

Knokke-Heist

25.12.1974/2.1.1975

VIDEO / NAM JUNE PAIK

67-74

At the turn of the century, when ordinary people thought that they were discovering many new "things", Poincaré, French mathematicien, remarked that in reality we were discovering only new "relationships" of things already in existence.

This observation comes often into my mind in my everyday work with video.

Ex. one live person, and him on one monitor, and/or on two monitors and/or in color and black and white, and/or in different sizes and looking angles such as looking up from the floor, looking down from ceiling and many more and/ors..., these different occurances weave completely new relationships about the subject (example : my "Triangle" with Buddha)

My fascination with videosynthesizer is also not so much in actual images as in its continuous metamorphosis, through various coloring, scan-modulating and key-mixings(1).

In 1967, Jacques Ledoux, who loves international telephone calls as much as he loves the art of movie, traced me working at Stony Brook in Long Island. Regrettably I could not accept the invitation but the process of "aging" is important not only in the art of "wine making" but also in any non-dualist relationships. When I took a LSD-pill with Yoko Ono back in 1964 (who by the way was an important passer-by at Knokke '67), the most complicate time-relationships of "aging" became visible as a simultaneous spatial relationships, as much as Mozart envisaged all four movements of a un-composed string quartet in one split second.

So called "feedback", video artist's favorite word, is nothing but the scientific term for "aging"... that is : enrichment in time-component or a compounded time. Like any other art, video-art also imitates the nature... but in her time-component. Ex. : in NTSC color, color is determined by time-component : that is : phase-delayline in 3.58 mega-hertz.

Buddhists say : enlightenment is nothing but a intuitional understanding of these pure, total, and inter-dependant relationships. If you mix 7 rainbow colors, you get a pure white.

Nam June Paik, Brussels. 1974

(1) Suite 212, produced at WNET TVLab in New York will have the world première here in Knokke ; it is a study of these new relationships of "things" around us.