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	Tomkins	II. B. 20

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June 4, 1972 - at Studio 46

Paik in a navy double-breasted jacket with a woollen muffler knotted at his waist against the air conditioning. Showed me around the studio, with its highly sophisticated equipment. Said that all this technology has always been used solely to reproduce (sounds, images) as accurately as possible; Paik ~~wants~~ feels his job is to produce original signals with it, to make art.

We went into the control room where he showed off his synthesizer -- the fifth one made on Paik-Abe model (first is at WGBH). It has a somewhat makeshift look -- "sloppy, like me." Tall cabinet with TV monitors mounted inside, focused on a ~~double sine wave~~ oscillating circuit, which produces a changing shape on larger monitor on top of apparatus. Control panel at right has maze of knobs and dials and switches with which to alter and control things. The whole thing hooked up to a regular size video camera, which is photographing its own image and producing continual feedback images in color (its own image is sine wave). Paik held a lighted candle in front of lens, producing more lively images. Played with it, turning dials and switches, producing series of melting shapes and colored abstractions, the brilliant, not quite real TV colors. "It's an absolutely no-control situation," he said. "That's what I like."

"I think scotch tape is a tao," Paik said. Uses it for everything.

"Very great problem with my machine, when I made it I can't give it up. Every artist has an ego, he wants to keep what he makes for himself. So I ~~[illegible]~~ declared it a kind of common domain. I stopped playing with it so that other people could come in -- many others did it much better than I could. John Godfrey here plays it much better."

Godfrey said that at the station they have experimented with using synthesizer patterns as a sort of "video music" between programs. Got a very nice letter from Frank Stanton complimenting them. The practical applications are endless -- for the first time you could really see what happens when somebody gets hit on the head. "Plus the fact that it's very pretty."

(Godfrey is rather ebullient, with long mustache and loud pants. Clearly loves what he's doing. Shigeko went and sat down in the blue studio to serve as image for manipulation, and Godfrey began doing things to her face with the main switcher, a ~~[illegible]~~ console that takes signals from the Paik-Abe synthesizer (buttons marked NJP) and all other sources. Shigeko's face appeared in various livid shades, tipped out of scale, wriggled across screen, became a blooming flower with petal-heads falling, became its own outline, dissolved and reappeared, elongated and contracted, multiplied and divided itself, and at one point became fixed into what looked just like a Noh mask. "You have an iconic face," Godfrey told her. She giggled and hid behind her fingers.

"Eventually," Paik said, "there will be like a telephone system at home on which you can talk to yourself. Communication with oneself via machine."

Paik's first discovery involved the de-gaussing coil, Godfrey said. In the early TV sets, if someone moved them so as to change the north-south orientation, the picture went out. So the manufacturers put in a device to correct this, a de-gaussing coil to purify the system by magnetism.

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Westbeth studio has practically no furniture but a great clutter of packing cases, bookshelves, and TV equipment. Many old sets that he has doctored, some from original show at Parnass. A piano whose strings have been loosened. The angry Buddha he bought on 3rd Avenue, and used in last Bonino show. Ancient radio chassis -- one of which conceals a small TV whose screen shows through the cut-out place where the dial was - mouths on the screen, in the radio-mouth. Piles of documents everywhere, which he digs into for something and which then usually subside to the floor. Cupboards full of cables and equipment. Books in English and Japanese. Double mattress on floor behind partition. Paik's drawing on the wall - "Dream TV".

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June 4 (cont)

Paik began fooling with that coil, and got his first distortions. He worked only with the 15-kilocycle, horizontal lines of the TV image (ignoring the 150-cycle vertical and the four million cycle picture lines). First effect was to distort faces along the horizontal, stretch them out. Later he found he could do this with an electromagnet. He bought an old RCA color set in Tokyo, which he still has -- it's been back and forth from Japan to US four times. The man who sold it to him brought a de-gaussing coil to correct the image, which is how he found out about it.

Godfrey, pointing to the Paik-Abe synthesizer: "If that machine was a perfect piece of electronics, it wouldn't work at all!"

Paik: "My whole point is to humanize technology." Back in 1965, when he was working out his techniques, "each night ten million people were watching the same Johnny Carson, and only I was watching a different one."

Communication as art: Before 1965, Paik did some mail-art pieces, like Ray Johnson's. Mailed post cards with a hole in each from Turkey, 100 at a time (had to use separate mail boxes because postal authorities suspicious). Also send letters with one penny, 2 pennies etc. (Avant-Garde Hinduism)

Paik: "We are now at the stage of ancient Egypt, with the hieroglyphics -- the TV equipment is so expensive that only the priests can use it. I want to find ways to cut the cost, so it can be opened up to many others." He has been filming the new material in Super-8 mm, which can then be transferred to videotape; but new half-inch, color cassette video cameras are now available and will supplant this technique as soon as the studio can afford to buy one -- the film costs are so much less. Godfrey told story of a rookie news cameraman for one of the networks, who got to a major fire and shot 1200 feet of film; when he got it back, his editor said, "I wouldn't use 1200 feet of film on the second coming of Christ." But videotape can be used over and over.

We watched Paik's "The Selling of New York" tape, a wacky collage of New York footage shot by Paik, intercut with Japanese TV commercials for Pepsi-Cola, shots of a monitor on which Russell Connor is giving a fake news broadcast, a thief coming into the room and stealing the monitor; a monitor seen between a girl's bare legs; lovers in bed trying to turn off the monitor; various other surprises.

Godfrey talked on about the future of this sort of thing. It may be possible to get away from projection entirely -- via computers and binary operations, to form pictures directly in your head (same principle by which the string of a violin will vibrate when a violin is played nearby). Could create a new picture starring Charles Laughton, by reproducing his image and voice patterns. What's really stopping people is the fear of putting such a tool in the hands of the rulers. How do you know you're really here at all? You might be somebody's video creation -- the real you might be in prison somewhere...

Paik said he had trouble finishing things. In Tokyo, his final exam in music composition, he wrote last page in pencil and they wouldn't accept it -- couldn't finish. But he graduated anyway.

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Paik - June 6, 1974

"A high GNP does not necessarily ~~equal~~ equal a high pollution. Some GNP is very low polluting -- electronic TV for example."

"I saw in Japan, people made a lot of money, lot of money, and didn't know how to spend it. So they started buying art works. One department store bought two thousand French paintings, and sold them all in three days at ten times profit../ The people at Rockefeller Foundation are talking about an artists' lobby for cable TV, about a special channel for artists. All these things are possible.

"The reason my machine become so famous is that I copy man. My machine has seven inputs, seven outputs -- just like seven holes in man. Our whole life is how to combine our seven holes."

(2/27/74 conversation)

He sees the energy crisis as a clear justification of his ideas on the future of video communications. The mass media used to be diffuse -o like fish spawning, some eggs would survive while most did not; now video is becoming one-to-one, like the telephone. People will no longer travel so much. Businessmen will confer by picture phone and conference video. Museums, libraries, universities will rent or buy cassettes in all fields -- art, instruction, documentary etc. (There are now four competing video cassette systems; they will eventually get together and agree on one universal system).

Art is one aspect of communication (transportation is another). The future of art is in information.

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Paik - on TV

"I was very impressed by a remark Cage made about Tinguely, that his one flaw was the European flaw of having a single center for his things. My tendency then was to be monocentric, but I was able to change. Film is monocentric, video is not.

