May 15, 1968

Mr. Naum June Paik
Galeria Bonino, Ltd.
7 West 57th Street
New York 19, New York

Dear Mr. Paik:

I was most happy to meet you last Saturday. This letter is in the hope of clarifying my position and concern for your work.

I will be attached to the learning resources center at S.U.N.Y, Binghamton beginning in September. My position is to weld technology with education through the eye of the artist. The direction this manipulation takes is entirely up to me. It will definitely include television. My background is pottery, sculpture, and photography,

You expressed a desire for your ideas to be used in an educational situation. I would like to talk further about this and will be happy to come to New York or Stoney Brook whenever it is convenient for you.

Sincerely,

Ralph Hocking

623 North Main Street
Meadville, Pennsylvania 16335
Phone: 814-336-1723

or

Art Department
Allegheny College
Meadville, Pennsylvania 16335
Phone: 814-337-3251

WGBH Lowell Institute Cooperative Broadcasting Council
Educational television Channel 2, FM radio 89.7 mc
125 Western Avenue, Boston, Massachusetts 02134
Telephone (617) 868-3800

June 22

Dear Ralhp :

Congratulation for your successful efforts. WGBH'-side is also going very very good.

Russel Connor (assistant director of the Rose Art Museum, who organized epoch-making "Vision & Television"Shoow), has become a staff member of the New York Art Council. His job is to suggest various ideas on the community involvements of the video (especially using cable TV facility). He is quite interested with your campaign there. Since I have four friends working at Council, you have a fair chance to get something out of there. Please, think about the possibilitis to involve the community (rich or poor) in which your experimental TV center becomes a nucleus.

I will be back from N Y on July First.

Come to Boston sometime before July 15 and see my wonder machine.

Meet with Russel Connor and another V I P in New York at the second half of JULY.

Russel is reachable at Council after July I

N Y JU 6 2040

also inform your phone number to
617 868-3800 ext 361 or 230

Paulie
N-Y-Tme

EXPERIMENTAL TELEVISION CENTER
STATE UNIVERSITY OF NEW YORK
BINGHAMTON NEW YORK 13901
TELEPHONE 607-798-2710
OFFICE OF THE DIRECTOR

July 10, 1970

Mr. Nam June Paik
WGBH Educational Foundation
125 Western Avenue
Boston, Massachusetts 02134

Dear Mr. Paik,

I was most impressed with your Paik Video Sinthesizer and would like to place an order for one of the machines. I hope it will be ready in the near future since our Center has an immediate need for creative tools for the video artist. Please let me know how soon we may expect delivery.

Sincerely,

Ralph Hocking
Director, Experimental Television Center

RH/hz

Personal File

WGBH Lowell Institute Cooperative Broadcasting Council
Educational television Channel 2, FM radio 89.7 mc
125 Western Avenue, Boston, Massachusetts 02134
Telephone (617) 868-3800

August 3, 1970

Ralph Hocking

Director, Experimental Television Center

State University of New York

Singhamton New York 13901

Dear Mr. Hocking,

Thank you for your letter dated July 10, 1970. I am happy to accept your offer. Although I will be involved into various projects, still I think, I can render viable service to your experimental TV center,,,most likely in part-time basis. In detail we can discuss in your visit to Boston in coming weeks. Nam June told me a lot of nice thing about you, and I am looking forward to meet you.

Sincerely

Shuya Abe

Shuya Abe

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 the machine, which you have see at Boston's WGBH TV station.

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 trainig 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.

Paik Nam June
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.

nam june paik
359 canal st.
new york n.y. 100 13

to Ralph Hocking.
Director: Experimental Telvision.
S U N Y.
Binghampton, N Y.

Dear Ralph :

Please, remit 140 dollars to me in earliest convenience. It covers the fee of my consultations for your experimental workshop in the month of March, 1971 and another consultation in July 1971 at SUNY Binghaomton campus. Transportation and other expencese are included.

Please, adress the check payable to me, but mail to Mr. Gongora. PO Box 442. Canal st station . 100 13
registered.

thanks. please, hurry.

Paik Nam June

Check #12
June 1, 1971

NYSCA New York State Council on the Arts Cultural Services Agreement

This AGREEMENT made this 23rd day of November 1971 by and between the New York State Council on the Arts whose offices are located at 250 West 57th Street, New York, New York (hereinafter referred to as "COUNCIL") and

Name The Community Center for Television Production

Address 164 Court Street, Binghamton, New York 13901

(hereinafter referred to as "CONTRACTEE").

The COUNCIL and the CONTRACTEE agree as follows:

1. **Services to be purchased.** The CONTRACTEE agrees to perform the following activities and/or services in accordance with the terms of this Agreement: Toward design and construction of the Paik-abe video Synthesizer for use by public TV stations (WSKG-Binghamton/WNET-New York) and individual video artists ($12,248).

2. **Period covered.** These services will be performed on or before June 30, 1972. This Agreement incorporates and is based upon the information supplied to the COUNCIL by the CONTRACTEE in its Arts Organization Information Return and Request for Assistance, including a detailed budget from the CONTRACTEE for the cost of the aforementioned services.

3. **Payment and report dates.** The COUNCIL agrees to participate in the expense of the activities and/or services as stated above in the amount not to exceed the sum of $ 12,248 $ 9,798.00 of said amount shall be payable after final approval of this contract upon submission to the COUNCIL of a signed Standard New York State Voucher ~~and the following reports~~:

The balance of the above sum of $ 2,450.00 shall be payable on or after April 15, 1972 provided an interim report on the services purchased is filed with the COUNCIL on or before March 31, 1972.

4. **Reports required.** Where any report is a prerequisite to payment, payment shall not be made until the COUNCIL approves that report. The CONTRACTEE shall submit within sixty days after completion of the above-stated activities and/or services a report in the form the COUNCIL shall prescribe relating to the CONTRACTEE's activities and/or services while the Cultural Services Agreement is in effect.

5. **Approval of Agreement.** THIS AGREEMENT SHALL NOT BE DEEMED EXECUTED, VALID, OR BINDING UNLESS AND UNTIL APPROVED BY THE ATTORNEY GENERAL AND THE COMPTROLLER OF THE STATE.

