchange boxes. Artists include Laurie Beth Clark, Peter Callas, Vanalyne Green, Jon Knecht and Sherry Millner.

1989-90

The audio system continues to be expanded. With NYSCA support Megan Roberts and Ray Ghirardo design a digital interface to allow a computer to control multiple audio and video playback sources in three dimensional arrays. Artists include Benton Bainbridge, Kevin Cook, Francis James, Bianca Miller and Eva Schicker.

1990-91

With assistance from the NYSCA, a third Amiga is to be added, along with the Toaster, to further expand the digital imaging potential of the system.

R&D Program Concepts:

1. Modification of existing equipment: to expand its capabilities; to bring out all possible controls to the artist.

2. Design and construction of image processing equipment: to expand the Center's system; to make equipment and/or information available to individual artists.

3. Development of print information and educational strategies to teach artists and others the principles of image processing; to encourage artists to approach video as a directly mediated art practice; to encourage artists to use tools themselves in art-making; to encourage artists to build or purchase equipment for their personal studios.

Design Considerations:

Flexibility; low cost; ease of use; greatest number of possibilities for image and sound generation, manipulation and control.

Paik/Abe Video Synthesizer

1968 funding to WGBH from Ford Foundation to work with artists

Paik and Abe design VS

1969 this led to "The Medium is the Medium". WGBH

first Paik/Abe VS built at WGBH

1970 first synthesizer to be used for broadcast TV in Video Commune, a four hour live show using Beatles music, WGBH

1970-71 California Institute of Arts - some PAVS built by students, with Shuya Abe.

1971 ETC begins to build 1st PAVS for WNET and 2nd for ETC. Funding for ETC from New York State Council on the Arts.

1972 WNET system used by WNET at ETC for "Selling of New York".

ETC builds second system for ETC.

WNET system placed at TV Lab.

Pants fall; video of incident stirs debate on airing footage

By HOWARD KURTZ

Washington Post

WASHINGTON — Don Imus wanted to run the footage but couldn't get permission from his bosses at MSNBC.

Fox News Channel aired the footage as an example of life's embarrassing moments.

CNN refused to carry the footage on grounds of taste.

C-SPAN edited out the footage — which it now says was a mistake.

The videotape that many Washington journalists were anguishing over Wednesday involved the receiving line at Tuesday night's state dinner for South Korean President Kim Dae Jung. A renowned video artist, Nam June Paik, left his wheelchair, grabbed his walker and was shaking hands with President Clinton when his pants suddenly dropped to his ankles.

The embarrassing moment — compounded by the artist's lack of underwear — lasted more than 10 seconds until another Korean came to his aid. Clinton's expression did not change.

Fox resolved the question — to air or not to air — in the affirmative.

"We digitized his face and private parts in order not to embarrass him," said Dennis Murray, executive producer of Fox News Channel, which used the footage on its "X-Press" morning show. "It was a jumping-off point for a discussion about your most embarrassing moments . . . We really went out of our way not to be tasteless."

But network executives later discussed the matter with Fox News President Roger Ailes, who said he was disappointed with the decision and would not have run the footage because it provided a laugh at a disabled person's expense.

Imus joked about the incident through much of his radio show, which is simulcast on MSNBC. "It doesn't get any better than this," he said. But his MSNBC producer refused to air the videotape.

Said Frank Sesno, CNN's Washington bureau chief: "This

fellow apparently is the victim of a stroke. What happened to him is unfortunate and it serves no editorial purpose, other than voyeurism, to put that on television."

C-SPAN did not carry the state dinner live because Congress was still in session, but aired selected portions of the receiving line — not including the incident — at 3 a.m. "In retrospect, we should have aired the whole thing," said spokesman Rich Fahle. "It's not C-SPAN's style to edit anything."

A decision was made to protect this person, and that's not what C-SPAN is around to do."

A Washington Post story in Wednesday's Style section mentioned the incident in the second paragraph — "a disabled guest accidentally dropping his pants in the receiving line" — and provided further detail on an inside page.

"Confronted with a difficult deadline decision, the editors and reporters involved in this story made a choice that we regret," said Robert G. Kaiser, the Post's managing editor. He said the second paragraph "was utterly lacking in context or explanation," but that the later passage, "recording that this unusual thing occurred, explaining why it occurred and how, is absolutely appropriate. It's a freakish event . . . and a lot of important people saw it, and it should be noted."