Video and nostalgia -- you can freeze the past. DDavis videotaping his honeymoon...

Video Color - "Film is chemicals, TV is electronics. TV then is deeper into reality. There are twelve million dots in the color television picture every second. Just like Seurat - you mix them inside your eye. Electron hits twelve million dots every second. That's really something. Also, you look into the light source, not at light reflected from a screen. In film, you take from reality; in electronics, you produce reality, real color.

(see above; See also quote from Cantrill's Filmmaker's Ht.)

Video vs Film (advantages) - "Number one is low cost. I must face that reality. Even cost of editing becomes very cheap beginning next month when we have computer setup. And you can use and reuse videotape. Color Portapak now costs $3000 in Japan, $6000 here. Other main diff: 2-way art. Shirley Clarke's video-as-therapy.

Two-Way Video - NYT says by 1980 we will have video telephone in color, for two-way communication. Face-to-face communication is important in business, and this will cut down travel. "Then we just keep travel for the pleasure. Economical considerations show that we should not travel for nonsense like business, we should keep travel for life and art, that is the main thing."

Cable - "It will definitely come. They say the year 2000, cable really blossoms. Now, there's a lot of capital money floating around. There is not too much new business to invest in, ~~business~~ Only certain capital can go away from America. So, long-range investment, Rand Corporation thinks cable is good. Nobody really making money in cable, but cable lobby is really strong, they can buy up Congressmen like nothing." TV now is nominally free, but in reality you are paying for soap etc. "New York has four minicipal ~~channels~~ channels, and ~~they~~ not using them. But they not giving them away either, because they know they are gold mine. They hoarding the channels." What is outlook for artists? "That is what I am trying to lobby for. Of course Rockefeller Found cannot lobby, so I must use other ways. It's very hard to find some loophole to push. Ideal thing would be to have one channel for visual art, one for performing art, ~~and so forth~~ one for humanities, and so forth. If we ever get it then I will have to undermine all over again. Dada is anti-Dada, you know!

Open Circuits* - "What came out was that broadcasting people say videotape ~~art~~ is one thing, and artists say videotape is another thing. Performing artists like dancers and musicians, they are so dumb that they don't even think there is a problem. Performing art was not even invited. We know where problems are now, anyway. Broadcasting people are too entertainment-minded; artist people are too exclusive, too much after name.

The Future - "What I'm really worried about is overexposure. In New York art world, every art movement is destined to die in five years. I want to save video from that quick obsolescence. It is more than fad. Because

* Paik used phrase in 1965 essay: "We are in open circuits."

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Paik on TV (2)

not only art gallery people are working in it. Shirley Clark is working completely on her own. Public access people are integrating cable system. There are enough people watching to support the operation(public access). Best thing is not define video overdefinition will kill it. Art critics are trying to define what video is, that is their struggle...

"I want to use gallery as a two-way system. I also want to use broadcasting - I am one of few artists who survived there. Reason I survived at NET is because I had underground outlet. I have a lot of frustration to work within system. So when I get mad at them, I don't fight; I yield to them, and do some stupid thing in small place that satisfied my ego so that I can work with them again. Underground outlet is my last defense. I got mad many many times, I fought with many people. But I need not fight because I have safety valve. So I do NET because it is important, where can really influence society I like that."

-quoted by DDavis in Newsweek, 8/24/70:
"We are moving in TV away from high-fidelity pictures to low fidelity, the same as in painting. From Giotto to Rembrandt the aim was fidelity to nature. Monet changed all that. I am doing the same."

"I want to make video a high art, like Bach or Picasso. When I place a Picasso painting next to a TV set showing my creations, the observer looks at my art and now Picasso's. My work allows the active participation of the viewer." (from TV Guide, Dec. 16, 1972)

See also Paik's Rockefeller Report (draft):

- average American spends 6.5 hours daily watching TV
- VHF bands up for grabs - must be kept from commercial interests.
- TV's role in decentralizing entertainment
- access to information for poor, blacks
- ecology and energy crises and how TV will help solve both (p.9)
- investment by US industry in communication is $13.9 billion (p.11)
- Watergate a "communication game"
- future economy based on information not energy
- Shirley Temple
- "Culture is (a) network of communication" (Levy-Strauss)
- goal of cutting TV production costs ($2000 a minute)

"TV is also a form of giving away...you give away through airwaves...you don't even know to whom it went." (letter to Cage, 1972).

Electric vs Electronic: electric=engineering with technique of strong current; electronic= control and communication with technique of weak current.

Silent TV stations like "mood music."

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Paik - Art and Artist

"Probably we have to kill our ego to become famous. That's hardest thing in the world maybe. ~~[illegible]~~ That was key of Fluxus, because Fluxus was collective, you know? Where artists were killing individual egos. If people are serious about anti-art, then they must also be serious about killing individual egos. I argued this very strongly with Earle Brown, ten years ago. I said, OK, La Monte Young and young New York artists, anti-art is all right, but what will they do about artist's egos? If you don't kill the artist's ego, then anti-art will just become another form of art. Oriental or Catholic priest, who gave up money and sex life, but there even more you have ego.

"I was never really anti-art, but I was anti-ego. Of course I am vain and I have ego, but I thought it's not good for society. It's very very hard.

"I have a theory about American avant-garde art. Serious avant-garde art here is defensive to America's mass culture. In a way mass culture conditions serious art. For instance, why is it that ~~in~~ only in America such intensely boring music has been produced? And film? Because Hollywood is doing too good a job - you cannot compete with Hollywood. It is not like Mozart, where Mozart was on the front line at that time, Haydn was front line, so they can't really attack that. But now Hollywood has a billion dollar industry to entertain people, so you have to define what you do by what they are doing. So they are setting up rules. So serious avant-garde art is a negative picture, is my feeling. We want to make more crude if they are perfect, we want to make more boring if they are exciting. For instance, John Cage is so scared about that main line culture that he does not even read the New York Times; he cut off Time, Newsweek, NYT.

"New York art scene is exclusive - they exclude people, information, etc. Oldenburg says people love outlaw, which is why they love him; he also says overexposure is bad, artists should stay like mysteries. Here they have very exclusive parties, they make art by exclusion." Wasn't Pop a move in other direction? "Yes, that is ~~[illegible]~~ the nature of art, but how they promoted those artists was completely the other way. How they made price tags, how they built up personal cult, was totally the other way." (Story from Shi-Chi, "greatest book in my experience," by Chinese Ssu-ma-tsen, authentic history before Christian era: One day Confucius visited Lao-Tsu, to learn about his teaching; knocked at his door, but Lao-Tse refused to see him, "I won't talk with a snob.").

"I think New York art world is very exclusive - much more so than Germany. That is maybe why I have 'Kill Pop Art' movement. The chicness - I didn't like that. I didn't like Paris because it was so chic."

Boring Art (See also p. 11

Oriental influence here too? "Yes, but that is a rich man's thing. Oriental music is always for aristocrat. America has reached stage where most people are aristocrats in a way. Much richer than Europeans. Americans need not be entertained every second because they are rich. They think art kind of extension of party. My first concert at New School was really crowded like hell. I couldn't do anything. People are just talking together, there is no still moment. I thought it is a big mistake, failure, but it turned out to be very successful, they say. So many people are there, and quite a few notables - that impressed people.