6. **Mention of Council support.** In any program or similar printed matter announcing or describing a service supported by the COUNCIL, the CONTRACTEE shall prominently mention the COUNCIL's assistance and participation. Copies of sample programs or similar printed matter shall be submitted to the COUNCIL along with the report required in Paragraph 4.

7. **Copyrights.** The COUNCIL reserves a non-exclusive license to reproduce for State purposes without payment any publishable or otherwise reproducible matter including any copyrighted [illegible] from the services the CONTRACTEE performs pursuant to this [illegible] such matter available to the COUNCIL [illegible] right to repr[illegible] copyright[illegible]

(1)

COPY made OCT. 20, 1971

Dear Larry Gottheim :

How have you been ? It is by now a beautiful memory that we had rather a nice conversation at Mr. Dearing's office almost four years ago... ~~bx~~ just after that meeting, I had a dinner with Ken Jacobs at a Chinese Restaurant in New York, and ~~hx~~ we joked each other "How can we reject all jobs, which will be coming to us shortly ?" The reality turned out exactly as we prophesized... for Ken, as well as for me.

There was even very funny episode. The Insitute of the Contemporary Arts in London invited me and I shook the hand of Princess Margaret, and we talked about the computer video art in the luncheon given by the Minitry of Technology of the Lobour cabinet.

Later The Rockefeller Foundation recommended me as the "Artist in Residence" of WGBH TV in Boston, one of the largest ~~mx~~ multiproduction Center of the entire Public Television System. In the mean time, we organized the "TV as Creative Medium" at Howard Wise Gallery and "Vision and Television" show at Brandeis University, which triggered the Video Revolution, which strives to reclaim the land of America from the monopolized "Idiotcracy" of three TV networks... and I felt like a tired old man when the Radical Software called me "George Washington of Underground Video".

..... now so much for my report..for the last 3-4 years.

In these 3-4 years I have visited some 20 video production centers in New York, Boston, California , and Europe, some time as guest or as a consultant or producer... and without hesitation, I will claim that the Community Television Center at Binghampton is the BEST RUN TV center of ~~the world.~~ many all

As you see, Video is neither film, norwriting, nor art. it is something totally new.. ~~and we have not seen the~~ and Ralph has most adequate sense of balancing many diverse prospects and functions of this emerging media. He knows , ~~xxxxxxxxx~~few that video is an excellent medium to create new artistic sensations, which is not possible in any other kind of art. He knows that it will widen the boundary of film and art and he knows the fruitful interfacing possiblity of Film/Video and Film/ art. He ~~has the vision of not being~~ is not restricted by today's technology, ~~but~~ but he has the concrete vision to use TV in the huge shaped canvas screen, made by semi conductor screen, fed by Video cassette. It is not a daydream, but a scientifically proven future, which need only a minor technical innovations.

On the other hand he is an excellent man to trigger, and teach the community involvement in TV production, without which no progress of any kind will be made in the coming society.

(3)

His down to earth charactor can reach the mind of all spectrum of society.. from xac young psychology major to IBM salesman to woman's lib and to retired business man.

I lived at Ralph's center for 2 weeks, and I saw it happening everyday.. I have experienced the unending stream of ALL kind of people, who seeks his advise , and who turned in their video creation with utmost satisfation.

He is an excellent teacher [illegible]

Video must be as handy as paper and pen...

You neednot be James Reston or Norman Mailer ~~in order~~ to write down your experience or your opinion. Video production must be also made so easy .. and unpretentious...

Ralph is one of the few, who understand this ermany and his character exactly fits to this object.

~~other aspect of~~

He is an irreplaceable [illegible] a big asset, not only Binghamton, but for the SUNY system.

Nam [illegible] Paik

Directly to PAIK — ABE

1200 $ parts for Video Synth.
2000 $ for ABE (construction, and 2 weeks SUNY stay plus. after service)
300 $ ABE trip L.A — S.B.H.

500 $ for PAIK STAY 2 weeks SUMMER. 71
500 $ for TV wall / BON.NO. [credit for not parts plus. PAIK's 2 weeks stay. at catalogue

4000 $

· if possible 300 $ for PAIK's trip (L.A-.N.Y.)

---

for you. (but necessary also for A&P)

Zenith color TV Chroma Color · p·x tube
23 inches or more
500.—
pay full price

SONY color sync generator 550 —
$100 — for custom out Transport

PAIK - the Videosphere
with Charlotte Moorman

the schedule

10/末頃. 三田、内アンケート

11/15. N.Y. Binghamton.

11/5 V.S. BONINO 三日間

11/19 ソイヨウで まくし.
no track mount

12/15 ~~[illegible] & oval AGC~~.

12/31 OVal AGC. ヨヨヨ (Binghamton)

VTR recording (N.Y. fantasia)

1/5 WGBH (1/1 - 1/5) - 1/3 1/4 ハ J.L Cage recording

10 4 days
三日間
内

3 weeks

三日間

年内ハ WGBH ノ キリ方 ヲ 12月一ハ ツキリシテ
recording デモ ヨイカナ. 拡張ハ 大める.
支出ハ 500ドル each. 月ノ 1日ハ 支払ハ

PAIK Schedule

oct 30 | Scan convention, Charlotte } 15 days Binghamton

INTT. edit

BONINO. (3 - 6 pm)

打ちとし 6月 — 6月
結果

7000. JDR
6500. NYS.A.
1800 WGBH
15300.

7000 C.I.A

everything is going fine.. or better than fine.

we are making various dream projects for you, which will be materialized with the remaining 3000 $ (parts plus Shuya's fee) and next year's 15.000 $ (5000 paik, 5000 abe 5000 material.... also since I am not going at all to Cal Arts next year, I will have enough time to attend your project at Binghampton. Mr. and Mrs Abe and I are planning to go to Binghampton around 20th Sept. but I hope to see you before here.... Cage will be here on 10th and 11th .

plus my lady

call me at 212 966 5723.

included are bills.