The Post received several calls of complaint. But Jim Dickson, director of community affairs for the National Organization on Disability, did not fault the newspaper's coverage.

"Embarrassments happen any time you're in public life," he said.

"But if anyone's pants fall down while shaking hands with the president, I can't imagine The Post not covering it. And I don't think we want special treatment as a disabled group."

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a flexed forth
at The White House!
SOS

6/11/98

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of Playboy, to speak
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ROBERT MORTON

Row Nudes

RT MORTON, whom
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ll day, ald Mr.
who starts filming
GUIZAMO's "Freak"

There is a quality to my approach
to life, you might say," Ms. Toll says.
"In my art I was able to separate. It
was my escape to a better world. I
would turn every negative into a
positive. If the peasants were hate-
ful, in my pictures they were wonder-
ful. I had scarlet fever; all my moth-
er could do was put cold compresses
on my head. In my paintings when a
little girl is sick, a doctor comes to
see her and she is visited by friends."

Where does the trick come from
that enables one to do a reverse print
of reality, throwing up pretty water-
colors in yellows and reds when you
are living in the colors of genocide
and war?

Ms. Toll painted 64 watercolors in
the 13 months she and her mother
were in hiding. (Six will be auctioned
at Sotheby's next Friday.) All show
scenes of a happy childhood.

Ms. Toll, who favors dangling ear-
rings and has an accent evocative of
borscht, is a welcoming, exuberant
sort.

"I feel like I know you a million
years," she says a little while after
meeting, which actually is how peo-
ple feel meeting her. An hour into
lunch, understanding there is no need
to ask, Ms. Toll has moved on to the

war to scenes of seeming normalcy,
Ms. Toll believes was the gift of her
mother, Rose.

"She imbued me with a sense of
confidence and well-being, nurturing
me, praising me. She gave me a
birthday card with little medals; she
painted them."

It has been 54 years since her
mother painted the birthday card,
but Ms. Toll remembers.

"A medal for being pretty," Ms.
Toll says, and as she says it, one
realizes that she still is. "A medal for
working hard, for being polite, for
being kind. I wrote a play about all
this a few years ago. Somebody said I
made my mother to be too much of a
saint, but that was how I knew her."

After the war, Ms. Toll's mother
remarried and had another daugh-
ter. The family came to the United
States in 1951. Today, Ms. Toll seems
to inhabit the world she painted as a
child: leaf-green, happy domesticity.
Married, with two children and five
grandchildren, Ms. Toll lives in a
suburb of generous green lawns. She
is an adjunct professor of creative
writing. She also lectures on Holo-
caust art.

During her time in hiding, did she

sad picture?

"No."

A hazy line separates hope from
the voguish state of denial.

When she experienced other diffi-
culties in life, did she turn from
them? How did she behave when her
mother was dying of cancer, five
years ago?

"I was realistic," Ms. Toll says. "I
did say to her, which my sister didn't,
'You know it could reverse' or that
'there will be a new drug.' I would
say this to her to the day she died.
Once she started to talk to me about
her funeral and I started crying. Af-
ter this she never mentioned it to me
again."

"I took my pictures once to an art
therapist," Ms. Toll says. "She said
the girl in the pictures was pretty
connected, steady, adjusted. She is
surrounded by friends; there is no
sense of aloneness without others.
There was a great deal of love behind
these artworks."

Her wish to keep where she lives
and works out of the papers?

"There are all kinds of neo-Nazis
and crazy people out there," Ms. Toll
says. "Why should they know where I
live? Let them look for me."

for HBO next week, with
SPIKE LEE directing.



NAM JUNE PAIK

3 Win Kyoto Prize

Assuming that the call
went through in the middle of
the night, the video artist

NAM JUNE PAIK is \$351,000
richer today. The Inamori
Foundation, started in 1984
by the industrialist KAZUO IN-
AMORI, chose him for one of
three Kyoto Prizes and was
scheduled to call him at his
loft in SoHo by 2:30 A.M.