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Paik - art and artist (2)

They had a good time. America has in a way that very relaxed, very rich attitude. This kind of richness made that boring, long music possible.

"Another explanation of why that boring music came is highway driving. That's neithef interesting nor boring. It's like John Cage music. On the superhighway, not too many traffics. You are fairly comfortable. You know, Daisetz Suzuki, who translated Zen ~~books~~, translated the word for 'trance' as 'well-being.' He couldn't find a better word than 'well-being.' But 'well-being does not mean mental ecstasy. In Buddhism is had certain kind of quiet ecstasy, not frenzy. You know, Zen was dead for a thousand years, there was no renewal. John Cage was only one who really pushed it ahead. Suzuki just translated, he was most loyal interpretation. But John Cage was the first Zen master who changed Zen in thousand years. Zen people say John is not Zen, but I say that any Zen is better than dead Zen. He really made a step, because he made it simple. Said modern age is no time to sit down in Zen temple for three years, so he made automation of chance operation.

"You listen to Beethoven and you are supposed to concentrate on that, but you listen to John Cage music and you can think about other things. That maybe makes people accustomed to doing three things togetherx here. And so they can make music that is not really absorbing. I think American big space like prairie, that concept, has something to do with boring music. That really fascinated me. I'm not writing boring music that much, the reason is that I am poor, I have to entertain people every second. I think John is much more relaxed than I am.

"I think when Oriental makes boring music, ~~it~~ that is spiritual. But American boring music is not spiritual at all. La Monte Young is exciting because he tries his best to imitate Oriental esthetic, but he is getting more and more American. The more he tries to be Oriental, the more he becomes American." (Cage has been poor all his life, too, but because he's part of rich American culture, and esp. California culture, he can afford to be boring). "I learned a lot in California, that one year. If you are rich, you are not conscious of history. Like Bali, is very rich, you are born to be affluent, and there is no sense of history; people don't even know when they were born.

Job of the Artist Now

"Art for art's sake is one ~~xxxx~~ function, as a model. There are two ways to teach~~xx~~ people. One is like in schools, anothef is like Nietszche.

"I am very conscious of post-indystrial society, what it will look like. A kind of ego-less society. Many people are giving up acquisitiveness in terms of money and material comfort. Next stage is to give up acquisitiveness in fame. That is how I interpreted Fluxus, ten years ago. It was not that, however that was my over-interpretation. Fluxus people including myself are highly competetive. Art has not achieved that yet, but some artists have. I like all that art-crafts thing. When I go to museums, I don't waste time with all that Rembrandt and Rubens, there is too much ego in it. I like medieval art-craft. Chests, ~~xxxxxxxxx~~ gothic chair where there is ego-lessness." Are we coming into that kind of art again? "Maybe. It's hard to say.

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art & artist (3)

"Actually Watergate is like art world, you know, because nobody really wanted the money. Watergate was purely power game, not money game. Same with art world. Nobody is really interested in money, they are all rich people. They want power. Watergate is communication game from beginning to end/- ~~D~~ mentioned in my Rockefeller Report.

"Artists' head is in the right place. But biggest problem of artist is self-contradiction.

But Paik himself is in Establishment now -resident artist at TV-Lab, Consultant to Rockefeller Foundation. Can he continue being underground? Working at Bell Labs on Variation V, he once said to John Cage, "Living in Canal Street, you know, I thought sometimes I could manage winning against Madison Avenue, 57th street galleries. However, I don't think I can challenge or win over Bell Labs. It was honest feeling. And, I hate Daniel Bell, you know? Sociologist? Other side of thinking... This whole world is getting more and more system-oriented. Artists refuse to see that. That is not the same as socialism. The art planning is coming now, the National Endowment on the Arts orState Council. It has come in a way, with Stockhausen in Germany. It is a mixed blessing. Definitely. The problem is not socialism or capitalism in society, but technology. How we cope with that. For instance, technological forecasting, future research -- I am very interested in that... This kind of thing is happeng and artists should know about it. Even New York Times will not print Rand Corporation Report because it is so boring. But artist can make that information available to people. They need us, too. Also we have instinct - like McLuhan say we are antenna for ~~xxxxxxx~~ the changing society. But not only antenna -- we also have output capacity.

"The thing is, I am not only video artist, I also do stupid things, like playing piano for Merce Cunningham. World's most famous bad pianist. So I have enough ventilation. But I want to learn about how establishment working, as first step. And try not to get corrupt.

"There is a <u>constant</u> effort made by network and television unions to ~~keep~~ make production costs high. That is classical way of monopoly capital, you know.? I kept saying that Portapak was best thing Japanese had done since Pearl Harbor."

<u>Orimetalization</u> - "McLuhan said that effect of Vietnam War is Orientalization of West. Americans are in a way more relaxed than Europeans. Europeans can dig the spiritual depths of Oriemtal culture, of which Americans never have really any appreciation. Americans are getting freer in material sense. Is good that you had Zen teacher Suzuki and not Chinese, because Japanese have naterialized Buddhism, Japanese country is very material country. It's funny, when I first came to Istanbul from Greece, I say, Oh, it s beginning of Asia; when I came to Toyko, I say, Oh, is beginning of America. That kind of chaotic energy, you know? And kind of laissez-faire. This part Americans are very good at, this giving up to chance. I think this has been in America all the time. Baseball is statistic game, you wait for chance - if pitcher throws four balls there is no way you can hit. Stock market is statistic game. Chance and statistics is same - no difference. Business is always chance. So, John Cage is very very American logical phenomenon, not really because of Suzuki but because of American culture.

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art & artists (4)

Germans must know what's meaning of every thing. Chance, freedom, laissez-faire, baseball, highway, stock market, business -- all this. Europeans saw chance as a fate, given, ~~which~~ like Gre k tragedy, but Americans see chance in positive way, chance to make money, opportunity. Oriental feeling about chance is a mixture of both - Japanese think more like Americans. Japanese is only Oriental culture that has color in their art, Chinese painting is only black and white, dry color like Gauguin. with some very thin, profound colors. Japanese arts are not very profound, however they have very good point of being material..."

On artist-engineer collaborations: Paik says (invu with Jud Yalkut in Arts Magazine, April 1968) that artist and engineer will become one person in future. "According to my past experience, the best results were achieved through accident and error...if I give an order to an engineer, and if I don't go through all the experiments myself (that is, the complicated process of trial and error), I will lose all those precious errors, I will only get what I want, and miss all the disappointments and surprises. I have found that the by-product is often more valuable than the first envisioned aim."

"art-pollution"

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Paik - religious leanings

"I believe in karma, all that going around of souls. It's exactly like feedback." (see Youngblood, p. 302, cyberbetics and karma).

"I like Hinduism. I am fairly religious, I must say. My teacher was a Japanese guy who was born Protestant and converted to Catholic. He was not modern music professor, his specialty was Gregorian chant. Believe it or not, he named John Cage's "String Quartet" as one of ten best pieces produced in twentieth century, back in 1958. That is Professor Nomura at Tokyo University, teacher in music history specializing in medieval music. I was influenced by him, he was a kind of pantheist who likes every god.

"I can feel source of religious feeling like Bach's music which is universal. However, I thought every religion is too restricted, but Hinduism is fairly open, and above all they like sex too, which is very unusual. So I said, avant-garde Hinduism is better than avant-garde Catholicism or Buddhism.