20 $ rack , wh ich is worth 200 $

I will get one more free from WGBH (TRY)

therefore please, could you pay the fe e to change an old tire to a new (used) one ??

it makes 300 - 400 $ new

old one was hopelessly bad.

we will win ..... easily.

Paik

III. I. Video Synthesizer and Beyond

The capacity of Videosynthesizer will [illegible] higher. Especially interface of man/machine will be more flexible that true dialogue of man/machine will be achieved in quite a basic way. Various new research-result of medical electronic, for which I have kept a sharp eye for years, will be harmoniously integrated into the system. Not only the pure artistic research, which I have conducted in the past, but also the use of public media as a social therapy will be seriously researched. Not only the traditional educational or public television, but emerging CATV and cassette culture will be onthologically forecasted and their programming specially will be put into consideration in any software production... also in the form of wall-to-wall TV.

Budget for 1971-72

Salary

~~$5,000~~ (for ~~six months~~ residency of Nam June Paik at ~~Binghamton~~)

$5,000 (three months residency and fee for over-time of Abe's engineering time during the remaining nine months period at California)

~~Travel $1,600~~ 400.00

Equipment and Parts $5,000

Total: ~~$10,000~~ 10,400.00

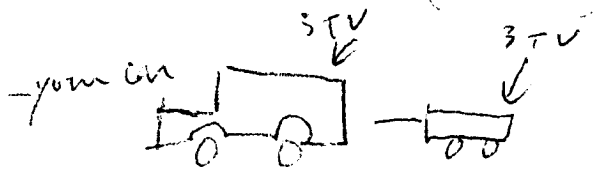
--Nam June Paik

P.S. The videotape, made out of my new Videosynthesizer will be aired often from WNET, New York's Channel 13 TV and other public TV stations

Great.....

I will bring four color TV sets and 2 black & white... is your car big enough

????? May be you bring here a rented hanger, which can house excess baggages



I will bring several movies made with Jud Yalkut from my TV ~~xx~~ sets.

please, credit his name in any printed matt.. as film collaborator.. although he will not be ~~pleasent~~ present... ~~IMXXhixxx~~

also I will bring 20 color slides,, photographer is Paul Wilson. also credit...

please, get one SONY video tape recorder..

I will be very likely sleeping to noon on the Wednesday

I will get a couple of strong men who would carry down 6 heavy sets from third floor....

it may costs about 10-15 dollars or less...

have you strong muscle ???? I broke back.. so I have to just look at ///

I hope to be back on the Saturday, since I have plenty work ~~h~~ here. or later on Sunday

I lost your number... call me immediately after You got this letter... call me midnight...

O. K. ?????

I hope to be paid on Saturday, ~~xxmxxx~~ or following week, because

I have to buy 800 dollars worth equipments immediately/..

some more propaganda stuff.... included

N. J. Paik

DEC. 9 1971

Hello! Ralph. I am working very hard in Cal-Arts. but I shall have Xmas vacation soon.

I gave a order to sony corp. of Japan to get Color Sync generator. whose price is $551. but now exchanege rate between U.S.A. and Japan changed. and US dollar has less value about 9%. Could you send money to Japan?

Adress Ayako Abe 1-2-2 Kugayama Suginamiku
TOKYO - JAPAN.

Fee 551 + 49 + 30 = ~~$630~~ 680
(+9%) (AIRMAIL)

She will send you new sync generator as soonas possible.

Shuya Abe

Personals (SHUYA ABE) $ 5000 —

parts (priority ① + ②) and Shuya Abe's fee makes 10650 $ total expenditure

---

Projected income.

10.000 $ N.Y.S.C.A.

3.000 $ NET (Rockefeller budget)

13.000 $

$ 13.000 − $ 10.650 = 2350 $ (projected contribution to Binghamton Center)

from this sum. I sincerely urge you to try to compensate the overworkload of Bob, which would be ~~so~~ crucially important for the success of this project!

Nam June Paik
1971. Dec 28

to Ralph Hocking
Binghamton Community Center

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 diffrent. 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 pregnat, first ~~talked~~ told me about "videonewsletter", which she started w with you...few people took it seriously.. many even didnot 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 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 Mohhamed Ali at Madison Square Garden combined...to all unsophistcated 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 npthings...

and does nothing".

Joh n refused to do it on his program.

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

But the more important the content is, 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 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-Videa-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 ~~im~~ are in the era of information overload and it means information-retrieval is [illegible] is more tricky than information recording..... Therefore one of Binghamton experiment . of 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 ~~xxxxxxxxxxxxxx~~ 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.

Paul Valery wrote in the thirties that a ~~upper~~ 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 ~~too~~ so ~~much~~ 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 ~~xx~~ the youth twice. and it is just a ~~begining~~ 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.

Paul V

PAIK-ABE Video Synthesizer
projected expenses Jan 1 — August 31 1972

Parts

Priority (1)

electronic parts 400

7 Sony Camera } from Jack Goldman 2200
1 View finder

One Color Encoder (Sony) 300
(she ordered ~~for~~ to Sony Japan)

Color Sync Generator 680

panasonic Mini TV (1 ½ inch eye ball TV) 250
--will be integrated to V. Synthesizer

the trip 2x (2-A - Bigfoot) 600

2x Heathkit audio generator 150

$ 4510

Priority (2)

2 Lafayette audio generator 100

Vidicon tube to shoot in the dark 800

RCA Color monitor 340

$ 1140

Priority (3)

3 Sony Camera $ 600

2 monitor $ 200

PAIK's bus fare (20$ a month) $ 160

$ 960

Selling of New York. March 14. at Binghamton. n.j.p.

scene I

R.C. one minute talk (text : as if..... the year 2000.

R.C. face close o up.... plus all different VS effects.

Abe three takes
Paik three takes.

Scene II.

R.C. one minute talk.

two texts.
before your depart..... sixty world trade center.
the firms-..... u.s. corporation.

face close up with voice pattern----- mouth close up with voice pattern----

voice pattern alone-----audio voice pattern's feedback.

Abe three takes.
Paik three takes.
(this one minute can be broken into 3 cuts for the readjustment of VS.)