He probably had an inkling
that the call was coming. Af-
ter all, the foundation had
summoned him to Kyoto, Ja-
pan, last month.

But the group, though ea-
ger for the publicity that
comes with giving away big
money, wanted to be the one

to give him the official word.
So it sent out a press kit on
the condition that he not be
contacted until after the all-
important call.

"If he doesn't pick up, they
keep trying," said JENNIFER
FRIEDMAN, a spokeswoman.

The two other winners,
who were to have been called
at the same time, were Dr.
KURT WUTHRICH, a pioneer
in molecular and structural
biology, and Dr. KIYOSI ITO, a
mathematician and profes-
sor emeritus at Kyoto Uni-
versity.

A Dancer's Debut

MIKHAIL BARYSHNIKOV
did something last night that
he had never done before: He
danced at a political event, a
fund-raiser for PETER VAL-
LONE, the City Council
Speaker and a candidate for
governor. "Peter Vallone has
always worked hard for arts
in New York City," Mr. Ba-
ryshnikov said, "and I'd like
to see him continue this work
for the state."

JAMES BARRON
with Phoebe Hoban

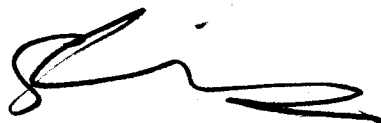
5-4-92

DEAR NAM

IGNORE PREVIOUS FAX (YOU
ALREADY DID) - I ONLY NEED
YOUR CONSENT FOR PRINTING
THE ^{BINGHAMTON} LETTER TO "RADICAL
SOFTWARE". I WILL HOWEVER
INTERPRET YOUR SILENCE AS
A CONSENT. - YOUR ONLY WAY
OUT NOW IS A BIG NO
TO FAX # 505-473-0614

MUCH LOVE,

STEINA



Yes.

You may print

any thing

printed already.

I did not know

why

you sent these old text.

THANKS

PAU

THE VASULKAS INC.
471-7181 FAX: 473-0614
ROUTE 6 BOX 100
SANTA FE NM 87501

FAXED

Dear Nam,

Peter Weibel

We have a row (curating)
at "Ars Electronica", Linz -
this June. It is on video
+ on building in the 60.ies
And Early seventies. We need
verification of nomenclature
and dates - please read the
Following pages.

Love, Steina

TEL: 505-471-7181 (has message)
FAX: 505-473-0614

shuya abe
nam june paik
3359 rowena ave , apt 6
L A 900 27
march 30 71.

To Ralph Hocking.

Director
Experimental Television.
S U N Y, Binghampton.

Dear Ralph :

This is a written confirmation of our conversation on PAIK+ABE
Video Synthesizer.

We will build it for you on following condition. This machine
will be at least as powerful as you have see at Boston's WGBH TV station.
the machine. which

for parts : 1200 dollars should be sent as soon as possible.
there are rare items, which have long delivery
time.

labor : 2000 dollars. It includes 2 weeks training time
of SUNY engineer by Shuya Abe at Binghampton.
travel expences for Shya Abe. Binghampton-Los Angeles
two way tickets.

We hope to build the synthesizer before June 5th.
Please, rush the payment.

Paul van der ...
Shuya Abe

p.s this price should be kept confidential,
because this is the minimum raw cost price,
which cannot be repeated in the next case.

*NT Nam - Remember to
+ have day 2 S*

To Steina + Woody

received
4.29.92

I had borrowed

a Battery + DC - AC

Converter (Zerhacker)

from a Canal street

electronic shop

for that occasion.

it worked —

PAVE

to Steina

Check if this letter has been published?

(1)

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-asianized 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 Atwood) 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 Reijs 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 to live with...

(Commercial Break No. 2)

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

What comes after waterbed ??? Video-bed.

Ralph Hocking 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 "Videory".
Eg : University should change their course name from "Contemporary American History" to "Contemporary American Videory".

White snow at Binghamton made me nostalgic about cold cold night snow at Rose Art Museum (1970), when Phyllis Gershuny, very tall and pregmat, first ~~talked~~ ^{told me} about "videonewsletter", which she started w _____ with you...few people took it seriously.. many even didnt bother to answer your questionnaires... 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 sceae... sorry, we could pay her only 30 \$ from Disney Emperioum.. 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 Mohamed 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 FLUXUS Chemical Company...
you swallow it.

it tastes nothing...smells nptings...

and does nathing".