"Before I went to Germany I was seriously interested in Christian religion. Then I saw how Christian religion was used by establishment for very long time. Of course I already know that in Orient they make use of Buddhism, Japanese make military use of ~~xxx~~ Zen - you just concentrate and forget about the world. Give up your life. So I hardly talk about Zen. Therefore from all that point of view I think, if anything, I like Hinduism." (but never became convert).

"You know, I have very strong escape tendencies. When John Godfre say that I ~~xxxxxxxx~~ have trouble finishing work, I say 'yes,' because ~~is~~ ~~xxxxxxxxxxxxxx~~ my escapist tendency say I just don't finish, somebody has to force it. Before every big Bonino show I would say this would be the last.

"Zen is anti-avant-garde, anti-frontier spirit, anti-Kennedy. Zen is responsible of Asian poverty. How can I justify ZEN, without justifying Asian poverty?" (from Fluxus article post-Galerie Parnass show).

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Paik quotes - from invu in "Cantrill's Filmnotes (Australian Quarterly)

"The most interesting part of the video synthesizer is that it's real time - it's playable, like a piano."

"...a great many guys have made great films so I'm not interested in making a finished product. I'm interested in the process."

"Portapak is just copying film. It's very popular and I think it's a good thing, but I don't think it's the most profound thing."

"The best things in life should not be recorded - nobody would want to record their honeymoon - it must be kept in the memory.

"The big difference between film and video is that you need darkness for film and you have to stop activities, with video you can do everything and still watch it -- it's free -- it's a continuation of your life."

"Film is more authoritarian and video is really free."

"One thing I'm doing now is freezing time - with video you can delay or accelerate time."

from Youngblood's "Expanded Cinema"

"Electronics is essentially Oriental...but don't confuse 'electronic' with 'electric' as McLuhan often does. Electricity deals with mass and weight; electronics deals with information: one is muscle, the other is nerve." (p.135)

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PAIK - misc.

"Some says, the condition of success is 'only 20% NEW'... Sorry, my thing is '95% NEW'" - catalog to 1966 Bonino show.

He has spoken of starting a topless answering service, as soon as the picture phone becomes widely available.

Allan Kaprow described him (in catalog to 1968 Bonino show) as a "cultural terrorist" in the sixties - his tie-rippings, "his soap-lathered head plunging, screaming into a washtub, nearly drowning; his demolitions of pianos..." Now he destroys the TV set's normal function as drastically as he broke up pianos.

Paik has talked of "Instant Global University," with computer-stored video tapes on all possible subjects, cross referenced for instant retrieval.

La Monte Young is a connoisseur of potatoes - can taste diff. between Idaho, others.

"My stomach gets cold, so I have to wear these layers - every year another layer. No doctor can figure out why it gets cold, what causes that."

Paik's symphony to last a million years.

Dick Higgins' sign for Paik's door at Canal St. loft: "I am not very eloquent."

Paik has always been private, and somewhat alone.

Always likes to use work by friends in hisown things - Breer's "Fist Fight," used in ways that Breer does not always appreciate.

"I was very proud, when a German critic called me as 'World's most famous bad pianist.'"

Paik's music for Merce studio perf. in spring 1974: An old 78 rpm recording of Schonberg's "Verklarte Nacht" played at 33 rpm - unrecognizable, groaning sounds. Paik stood beaming, saying "Is beautiful, isn't it? Shows he was really great composer." Also Paik's note to "Dear Ms. Pianist" -- get from Merce.

Paik's six-foot robot was controlled by a 20-channel radio transmitter, a ten-channel data recorder, a video tape recorder, three television cameras, and 23 cathode-ray screens. All the circuits had been revised or invented by the artist. (From Gruen, New Bohemia, p. 167)

"I like to use the imperfections of technology, to pick up the tiny stones that are left lying around."

"I seldom watch commercial TV. It makes my stomach ache. Only necessary things like Nixon's Watergate speech. However I can watch TV when the sound is shut off. I once made a proposal for a silent TV station, like Muzak for the eyes."

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PAIK - bio (b. 1932) (13)

"We are really one of the most corrupted families in Korea. My grandfather made like the first modern factory in Korea. Textile. Only 20 machines. Then in Depression he became very poor. Then, we had two steel factories, but in North Korea; in 1945 they all went, now they people's factories. Somehow it was all luck and unluck. All up and down" -- growing up in Seoul. "Then, finally, we were going to export our textile mills to Hong Kong, all packed on ship, waiting three days before Korean War. Finally we lost all money. The military came, and it was all nationalized."

The War -- "I felt I was on wrong side. Nothing really shocks me these days. We are on refugee train, and the bombing started. We get out, and I didn't really know which side I was on. Then I thought, well, enlightenment, I will just look at everything like baseball, you know? Since then everything like baseball game, nothing really serious."

Paik the youngest of five children. Sister played piano. First two pieces Paik wrote were in 7th grade; "I went to teacher and he said that was all wrong." Learning western music. "Oriental music doesn't exist except for court, nobody is interested. First music was like Mozart, like Italian "Santa Lucia.'" Paik says he didn't get interested in Oriental music until he met John Cage.

Whole family went to Tokyo in 1950. (cover) "We were selling ginseng then. That was my childhood memory, my father trying to sell ginseng in Korea."

University: "I hated it. But you know, I'm not supposed to study music, so that gave me a chance. I was secretly doing music, but when I'm going to a good university... My father never knew I was doing music. He thought I was getting PhD in Germany, he liked idea that one son gets PhD." (Brothers went into business).

"I could have gone to Dartmouth. But I knew that it wasn't Yale."

In Korea, Paik tried for three years to get recording to Schonberg's Verklärte Nacht. Had read about Schonberg in Time, going to dictionary for every word. "Information was so scarce in Korea. A single line in Time magazine, ~~xxxxxxxxxxxxx~~ from that, we have to contact all things. Nobody had a record of Stravinsky's Sacre du Printemps, it took like a year looking in every small shop. I finally got Firebird -- I'll never forget the red label with Stokowski conducting Philadelphia Orchestra... So, when I heard in Tokyo, on the radio, music with some girl weeping, I said 'Oh, that must be Schonberg' - first time I heard it, Pierrot Lunaire. It was such a big event for me.

Paik graduated from the Univ of Tokyo, (Logic in esthetics) then did post-grad at University of Munich, Freiburg Conservatory, and University of Cologne. At Munich Univ. he studied with Wolfgang Fortner, a well-knwon teacher, who advised him to go to Cologne.* "I never thought I was talented. I always rather timid. Fortner said I should go to Cologne, he more or less forced me to go." Paik met Stockhausen there, altho for the first year they hardly talked. Second year, he evolved a piece involving four pianos arranged in a hollow square, so he could play all four at same time. Ligeti came one day to hear it. Also came to perf. of John Cage piece, which shocked him greatly. Stockhausen heard about this, and came with David Tudor -when the piano fell over, Stock. rose and tried to lift it back upright - "but he was very interested. We became good friends."

* Radio Cologne's Studio for Electronic Music

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* Paik is technically a draft dodger, under the very strict Korean military law. But says he could go back without difficulty. Would like to open a summer school of avant-garde art in Korea sometime. One sister still lives in Seoul, and two brothers go back and forth.