Scene III (without audio...later R.C. voice over).

rape of statue of Liberty.
empire state building---- plus dancing pattern
liberty statue on turn table.

scene four

N.Y. slide plus feedbacks plus RC face (big and small)

abstarct dancing patterns with feedbacks, plus or minus RC's face (big and small)

aluminium foil feedback, plus or minus RC face (big or small)

if we have some time left, we will do some more abstract improvisation.

9.30-10.30 technical test.
10.45-12.45 scene I and scene II.
(RC can rehearse waiting the arrival of Loxton . 11 AM)

2.00-3.30. scene iii and four.

EXPERIMENTAL TELEVISION CENTER
STATE UNIVERSITY OF NEW YORK
BINGHAMTON NEW YORK 13901
TELEPHONE 607-798-2710
OFFICE OF THE DIRECTOR

After the absence of one ~~and half~~ year, I came back to TV center at Binghamton., to be pleasantly surprised by the enormous growth of TV center there ~~to my pleasant surprise, TV center grew mich more than I expected and I hear that t~~ studio facikity is booked ~~already~~ upto december. This center is attracting artists from New York City , ~~&~~ vario wide arear in upstate New York and Pennsylvanis and Canada, local artists within Canada. It is a ~~good~~ sign to watch that artists makes long trips from Manhattan to work in the sleepy little town ~~in~~ h near Appalachia. Another case to note is that although this centre started with portapak operation, slowly and natu = rally more sophisctcated video synthesis won over and has become the major part of operation... even for the local artist from Bingham ton. (It may be true ?)

My invovement with Binghamton dates back to May of 1968, when Ralph hocking walked into my second show at Boninp Gallery (~~Just when I met Ralph~~ Vanny) in New York. In 1969 Ralph invited me to the Harpur College, SUNY, and ~~meaaa~~ he started a modest beginning at the cellar of tehe Harpur College. In 1970, when I was leaving ~~Boston for Los~~ ~~xxxxxxx~~ WGBH, Boston for Los Angeles C to teach at California Institute of the Arts, I trusted all my electronic gears to Ralhph Hocking . ~~In~~ (to keep art work on at) 1971 I ~~prepared~~

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Since 1971, I ~~spent~~ built now famous TV cello for Charlotte Moorman in collaboration with Ralph Hocking and ~ collaboration ~ my TV bed for Charlotte ~~was also concepted here in conver~~sation with Shi[illegible]

here, [illegible] ~~made~~ Paik Abe synthesizer (2 of them) and became the nucleus of whole operation. ~~Since~~ Even since I moved into WNET TV lab, important parts of two of my pieces at WENT (Selling of N.Y. and Global Groove) was produced here. (Soon this center will be the only place, which will have 3 PAVS)

Also major part of my two past shows at Bpnino gallery were produced hee.

Since I left California Institute of the Arts, I have not taught any where...
However my experience and knowledge in Video art has increased greatdeal and if I could convey my thruoughs, process and aestetjical criteia, including precarious balance between art, and harware in video synthesis, to young people it will be a great satisfaction to me and I will grateful, if this opportunity werew given here at Binghamton. (This place is almost only place I can teach, besides W NET and WGBH, because nowehereelse has ce necessary hardware to make s use of.

Also i n this occasion I am trying to make new modlues for the PAVS, which wuuld increase the capacity very much without much expence.

EXPERIMENTAL TELEVISION CENTER
STATE UNIVERSITY OF NEW YORK
INGHAMTON NEW YORK 13901
TELEPHONE 607-798-2710
OFFICE OF THE DIRECTOR

Last but not least. I have never been paid for my wok here at Bunghamton... I paid even all the bus fae myseld easily 20- 30 trips) Therefore I am quite happy th that myxinx past x investments in money and time wo would yield some monetary return to me .

centar za industrijsko oblikovanje

sektori:
- opći
- operative
- dokumentacije
- informacije
- izložbi
- obrazovanja

naš znak 233/FK

vaš znak

Zagreb,September,5,1972

EXPERIMENTAL TELEVISION CENTER
STATE UNIVERSITY OF NEW YORK at Binghampton
Binghamton
New York 13o91
U.S.A.

Dear Sirs,

We have beein very delighted by the interesenting experiments of the TV designer June Paik that were communicated in the journal PRINT.
Our Design Institute deals with the TV Design problems for Yugoslav Television in Zagreb; first for the building of Corporate Image of the Zagreb Radio Television.

WE would like very much getting acquaintance with methods and work of your Centwr.

Our experiences in the field of electronic visual communications are rather scarce, so we would greatly appreciate any information dealing with this mater and it would certainly help us much in our further investigations.

Looking forward to succesfull collaboration, we thank you in advance.

Sincerely yours

Director:

arch. Mario Antonini

zagreb

telefon 23-022

JOSE IGNACIO CADAVIECO

Experimental TV Center
Binghamton, New York, U.S.A.

Gentlemen:

My friend Gerd Stern, from the Arts Council of NY, and Intermedia (Boston) suggested me to contact with you, about a colorizer supposedly made by you. I am interested in some information about capabilities, inputs and outputs, key levels, and of course, cost.

I am in contact with some people (only a few) trying to start some video production, but our main concern is the lack of technicians and parts. So any information that you can supply us, will be mostly precciated. I intend to go NY soon, so please send me your complete adress (if this letter arrives) and your telephone in order to give you a ring.

Thanks a lot. If you want some information about us, please let me know.

Sinceramente

oct 16. 72

Nam June Paik

463 West street, n.y.c. n.y 100 14

to Ralph Hocking:

Binghamton Community TV Center :

For the fiscal year of 1972/73, I am concentrating on the interfacing of Video Synthesizer AND outer-world. For which I need desperately a Panasonic VTR with electronic editing facility. This experiment will benefit both Binghamton TV Center and NET TV lab. For this end I suggest you following support for me.

1) Payment of 400 $ for my fee for various services, which I and Shigeko Kubota rendered and will render in this fiscal year for you, as described below.

   1) Performance of me and Shigeko at Everson Museum. on Sept 30.

   2) Assistance for Abe in setting up Chroma-key mixer. (two trips for five days, all expences paid by me).

   3) Consultation and draft for the senior composer's project.