Joh n refused to do it on his program.

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

But the more ^{is} 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.

Why did F C C not forbide the broadcasting of Moon landing?.. it was a double standard. Moon landing killed so-said F C C standard in video-technology ^{is} for good.... this fact is as important as

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 Hocking, Ken Dominick, Bob Diamond, Shierry Miller is how to compete 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 ~~many more~~ many more experiments
should be done toward this very end.

What is art ?

is it the moon ?

or

the finger-tip, which points to this moon ?

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

I am a Korean... I tend to pretend to look old... I am almost 39 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.

6

Paul Valery wrote in the thirties that a ~~xxxx~~ middle ^{class} French young man can enjoy more ^{material} pleasure than Louis the fourteenth.

On the ~~xxx~~ 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 :

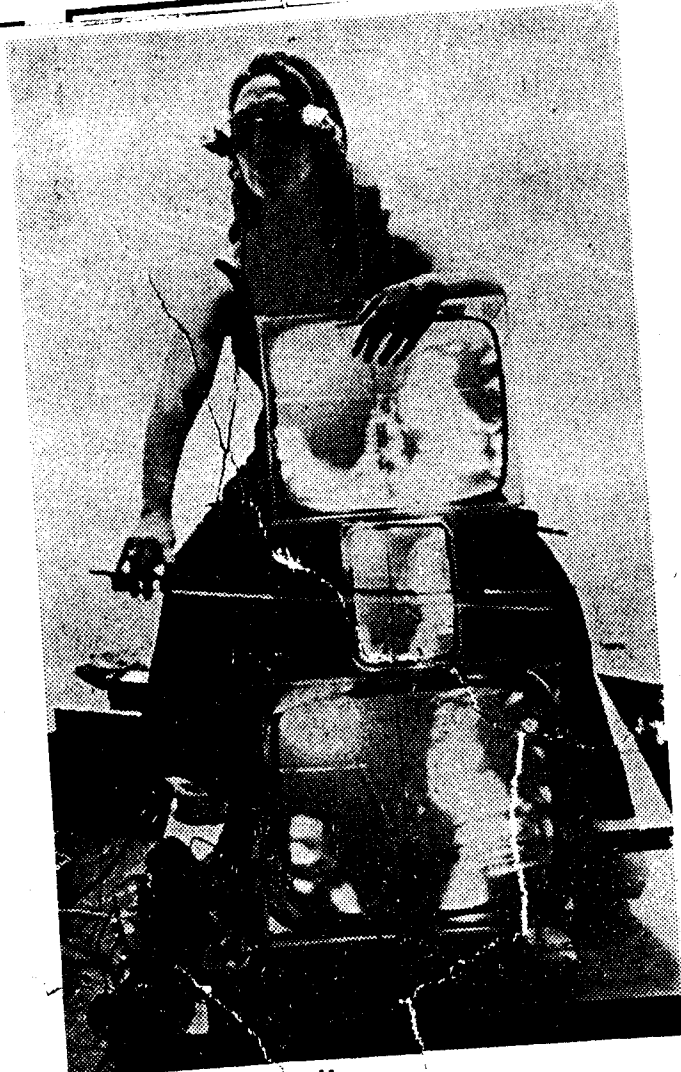
It is only two and half year, since we all met at Howard Wise Gallery...and in video calendar, it looks like a last century. it means that we covered a huge terrain... Not any other artistic discipline did ~~not~~ so ^{well} as we did.... it is a time for congratulation... For myself, I re-lived the 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 ^{the} ~~my~~ youth twice. and it is just a ^{beginning} ~~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.

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Paul J. D.



Playing Video Cello

Wearing TV glasses with tiny TV sets, Charlotte Moorman plucks abstract sounds from a cello composed of three TV sets set to a video-tape player. She and her partner, Nam June Paik, who composes music for her and has an exhibit of his Video Synthesizer, are at the Everson Museum through Sunday.

She's Wired For Sound

By NEVART APIKIAN

Playing the "one and only Video Cello in the whole world," Charlotte Moorman is literally wired for sound.

on Syracuse stations while the Video Cello sets were on Channel 3 or playing video tapes of John Cage or Janis Joplin.