"I was always very serious student. I remember even when I played in front of my teacher, I was so timid and so upset that my tempo went up and down over fifty per cent, even Bach. I never thought I would perform in public. However , since nobody can perform my music I have to perform it.

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Meeting Cage

Met him first in 1958, in ~~Darmstadt~~ Cologne. Had read about him in Tokyo as early as 1954. (Yoko Ono was supposed to translate "Silence", never did). "I was never really interested in America. French painting and German music was the main diet, you know. I had three chances to study in America but I didn't take. Without John Cage I would never have come."

"When I saw John, I didn t like his tie. His tie seemed very American oriented, I thought. But then I went to his concert, and heard his "Variations." A collage of music, really exactly what I had thought I would do - I hadn't done it, of course. Then they played some of Morton Feldman, which was very boring, you know. And then I saw what John was doing with chance operations, and I said ~~kk~~ oh, my ~~mkk~~ mother was doing that all the time -- every lunar New Year she told the fortune of every youngster. I thought my mother could have been a great composer!

"At that time I was writing quarter-tone music - I show you." (Went and got unpublished score for his "Poly-Heterophonie Nach Sirla-hyanga", music based on 9th century Korean poem). Music written in stuttering form. "I was very interested in stuttering. Nietszche said don't trust anybody who doesn't stutter, because it is difficult to talk the truth." Also some collage elements -- a baby babbling (on tape), water sound, ~~mkk~~ some Tchaikovsky kitsch.

(Before that he wrote a String Quartet, which "started Bartok, became Schonberg, and ended Webern").

Paik wrote his "Hommage a John Cage" soon afterward. About same time, in 1958, saw first large show of Dada in Dusseldorf, with Duchamp, Schwitters et al. Cage's five lectures in Darmstadt. Earle Brown, Feldman. Cage said "electronic music is as dead as doornail."

"I was talking about Mallarme, because I like his poems -- John had Mallarme's poem in his pocket. Fantastic! I also did like Montaigne very much at that time, and John's philosophy seemed to me like ~~John's~~ Montaigne's. Like John's "Music of Changes," which I thought was the most boring music I had heard up to that tine, it was like music of un-change.

"The boring part interested me more than the non-boring part. One thing, it s closer to oriental tradition, because our music is always boring. I thought it was more American influence. Europeans had to fight for every single instant, so they had to entertain people every morning or they would be out of job. So they have climax ending, as Beethoven. I was tuned into that esthetic when I suddenly come upon intentionally boring music. It wasn't like Oriental -- Oriental boring music is ~~like in a way~~ wet, moist, very spiritual; American is very dry, like baseball. You know baseball ~~game~~ is very boring game, very like John Cage."

Paik started composing on tape, mostly his own voice chanting or screaming. "But I had no courage to perform anything myself. I am very shy. I never thought I would be on concert stage. Even when I played Chopin in front of my teacher, I got so excited my tempo went up and down. So, all that minus become plus, that's the spirit of I Ching. In Germany I couldn't get into music establishment, so I had to artists; In America, I really couldn't get into art establishment, so then I had to break into broadcasting. Unluck became luck."

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Etude for Reinforte

In Homage to John Cage, he cut off Cage's necktie and part of his shirt. Says Cage was a spiffy dresser then, but Paik disconcerted to find he wore no undershirt -- Paik stopped cutting and stuffed the shirt back in again.

Higgins (Postface) on Paik: "Actually what he has done is to achieve a lot of the spirit of action painting in the medium of performance... For Paik, art is a gnostic mystery that is revealed, the completed antithesis of daily activities. He tells a story that is very revealing: he saw Cage's Music Walk, which is a dancerly event-piece, and he loved it and began to think about indeterminacy. Then, taking this very seriously, he decided to meet Cage. He visited Cage at his hotel room. Cage was polishing his shoes, Paik was shocked that Cage was not above such things. And from that moment he has been opposed to indeterminacy and dailiness which, for him, is the source of the best of current activities, and the intellectual pool from which all our ideas are supposed to come... As an observer and thinker Paik is totally commonplace with a bizarre style and a joy in the perverse, a German outlook on the current scene and a fascination for himself, the Artist, imposing Platonic ideals on an implicitly hostile (or is the word 'philistine'?) society."

Higgins also remembers, after a Fluxus concert in Holland, Paik pausing to float "a flaming violin with a radio on it down the canal."

Fluxus

Breer says it was always more neo-dada than the Happenings. More literary + verbal, too, with lots of puns. Happenings were visual and non-literary.

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Hommage a John Cage is mostly music tape - only three "actions" such as piano tipping over, but actions what people remember. Etude for Pianoforte was piece in which he cut Cage's tie off, done 1960 when Cage was in Venice. Cunningham, Carolyn Brown, Tudor and Cage were performing in Fenice Theater. "At that time I thought John Cage was so anti-art, I couldnIt understand why he was performing in Fenice Theater. But he again performed Variation, and he was very serious about rehearsing . Actually I was very young so I was very pure -- now of course I know more. Variations in the Fenice was marvelous, one of the very best things I have ever seen even today; you know Stravinsky came, and left in the middle -- he said there has been no scandal like his scandal!

"Then I compose my Etude for Pianoforte. I was going to cut off his coat tails -- from what do you call it, tuxedo. Then on my way to Germany in train I thought John is not well off, if I cut off his tuxedo it will be hard to replace. I will just cut off his shirt, something not hard to replace. Then when I cut his shirt, he had nothing under, no undershirt! I didn't mean to cut his tie, but then I never liked his tie so... And then I shamppoed his head. Stockhausen was next to him, so I was going to shampoo Stockhausen, but he didn't want me to -- he's a very serious person.

"And then I met Edith Sommer -- you know, I got to know Pat Marx before she became celebrated thru Ellsberg, and I knew Yoko Ono before she became famous, and Charlotte Moorman of course, and Mary Bauermeister. And in 1959 I got to know Edith Sommer, the future wife of Clifford Irving, through my Hommage a John Cage. In one part I threw a rosary into the audience. Rosary in German is "rosencranz." Her (married name then) ~~maiden name~~ was Rosencranz. I threw my rosary, and it hit her in forehead. She came up afterward and told me. She was very good friend of Mary Bauermeister, she was married to a collector and they helped to support her. So, somehow, I got to know many ladies.

"Yoko Ono is quite mysterious, but I think she's interesting. Longest telephone call I ever had was with Yoko in Tokyo. We started talking at eight -- she had some problems -- and when we hung up it was exactly midnight. She had baby, and was living with two husbands. She wouldn't see anybody when she was pregnant, she was too shy."

Fluxus - (see Brecr)

Soon after he did Etude for Pianoforte, George Maciunas heard about it and wrote Paik, from US. He had AG Gallery then. Paik had a little money, and felt no need for compromise of any sort. At "absolute zero point." Didn't care what happened.

George Brecht (in "Happening and Fluxus") writes that Fluxus is against the exclusiveness and elitism of art - anything can be art and anyone can do it. "Therefore, art-amusement must be simple, amusing, unpretentious, concerned with insignificances, require no skill or countless rehearsals, have no commodity or institutional value." (May 1964)

Fluxus had many mail or correspondence events, but the main aspects were performance and publications. George Maciunas was its Breton.