   4) Videotape showing of Shigeko Kubota and myself at Binghamton Center in Spring of 1973

   5) If you want, I can do some more service, such as lecture on videoart and history of multi media or somthing else.

You let me use your AV 5000 for a month in summer, and I deeply appreciate this benefit, which is worth for a few hundred dollars for me.

2) I am enclosing 300 $ check of myself dated February 28th 1973.

Thank you very much for your help and
I congratulate whole-heartedly epoch-making success
of your center and all hard working staffs.

Yours Paik

Hello! Mr. Ralph & Sherry Hocking.

I sent a letter 5 days' ago.

It didnot mean Nam June's Zen FILM -LIKE.

but means ABE's Zen Letter.

When you saw it you would imagine everything it meant.

But it was very simple. I had some mistake, mixed up, several letters, and sent you blank space. It might be really "speaced out", I am sorry what I did!

Just 1 month ago.

On my way to back to TOKYO, I met several old students who had video synthesizer, and ask them every V.S. was working well or not.

Ed Williams's V.S had sync problem but now it is fine after fixing by engineer that Ed paid ~~$~~ for it.

Sharon's machine had one cable problem I fixed it.

Michel Scroggins' was working after I checked it in L.A. just 1 month ago.

Only Paul chadacons' who is living in around of Chicago, didnot finished at all.

If you would like to have more Video Synthesizer

I might be able to do, now. I want to make more small one, just half size and including 2-Audio freq. generator and simple switcher.
Maybe Beginning of Autumn I will finish it.

---

now I am too busy in my company but, soon I have time to crazy think and do. I hope you will be fine and be thinking CRAZY VIDEO with NAM JUNE.

Shuya Abe

1974 MARCH 20

PAR AVION 航空郵便

Mr. Ralph Hocking
EXPERIMENTAL TV CENTER
164 - COURT ST.
Binghamton N.Y.
U.S.A.

NIPPON 日本郵便 50 AEROGRAMME

SAPPAN JAPAN

つぎに ここを おる Second fold here

差出人郵便番号住所氏名
Sender's name, address and postal code

Shuya Abe
1-2-2 KUGAYAMA
SUGINAMI-KU, TOKYO -168
JAPAN

First fold here はるために ここを おる

To open cut here

この郵便物には なにも入れたりはりつけたりすることができません
Nothing may be contained in or attached to this letter.

EXPERIMENTAL TELEVISION CENTER LTD.
164 COURT ST.
BINGHAMTON NEW YORK 13901
607-723-9509

Request for Assistance

Nam June Paik

Proposal: Multi-video, Multi-audio Sources for Random Access by Multiple Viewers

Currently the biggest problem of 1/2" operation is that most of their productions are simply "boring". But we don't want return to TV network practice, in which a so-said "competent" director butchers out the detailed information just in order to keep the attention of viewers.

Viewer's continued attention and detailed information is not necessarily the uncompromising enemy. Both can be combined. No body complains that Encyclopedia Britannica is boring... why? Because book form allows random access by the reader.

The single, the fatally important problem for whole video culture is how we put in the element of random into video retrieval system. As far, we don't solve this problem, video cannot match the print media in its depth, richness of expression.

Following block diagram is designed to heel or try to heel this Achilles of video culture. This will have wider application to many other artists. It is designed for new system for common use, not my art work, maximum and freest information target retrieval in minimum time.

Budget

10 amplifiers	$ 150.00
10 earphones	250.00
parts	100.00
Engineer:	
Robert Diamond	200.00
lumber	50.00
Total	$ 750.00

no fee for Paik

Administrative Costs 5%	37.50
Total	$ 787.50

September 20, 1974

Mr. Barry Hantman

Community Service Officer II
Division of Narcotic and Drug Abuse Control
Department of Health
John Fitch Plaza
P.O. Box 1540
Trenton, New Jersey

Dear Mr. Hantman,

Please excuse the delay in replying to your letter of August 13. The Paik-Abe Color Video Synthesizer was designed and constructed by video artist Nam June Paik and engineer Shuya Abe; there are only about 10 or 15 machines in the country, and they are not marketed commercially. There is a Paik-Abe Synthesizer located at the Television Lab, WNET-TV, in New York City. The Paik-Abe has 7 camera inputs, a keyer, colorizer and raster manipulation unit. You might check on commercially sold colorizers. Colorado Video Incorporated manufactures a video quantizer which includes effects such as synthetic color generation and tinting. You might also contact Rutt Electrophysics, 21-29 West 4th Street, New York City. The Center has been funded by the New York State Council on the Arts for 1974-75 to design a colorizer. I will keep you on our mailing list and send you more information about this project as it becomes available.

Enclosed is some information about the Center.

Sincerely,

Ralph Hocking
President

RH/sm

To N.Y.S.C.A

NIAC/ Jun PAIK
Expanded TV Cell
Phase

(1)

Further development of Video synthesizer

— application of digital principle and Integrated circuits —

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 Per Dollar Ratio will be much more favorable than the traditional ways of color video production.~~

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.

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 vocabuary 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

●OO●●OO

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.~~

(2)

Binghamton experimental TV center gives us favorable condition to succeed in this project, because

1) it has access to a number of qualified experimental engineers

2) it has already accumulated considerable amount of harwares and know-hows in administration and application of new technologies.

3) it has very little bureaucratic complicacy.

4) The result will be immediately used by visiting artist at experimental TV center ~~or by other students~~

5) I have no intention of monopolyzing the fruit and I will liberate the machine to all video artists as soon as it has got built.

6) It is also quite benefitial for the local video culture of Binghamton. Since Binghamton lacks the software resource of great city like New York or Boston, it has to rely more to electronic creation.

WGBH

WGBH NEW TELEVISION WORKSHOP

WGBH Educational Foundation
125 Western Avenue
Boston
Massachusetts 02134
617 868 3800

October 22, 1975

Mr. Ralph Hocking
164 Court Street
Binghamton, New York

Dear Mr. Hocking,

At the request of Shuya Abe of Tokyo, I am writing to you to find out if you can help in the repair of our encoder. It is not definite as to what is wrong with it and since it was a modified job it is difficult for us to have it repaired. Exactly why I have turned to you.