The internationally known cellist, together with her partner, Nam June Paik, on the Paik-Abe Video Synthesizer, are performing this week through Sunday at the Everson Museum.

Miss Moorman flew in yesterday from Mexico City where she had been concertizing with her own cello, plus the unique "TV Bra for Living Sculpture" — Paik's newest work.

Explaining the Video Cello while plucking the instrument's two strings in abstract sounds over a video tape of the late Janis Joplin (on the TV sets), she said that in music you "either improve on existing sounds or create something new."

"When Brahms' Double Concerto for Violin, Cello and Orchestra was first played, it was thought far-out," she said. "I would have loved to have been that cellist."

Her Video Cello, only about three months old, was constructed by Paik and Ralph Hocking, who teaches at the State University of New York at Binghamton, and runs an Experimental TV Center there. Hocking came to Syracuse to set up the Video Cello and nine TV sets in the upstairs gallery at the Everson where patrons are enjoying the colorful experience of the Video Synthesizer.

The Video Cello consists of three TV sets of varying sizes — what appears to be a 12-inch set on top; a nine-inch on the vertical in the center and a larger 16-inch for the bottom — all enclosed in plexiglass in the shape of a cello — with two strings, the A and C.

In addition, Miss Moorman wears "TV glasses" with two 1½-inch TV sets on either side (the smallest TV sets in the world). Series of wires lead into her and the workings of the set are strapped to her back.

"I could be electrocuted, there are so many wires," she said, not at all jokingly.

The tiny sets were turned in

The Video Cello was premiered at a New York festival, after which Miss Moorman played it from Nov. 21 to Dec. 17 at the Gallery Bonino in New York City.

"Nam June Paik and I became partners in 1964," she said, "and he's written numerous works for me. One is the 'Swan' in which I jump in the water and come up damp and dripping to finish the work.

"Then there's 'Opera Sextronique' with partial nudity. We didn't know it was against the law. It became a test case. Now — considering what's being shown in New York City — it's legal. I play the cello in various masks. The work is supposed to show the beauty of womanhood."

Miss Moorman has also played "Cut Piece" by Yoko Ono, in which the audience is invited to cut her gown. "When I wear the TV Bra, I look down on the two sets while playing the cello (her "real" cello is a Lockey Hill made in 1795 and is a copy of a Stradivarius). When the set is tuned in on baseball, soap operas or commercials, I know what sounds to create to make the video do some interesting things.

Both artists have traditional backgrounds in music. Paik is a graduate of the University of Toyko and studied musicology at the University of Munich. He did experimental work in electronic music in Cologne, Germany, and has taught at the California Institute of Arts and also in nearby Binghamton, where he works with Hocking at the Experimental TV Center.

Miss Moorman began playing the cello at the age of 10 and then played with the Arkansas Symphony, because they needed cellists. She received a master of music degree from the University of Texas and did special studies at Juilliard. For three years she played with the American Symphony Orchestra under Leopold Stokowski.

same screen. I also made a spiral generator with Shuya Abe, the Japanese engineer, where you see a spiral on the screen. Since 1963, Mr. Abe has been my major collaborator in TV art. I cannot thank him enough.

Why did you want to build a robot?

I had read about robots in electronics magazines. I also discovered the equipment used in radio-controlled airplanes in Cologne, and I thought how to use it. I was dying to use every phase of electronics—audio, visual, tactile, and then radio controlled, a radio-controlled robot to walk the streets. So in Tokyo, I worked on the unit and made the robot. I had a thirty-channel control unit.

Did you think of the robot in any sense as a work of art?

I thought of it mostly as a Happening tool. I thought it should meet people in the street and give one second of surprise. Like a quick shower. I wanted it to kick you and then go on. It was a street-music piece. I took the robot with me to the United States in 1965, where it opened the Second Avant-Garde Festival that fall, in Judson Hall. Later I brought it to the streets of New York, to 57th Street, and then Park Avenue, and one sunny Sunday in Washington Square. All the people screamed when they saw the robot coming. One half-crazy black man screamed over and over: "God made this robot." The happiest moment in my life was when I brought the robot to Washington Square: it was really a big sensation.