Fluxus really came out of Happenings. Began in 1961 by Maciunas, who had a half-interest in the AG Gallery in NY. M. wanted to sponsor a series of events, and got in touch with Higgins, Hansen, Brecht and others who were involved in Happenings but, because they were not visual artists (most were from literature or music) had trouble finding places to do

(over)

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their pieces. Maciunas put on about a dozen events at the AG Gallery.

About this time, La Monte Young (from California) was assembling an issue of Beautitude East, a vangward mag. as guest editor. When the mag folded, he got Maciunas and Jackson MacLow to design and publish it as "An Anthology."

Jos Beuys became good friend in Paris days.

Maciunas' gallery folded soon after, and Maciunas went to Wiesbaden, Germany, where he worked for the US Army as printer. He had planned to start a "Fluxus" periodical (referring to work in fluxQ all the arts in flux), but instead of that he organized a series of "Fluxus Festivals" in Wiesbaden, Copenhagem, Paris, Dusseldorf, Stockholm, Nice, London, and eventually, when he returned there in 1963, New York. The works presented were for the most part "extremely simple iconoclastic works" (Higgins). "One thing above all was foreign to Fluxus works: personal intrusion on the part of the artist." see Postface for artists involved, etc.

Joseph Beuys

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Early Conceptual Pieces

"Creep into the vagina of a living whale."

Symphony to Last One Million Years

"Eat a black piano key on even-numbered days, a white key on even-numbered days."

- "I wrote hundreds of them, but some pieces have the destiny of being lost. It was a good way to get rid of my personality. I didn't like my personality too much, you know."

Paik's concert in Oslo in 1961, he says, was the best of his career. "When I get an idea while performing, with no time for reflection, it always works. When I forget doing something, the forgetting may be important. Once, doing the John Cage piece, I forgot to make the omelet -- it was right to forget. During the Oslo performance, I have to kick piano pedal. (This was "Simple," which became Paik's part in "Originale"). It was a very old piano, with that much dust everywhere. I couldn't fake it. The performance was marvellous; I got a stomach ache. Shigeko heard a rumor later that I'd eaten the pedals -- it was the first time she ever heard about me."

Paik's Fifth Symphony - make a sound every hour, for a year. Rest all day on January 3rd.

Another piece, Paik planed the piano cover (keyboard cover). "People have the idea that piano is very expensive, but this one wasn't." Also hammered nails into it. "The word destruction never came into it."

~~Zizikexteznusnzikenzimperfectionnzinxtechnologyzix~~

"For half a year I once worked to make a ~~perfect~~ thirty-second piece of tape music that was perfect, absolutely perfect. On my way to the acupincturist I ~~kx~~ got enlightenment - ~~xxx~~ truth is relative, not absolute. Before that I was crazy for the absolute."

Paik's "Suite for Transistor Radio" - instructions to turn on transistor radio "not very loudly" during the pause in concert hall after symphony orchestra has played first movement of Beethoven 5th Symphony("If you are not enough bold, please, use wireless remote control"). "I love quite much the distorted twist coming loudly from the cheap transistor radio of a teenager," he said once.

"One for Violin" (see over, 2 pages)

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The Complete Symphonies of Nam June Paik

(printed in issue #11 of "SOURCE ± Music of the Avant Garde").

Paik explains: "Anton Webern write sinfonie but neither Cage nor Stokkhausen wrote any...

"I already wrote 5 sinfonies.

"No. 1 is Young Penis Sinfonie..." (curtain up on huge sheet of white paper stretched across stage; 10 young men stand behind it, stick penises thru paper on cue).

"No. 2 is Sinfonie for 20 rooms. It was written in 1961 spring" (reprinted in SOURCE).

"No. 4 is the instruction to be printed in Decollage No.4, which tells 'Please, look for the Symphony No. 4, which is printed somewhere in this magazine:' but somehow Vostell did not print it. (1963)

"No. 5 was printed in the Vostell-Becker Happening book...

"What about my ~~sinfonia~~ symphony No.3? I forgot to write...simple, like that -- therefore recently, I commissioned Ken Friedman to write my Symphony No. 3.

nam june paik
1974
Feb. New York"

(Note: Friedman writes in SOURCE 11 that he wrote symohony and Paik signed it, but as it was being rehearsed in California the earthquake destroyed all instruments,and church in which it was to be performed was needed for other work).

See Paik's "New Ontology of Music" in catalog

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bio - cont (A)

Cultural Terrorism

"What I'm really interested in is to shift the balance (between man and machine?) Only man is able to laugh -- dogs can cry but they can't laugh. This society is so system-oriented, with only some small loopholes. My job is to find small holes to put my finger through, and then break open."

In the violin breaking piece, the point is to lift the violin very slowly, so slowly people don't even see it move. "Then I bring it down with one fortissimo. But fortissimo is enough to break violin, unfortunately."

Says he did only three pieces that involved violence of this kind: Hommage, Etude, and his part of Originale (see ff).

1963 Exhibition at Galerie Parnass - "Exposition of Music" in 20 rooms, each with different sound-making apparatus. ~~(Note: Was this same as 24-hour Happening? xxx see catalog).~~

Paik did some street theater in Amsterdam, with Dick Higgins, Alison Knowles, George Maciunas and others. Not like Happenings, which he says were "more baroque" than Fluxus actions. Fluxus started in New York and spread internationally -- Paik helped organize German side. Joseph Beuys also involved - Paik speaks of Beuys' "unforgettable radiation, like Allan Ginsberg's". Higgins and Maciunas came over to Europe and organized activities. They had no money, no museum connections ever. Movement is completely international, and "very pure."

First Show, ~~Cologne~~ Mar. 11 1963, Wuppertal (see Davis, p.148)

About 14 rooms filled with 13 TV sets. A couple of ladies were seen trying to readust controls so picture could be seen. All in black and white -- "The reason I left Germany was because there was no color TV there."

Galerie Parnass in Wuppertal - Paik hung a bull's head over the door to the gallery. "If you come into a temple, you take off shoes; it was sort of the same idea, adopting a different mentality for my show."

Show called an "Exposition of Music"

Thirteen secondhand video sets doctored to make thirteen different variations. No two sets had same operation. Not one was the simple blur that comes from moving vertical or horizontal control. "There are as many sorts of TV circuits as French cheese-sorts," Paik wrote in subsequent Fluxus publication on the event. "F.I. some old models of 1952 do certain kind of variation, which new models with automated frequency control cannot do."

"My experimental TV is not always interesting but not always uninteresting, like nature, which is beautiful, not because it changes beautiful, but simply because it changes... My TV is NOT the expression of my personality, but merely 'PHYSICAL MUSIC'...Therefore (?), perhaps however, the working process and the final result has little to do---and therefore, by no previous work was I so happy working as in these TV experiments."

(Also said in this essay that "'Feticism of Idea' seems to me the main critical criteria in the contemporary art."

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3/29/64 - Daisetz performs in Tokyo: Prelude in E Flat Major; Hommage à John Cage; Etude for Piano; Simple.

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Paik: "I wrote five symphonies, youknow. But I forgot to write number four (laughs)." I asked if he was still writing music. "Well, I never really write scores. But I don't make any difference, music and what I do. Now I'm even saving my drawings. In my school I got full mark in everything except drawing, it was only thing I couldn't master. So now when I sell my drawings to the best collector I am really -- (laughs)."