Shuya, who originally built the encoder, says that you have a man by the name of Dave, who is an excellent engineer and might be able to help. If he is still with you, is it possible for him to look at the encoder? If not, what do you suggest.

I realize that this might be a large request, but we are anxious to get someone who might know something about this encoder to fix it.

The main problem with it seems to be no video. I believe there is sync and blanking.

Hope to hear from you soon. Thank you very much.

Sincerely,

Dorothy Chiesa
Workshop Coordinator

P.S. Forget to mention that we attempted to send encoder to Shuya in Japan, but to high cost, he sent it back and suggested to write to you.

1975

Request for Assistance
Experimental Television Center Ltd.
Program: Further Development of the Paik/Abe
Video Synthesizer
Contact: Nam June Paik, Ralph Hocking

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.

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The beauty of any computer research is that one's efforts 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 artists-engineers. Eventually the form will mature and can be set up in many other video centers.

The Experimental Television Center in Binghamton presents a favorable place for this investigation because the Center has two highly qualified people, Don McArthur and Walter Wright, who have had considerable experience with computers and computer programming. The incorporation of the computer into one of the Paik/Abe Video Synthesizers will produce a system which will be made available immediately to artists throughout the State who work at the Center.

Program cost: $10,000
see itemized budget

Nam June Paik

Feb 25 78

I have worked frequently at ETC, Binghamton since it started. I cannot describe, how much I owe to this center in the series of most important works of mine.

1) Paik-Abe Video Synthesizer was officially premiered at WGBH, but still it was well below the broadcast standard. It was finally welded tinto this broadcast standard at Binghamton. Without Ralph Hocking, this mchine would not have been completed.

2) I made at Center two most important video sculptures :

Video Bed

TV CELLO.

TV cello played the KEY role in the making of the Global Groove at WNET TV LAB, that without Hocking's help I would have never been able to complete , or even conceive the Global Groove.

Video Bed played important role as recent as in the DOCUMENTA telecast from Kassel Germany in the summer of 77.

3) My Selling of New York was almost completely made at ETC Binghamton with all TV LAB people being brought there. Loxton and Godfrey stayed 2 days at Binghamton to videotape and R Connor acted for two days.

4) This video tape session was so succesful that it was used also in the "TRIBUTE TO JOHN CAGE (WGBH-WNET production), and this part is one of the key section in my Cage Tribute.

5) Selling of New York was revived as the opening segment of

my MEDIA SHUTTLE -New York-Moscow, in collaboration with Dmitri Devyatkin, and will aired through EEN over the wide area of PBS system... Also it will be aired in the Belgian TV. (1978. spring)

6) Even in my 1977 "Merce and Marcel" due to be aired through WNET TV 1978 autumn, there is important segment "a baby", which is the baby of th Binghamton (Bob Diamond), which inspired me to construct whole show in the theme of resurrection through Video disc.

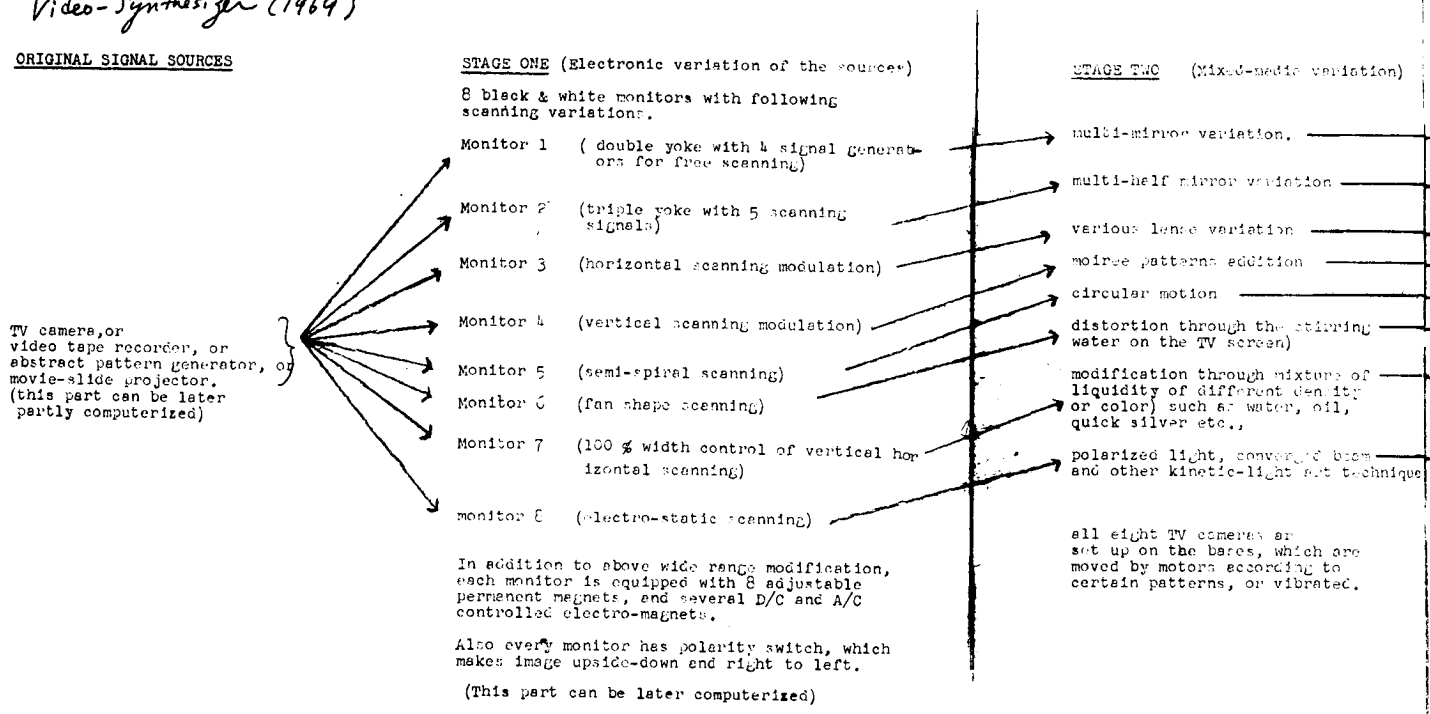
7) I must add that Shigeko Kubota also produced at ETC Binghamton her Duchamp-Chess piece in collaboration with Ken Dominick, which was shown at WHITNEY's Projected Video and

Rene Block gallery (NYC) and Kitchen at Mercer Art Center. and Japan House gallery 1978

Both Shigeko and I am eternally indebted to ETC and Hocking for all this adventures and fruits.