When did you have your first one-man exhibition in the United States?

Galeria Bonino, in 1966. But before then I showed the TV sets at the New School, also in New York. It was jammed. I showed the robot and the ten TV sets. The New York *Herald-Tribune* wrote about one of my sets that the picture looked like the upset stomach in the TV commercials. I asked Billy Klüver to bring the heaviest magnet that Bell Labs owned for the show. But I never thought of putting the magnet on the TV screen. I just held it in front. During the exhibition, while the people were playing with the sets, someone put the magnet on top of the screen, and it made a marvelous picture. So my most famous work was not done by myself; somebody in that crowd did it. That's very funny. The Bonino show came shortly after that, in the winter.

What was in it?

Well, the best thing I learned in America is the overkill. Like all of John Cage's pieces,

putting in everything, that's the real American spirit, thirty amplifiers, thirty contact microphones, and so forth. I generally include many things. I put the ten TV sets into the Bonino show, including the RCA color TV I had bought and worked on in Tokyo, plus my first videotape, plus the robot.

When did you make the videotape?

On October 4, 1965. I already had a camera then. I bought a Sony videotape recorder and monitor with some tape at the Liberty Music Shop, on Madison Avenue, for \$1,000 that day, made the tape, and showed it that night. It wasn't easy to get. There was a waiting list for Sony recorders at the time, but the Institute of International Education helped me: they were handling my grant, which came from the John D. Rockefeller, III, Fund. They pushed the Liberty Shop. They said look, this is a Rockefeller Fund buying the set, you have to give that priority, so we grabbed the first videotape recorder available. I taped Pope John's visit to the city, on my way downtown in a taxi. I showed the tape at the Café Au Go-Go in Greenwich Village that night. I had announced I was going to do it ahead of time. I made a statement, too, about videotape, which I passed out at the café.

How many people saw your first tape?

Oh, twenty. On the second night, October 11, John Cage came, and Merce Cunningham.

Had any other artists made a videotape?

I don't think so, because nobody else had access to a videotape machine at that time. I got the first one.

Did you experiment with the process when you first bought the camera, or did you make "straight" videotapes?

The first thing I discovered was the stop-frame technique, the freezing that makes strange images. Also, repetition of the same thing, with a videotape loop. I made a tape of Lindsay's election eve, too, the next month, which was a very moving thing, when he got elected Mayor of New York. But I made a very funny tape out of Lindsay, and with Jud Yalkut we turned it into a film.

Did you make any other important videotape "programs" before late 1969, when you went to WGBH-TV in Boston as resident artist?

There was an important program about Marshall McLuhan, made by NBC in 1967 or early 1968. Charlotte Moorman and I were on that program. By that time, I had developed various colorizing techniques, with the magnet inside the set. So I thought I might make

NAM -
THIS LOOKS LIKE
A.C. POWERED
EQUIPMENT -
NOT SO GOOD.
FOR A CAR-RIDE
IS THIS MAYBE
A FLUXUS
STATEMENT?

S.V.

Nam June Paik. *Random Access*, 1963. Audio tape pasted on wall. By placing a movable magnetic head on the tape, the spectator was able to create sound at any point along the tape.



Dear Nam,

Since we last met on the happy occasion of Kwangju, you have been to hell and back (back I hear). I LOVED Korea, and the fall out for me was Darmstadt and Sao Paulo. Darmstadt was good for the Deutsche Mark, Sao Paulo as a magic place. After you had the stroke but before I heard of it I saw an old delapidated TV set in a surplus store. I bought it for you, but never sent it. Anyhow, the reason for this scribble is that I got this desperate phone call from a poor man from a poor country. The man is a video artist, nominated from his poor country Slovakia to represent his nation at the biennale in Venice. He set out to create a six channel video projection, but now his country informs him they have no money for equipment. At some other time I could have helped him, but my formerly poor country nominated me to represent it at the same biennale on a very tight budget, tying up all my equipment. It never occurs to these art folks that equipment costs money. Do you think that your formerly poor country, Samsung etc could help? The artists' name is Ondrej Rudavsky and he lives in New York. Kiss + hug to Shigeo and best get-well wishes to you.

Steina