Television

Started working with it seriously in 1961. "I knew already in 1958 that television was a possibility, but I did not think of myself as a visual artist. There was a German guy, Carl Goetz, who published a very influential essay in 1960 about computer painting.

"I have negative insomnia. I have no problems going to sleep, but I wake up early. And I get all my best ideas early morning, Anyway, I had worked with many differrnt sound-producing machines. I knew what sine wave was, so I was better conditioned than any painters... I think it's very interesting that the video artists who came from music are more into (software), and video artists who came from painting and sculptyre are more into cameras. I am hardly interested in cameras.

"I started buying TV sets. Very funny stock I had -- one share (used) of Austrian bank stock which never goes down. I sold it and bought ten TV sets... I studied the TV circuit. There is three information to make TV picture. One, you write vertical lines, two, you write horizontal, and third you make a picture. Vertical is about fifty cycle. Horizontal is 15,000 cycle. And then picture information is four million. I said a four million cycle is out of my reach, because I have no equipment. With my machine, which is fifty cycles to fifteen thousand, is exactly parameter of sound -- I have machines for that. That I started with that. It was just blind guess. And it proved to be most productive area, on lower frequencies. I said I would deal o nly with the fifty to fifteen thousand cycles. It turned out to be the best solution anyone c ould have done." Dealing only with horizontal and vertical lines (now getting into picture information thru synthesizer).

Luckily, sets then were not transistorized, else his experiments would not have worked. "I believe in the timing -- somehow you have to be at a certain point at a certain time. Chinese history, you have to'meet the time.' There is negative chance, accident, ignore that and you die. 50,000 people die from that, and that's what you see; but 50,000 people also benefit from that... I start in 1960, first time television become cheap and junk. I didn't have any preconceived idea. Nobody had put two frequenciies into one place, so I just did that, horizontal and vertical, and this absolutely new thing comes out. Constantly you just make mistake and mistake, and it comes out positive -- that is my whole life.

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Medium is the Medium (1969) - why Nixon's face? "I like work with politicians face. I have also some with Johnson and Lindsay. Nixon was handy because it was on two-inch tape, easy to copy.

Paik used 12 "doctored" TVs, focused 3 color cameras on them, added two nude dancers, then showed same image in multiples. Tape delays provided duplication of image. Positive negative shifts, warpings, with "Moonlight Sonata" in bg,

Video Commune - four hour show cost $800 to produce (synthesizer cost $13,000 to build) - acc. to Davis in Newsweek, 8/24/70. Announcer said to "Treat it like electronic wallpaper." Program was so popular that WGBH ran it again.

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Tokyo - 1963-64

Went to Tokyo for a year, from Germany, mainly to work with TV (color). Yoko Ono was there then, having a baby, but she was too self-conscious in her pregnant state to meet him. "I had heard about her -- very glamorous reports. She and Toshi Ichiyanagi had been married and divorced twice already. The only time I ever saw George Maciunas blush was in Germany when he heard that Yoko and Toshi had married again. She lived with La Monte Young for a time. But Yoko wouldn't see me in Tokyo [illegible] she was too self-conscious about being pregnant. I had to wait six months before she would see me.

In Tokyo he investigated Oriental culture, which he had become interested in for the first time because of John Cage. Decided to look into Zen training, and went to a monastery in Kamakura where he was beaten repeatedly by the monks. "There were twenty or thirty people, all sitting facing the walls. A monk with a stick like a yardstick was in charge, and for some reason he always chose to beat me. Why me? We were not supposed to move, even if a mosquito bit. Every so often he would hit someone, it made a big noise but it didn't really hurt. That was a slightly unhappy three days." * Paik left after three days, and later went to another monastery that was "even worse." He called Yoko, who lived nearby, but couldn't see her. "Yoko was born to suffer," he says.

~~In Tokyo~~ Paik has said he went to Japan for two reasons - to make an electrically controlled robot and to work with a color TV set. He met a man named Hideo Uchida, whom he calls "an electronic psychic," using FM to test for ESP. Because Uchida had only nine years schooling nobody took his work seriously -- in the 1940s he had discovered the principle of the transistor, but no one noticed. Uchida, who had his own small research lab (Uchida Radio Research Institute), introduced Paik to Shuya Abe, an electronics engineer who became his major collaborator. Together they made the robot with a 30-channel control unit. "I was dying to use every phase of electronics - audio, visual, tactile, and then radio controlled," Paik told D David.

"Without television I might still be breaking up pianos. You see the electron's existence is in movement, it only exists in movement. It was so easy for me to take out a few things from the television set, and it became art. Cage's influence on me really became apparent in my color television work -- the electrons really were indeterminate. Each television set works differently, each brand is different, you can't control the results. I knew there would be something in color TV. There are two kinds of artist vision -- in one, there is light at the end of the tunnel; in the other, the light is like a flashlight held on yourself, so you proceed without knowing where you're ~~going~~ headed. This was the second kind, but I was very sure about it. It was just a matter of circuitry."

Sarnoff was a real genius. At first, ~~[illegible]~~ telecommunications was purely information -- it was developed by navies, wire and wireless. Sarnoff changed the whole thing around, and made it entertainment. Now we're suffering from over-entertainment.

"I'm quite proud to have acquired professional qualifications in music, in art, in film, and in television. It's like becoming a sort of carrier. A model of what the artist will be in the twenty-first century."

* "I was not seriously interested. I don't like to sleep in the cold."

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Originals - ,1964 (See Moorman) (see catalog, p. 0000 000)

Concert at New School - Jan. 8, 1965 -
- distorted TV sets (one critic likened them to upset-stomach commercials); Charlotte Moorman playing Bach's C Major Sonata for solo 'cello, & stripping; robot.

First Portable TV Unit in US (Oct. 4, 1965)

In Tokyo, Paik knew Sony was making one, in last stage of development. Before, had spent a lot of time and money trying to make one himself. "I think I was very naive -- but I thought that first man to ~~xxxx~~ own videotape recorder would become best painter of the age. I worked with Abe for one year. I had a $1000 travel grant to study in America, but there was no place in America where they were doing what I was doing so I never used it." When Liberty got first one, he used travel grant to ~~xxxxxxxxx~~ buy it. Porter McCray had him use JDRIII name for pull.

Cafe a Go-Go had Monday nights for avant-garde events, by Geo Brecht, Al Hansen, Meredith Monk and others.

See flyer he handed out - (catalog p. 000 0 00 0) - "someday artists will work with capacitors, etc"

Variations V at Lincoln Center - ,1965

First Boston Show - Nov. 1965

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Coming to US (June 1964)

(He went back to Tokyo for one year first, and met a man named Uchida who was "an electronic psychic," using FM to test for ESP. Uchida had only 9 years schooling so nobody took his work seriously; in the 1940s he found discovered the transistor but it wasn't noticed. Uchida introduced him to Shuya Abe, also gave him the degausser that "saved me six years work.")

Cage the primary reason he wanted to come to America - Cage and the opportunity to work with color TV. "I thought John was completely above art. I considered his music on the level of the acte gratuit, really purposeless action, and although he was not really concerned with social conditions I thought he was indifferent to failure or success. Actually I was shocked to see him happy after a successful concert, I couldn't understand why he would want to do that.