Nam June Paik

Video-Synthesizer (1969)



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

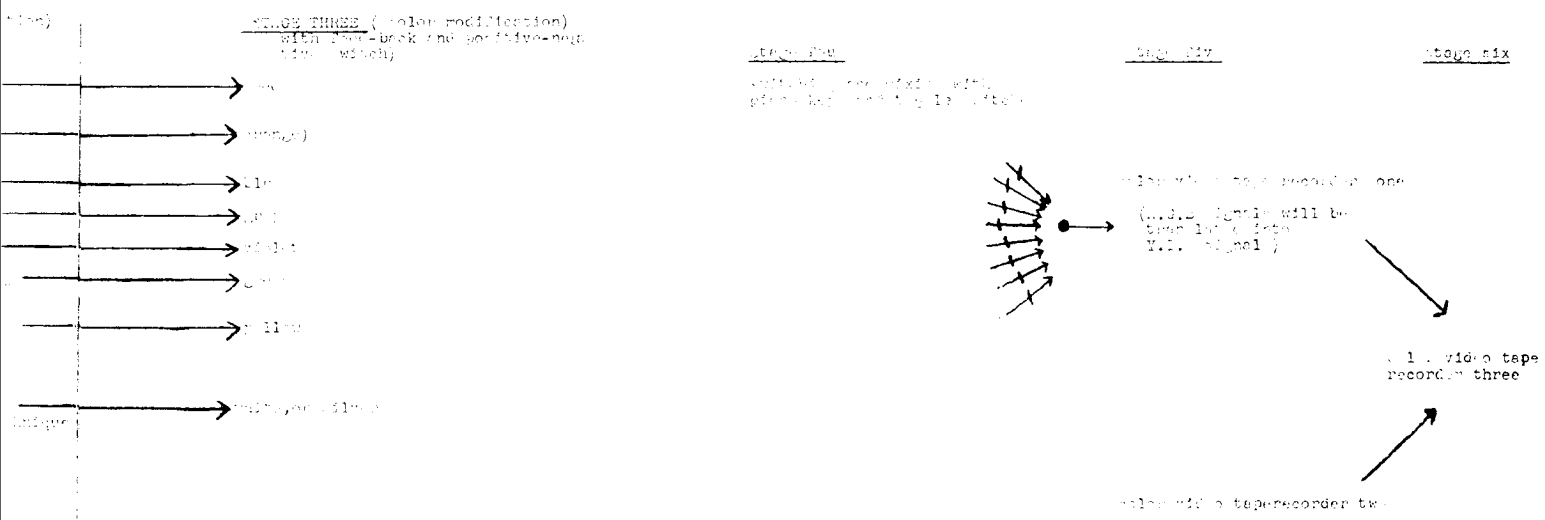
Versatile Color TV Synthesizer

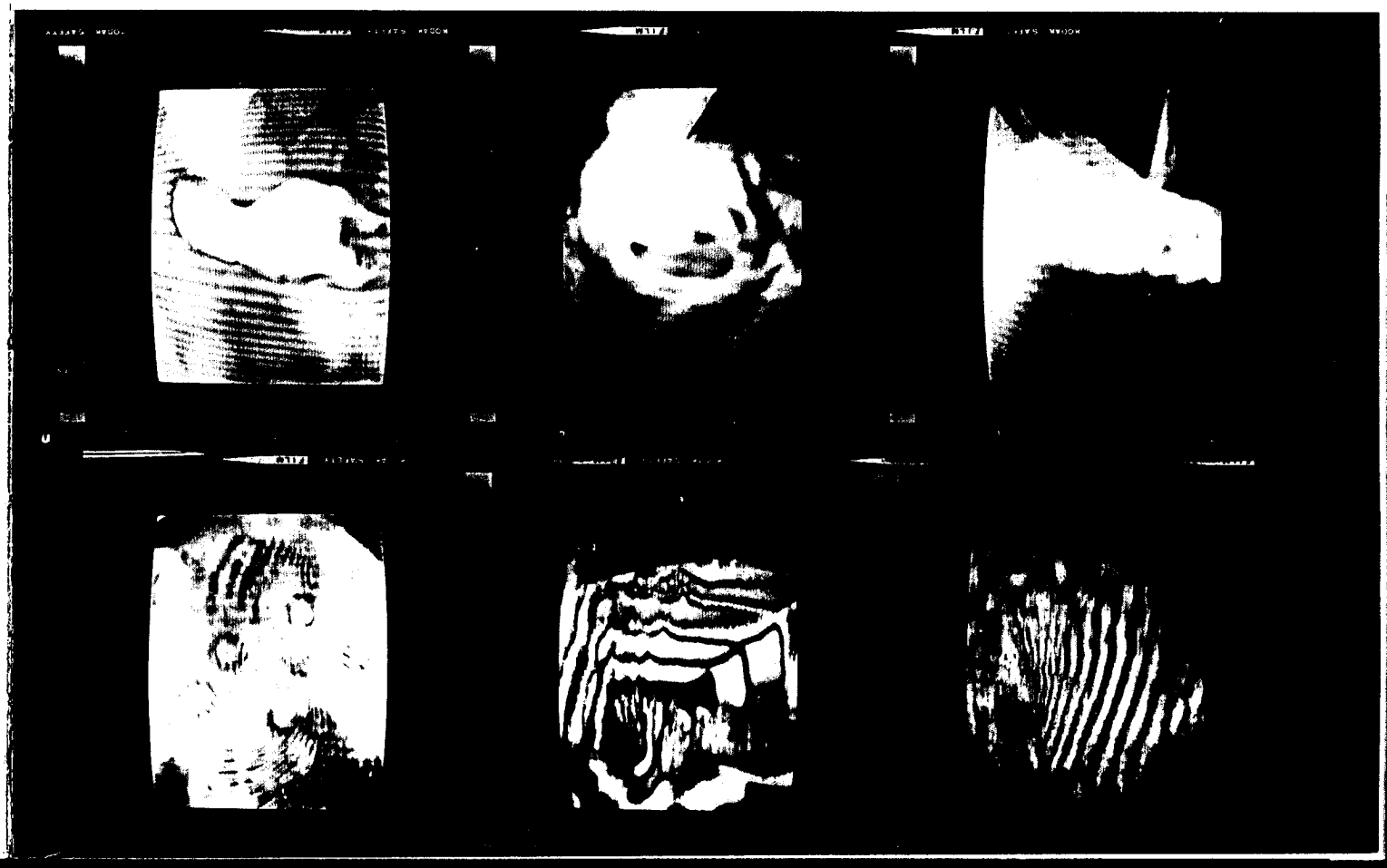
This will enable us to shape the TV screen canvas

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 equiptment like today's Hammond organ, or Moog synthesizer in the musical field, but even in the immediate future it will find wide applification.

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 psychadelic 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 sophisticated 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 furtile genre, called "electronic opera."


VIDEO THREE (color modification)
stage six
video tape recorder three



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 Darma-monk" . . .Darma 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 Darma 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" parallely 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-deductable 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???

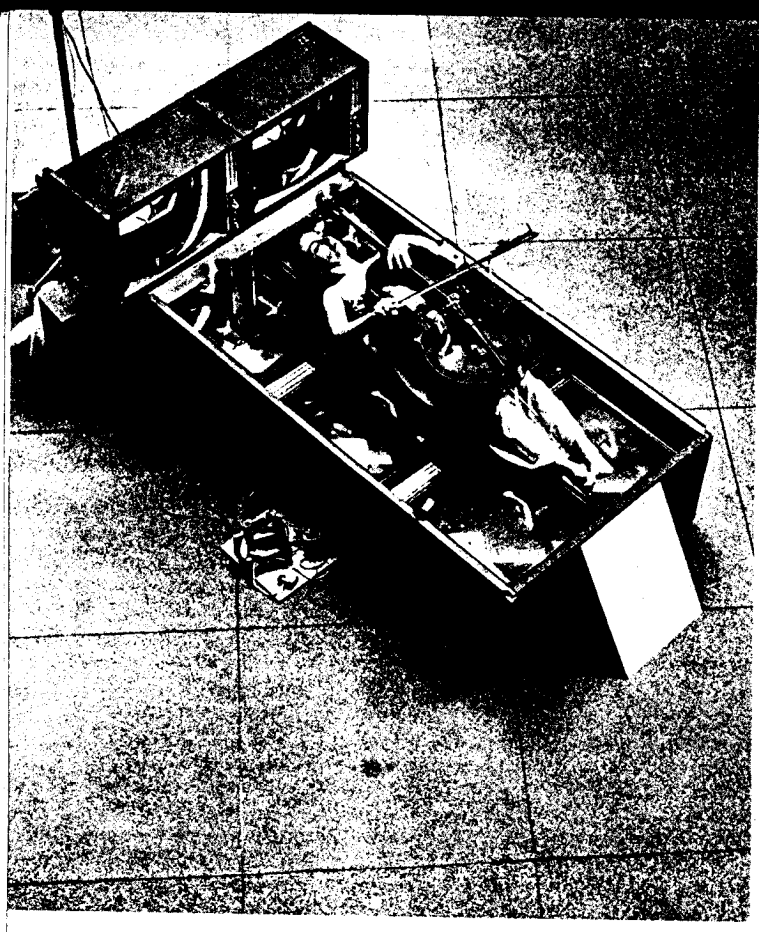
Participation TV (the one-ness of creator, audience, and critic) is surely one probable way for this goal. . .and it is not a small virtue. . .not at all. . .

1970. Published in Radical Software, #2.

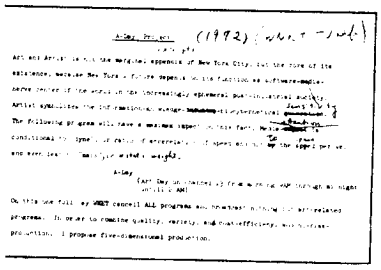
1970. "Vision and Television," Rose Art Museum, Brandeis University, Waltham, Massachusetts. "Russell Connor organized this very successful show. It broke all attendence records of men and dogs. However, understandably, no art critic except for Douglas Davis, had the guts to write about it. One day Russ 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 interpretater of yourself. Technical High Fidelity is replaced by Semantic Super Fidelity.
In 1962 John Cage dedicated a piece for Toshi Ichiyanagi 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 "Hi-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.



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



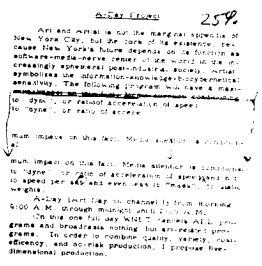
A-Day Project (1972) (WNET-TV)

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 untill 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-efficieny, and no-risk production, I propose five-dimensional production.



A-Day Project 258.

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A-Day (Art Day on channel 13 from morning 9:00 A.M. through midnight untill 2 A.M.)

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

1972/73. "The following two pieces are written for specific purpuses... 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.

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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 furtile 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 Per Dollar Ratio will be much more favorable than the traditional ways of color video production.

> Specialized computer equiptment 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 vocabuary 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 maching 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 phenomenan is bound to continue forever, and

someday, for some new generation, the demarcation line between the '20's and '30's will be as unreconciable 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 Pharoach's Pyramid to the age of Polaroid and Portapack, because we are all fragile and mortal.

Elle est retrouvee
Quoi ? I'eternite.
C'est la mer
allee evec le soliel

--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 coming back from Europe after V-E Day, his portable radio on the plane caught a radio commercial approaching the Atlantic coast. This radio commercial made him feel that he was back home ---finally. This episode 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 faschinating locus in a complicated flirtationship 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 accompanyment 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.

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