"It goes back to the question of cultural terrorism. I'm very conscious of the profundity of the spirit, of the world. The flatness of American culture interested me, the shallowness, on both sides it is paper thin. For instance, when I first heard the work of La Monte Young, I felt he's very American, even though he's trying to be Oriental." But the violence of terrorism? "I wanted to go out of myself, to get rid of self-consciousness. I didn't want to leave a trace.

"I never thought of art as a saviour, as a messiah. In Korea artists are in the lowest class. They have no status at all. We have the expression, 'man of letters,' the same as here. If the man of letters writes music, or does painting, that's OK. But a professional musician or painter is like house painter here.

"My consciousness never flows straight, I go back and forth."

Paik went first day to the Bowery, saw the bums. Then Dick Higgins' loft on Canal Street. The noise and the head astomished him. "New York was as ugly as Dusseldorf, as dirty as Paris." Higgins put him up temporarily in the Broadway Central Hotel (which collapsed recently), where the carpet in his room was so filthy and smelled so bad that he had to spread newspapers over it in order to sleep -- "the smell of ink at least I know." "And there were screams at night. I paid two weeks in advance, and then checked out in three days, I couldn't stand it. I went to Alison Knowles' father's place on Sheridan Square.

Surprises in NY

"I thought Pop Art, and Happenings, were more anti-art, more like acte gratuit. But then I saw the chic uptown galleries, which were as commercial as you could imagine. So I put out a flyer saying we must kill Pop Art... New York being too good taste. New York has brought bon gout from Paris, after destroying Paris bon gout. It was quite a shock and a disappointment, but you have to live with it. Probably if I had known Paris better I wouldn't have been so surprised here."

New York is so input-oriented. You see forty thousand commercials every day, you get information overload. I hated it at first. Everyone seemed so exclusive, even the artists. But then I began to understand New York from the New York point of view. Exclusiveness is necessary because of the information overload."

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In Originale, Stockhausen's theater piece to music of Kontakte, Paik slowly unrolled a roll of paper towelling; shampooed his head; played piano while wet; filled his shoe with water and offered it to others (Ginsberg amazed him at one performance by drinking the whole shoe-full); it made him realize that the Cage-Kaprow style has a basic flaw of being, underneath everything, basically genteel.

Author of "The Art of Time" says Paik's "intensity and concentration were harsh and theatrical as he poured shaving cream and rice on his head, slowly unrolled a long scroll in front of his face, jumped into a tub of water, and played the piano." On last evening, just as he began, three well-dressed men came out of audience and handcuffed him to metal scaffolding, exiting at rear of hall.

Dick Higgins (in Art & Artists, Oct 1972) says that Stockhausen and Kaprow became friends, and St. suggested that Kaprow direct his only theater work, Originale (1962) in NY, which Kaprow did "under the aegis of Charlotte Moorman's "2nd Festival, with many Fluxus people in cast. Maciunas picketed the performances because he opposed Stockhausen, and hard feelings resulted. Movement lost steam afterward, and Maciunas turned to publications, and also to cooperative housing for artists in NY -- got loft bldgs in lower Manhattan, designed interiors, had work done, and turned them over to artists.

"nearly all the primary Flux people were pupils of Cage" (Tomas Schmit)

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"My basic disaggreement with America is over Yalta, which divided Korea in two. First, Theodore Roosevelt chopped up Korea and gave it to Japan at the Portsmouth Conference, then FDR chopped it in half and gave the other half to Russia.

Charlotte, etc

"I had never heard of Charlotte, really. Maybe I saw some reviews on her first festival. Alison Knowles told me about Charlotte in New York. Now Charlotte say I call her about Originale, but that is not true. She called me. Stockhausen had told her that every other part could be played by someone else but that Paik is Paik..."

Paik lived for a while in a loft just vacated by Lette Lou Eisenhauer at Lispenard Street, a block south of Canal (he's heard that the area used to be Lispenard Meadow). One of New York's noisiest corners. The place was nearly filled with the big TV sets he had brought from Japan.

Charlotte was the answer to his long-deferred plans to combine sex and music. In Germany, he had written pieces in this vein but never got them performed. "Sex has been a main theme in art and literature, why not in music? My job is always to find a hole in the wall, and get my finger in to break it down. Anyway, I composed the Moonlight Sonata, to be played by a woman nude; I thought it would be very beautiful in Germany to do this. But I couldn't find anyone who would play it. Piano players are very middle class. And in my Etude, I wanted to have a girl who would take off many pairs of panties. I even tried prostitutes but none of them would do it.

"I write the Cello Sonata For Adults Only for Charlotte. She didn't want to do it, but I kept talking and talking to her. She had problems with an aunt in Arkansas, or something. Then I wrote the Saint-Saens piece, in which Charlotte gets into the water. I like vertical change, you see. Getting into water is a proto-sexual experience. Since Freud, we know that the wet thing is sexy. There is that Zen saying, 'Think about your father and mother before you were born...
"They love Charlotte in Germany, by the way. They think she is what the American girl ought to be like."

Comedy element?
Paik denies it. "I used to be a very serious man, a straight-A student type. In Korea being an artist was bad enough, being a comedian was even worse. I like comedy in the Doestoyevsky sense - Dmitri Karamazoff borrowing money from the girl and not paying it back; he was very funny because he was so serious. He is my hero. In performance my motto is not to watch; before Charlotte I wrote scripts only for myself, so I could not watch. There was no sense of purposeful humor. Of course, my Korean experience makes me more cynical -- it was the reason I survived."

TV Bra - the idea was to humanize technology a little. "By that time, in 1969, I was old enough to become slightly humorous. The TV bra was very simple technically. I made it without any assistance from engineers, and with only $250 worth of equipment, in two evenings of work. It was as much success as my synthesizer on which we work ten years. This means is more than software than hardware. The sixties everyone fascinated by hardware; now the interest shifted to software. On Dave Garroway's show, the morning show on ABC, they wanted to show the TV Bra. Just after it came on, Garroway had

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TB Bra (add)

Premiere was 1969 at Howard Wise "TV As a Creative Medium" show.

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the chief designer of the jumbo jet. I get equal billing with jumbo jet! Billions and billions of dollars for the jet, probably, and my TV Bra cost just $250. It's wonderful."

The Arrest (see Moorman notes)
"The judge who convicted Charlotte had never heard of Dada."

Paik says he knew his Opera Sextronique might hurt his chances with the Rockefeller Foundation, which was considering giving him a grant. "But what I learned from John Cage is to give up personal ambition."

Ernest Rosenberger, the lawyer who defended Lenny Bruce, Ed Sanders, and others, got Paik off because there was no law to arrest a composer.

In the prison cell Paik says his mind was very calm. "Like the last scene in Stendhal's ~~Rxxxxxxxxxxx~~ 'Rouge et Noir,' when Julien Sorel is so calm. I thought that when I got kicked out of the United States I'd be a hero in Germany. I was also happy things were ending here -- all this complicated life. Well, we were released, and a guy called the next day from San Francisco offering us $5000 a week. Andy Warhol called and wanted us, he asked Charlotte how we managed it so beautifully, getting arrested and the publicity..."

'Opera Sextronique' is in four movements, or "arias." First has Charlotte in bikini of light bulbs, playing ~~xxxxxx~~ Massanet Elegy; second is topless, in evening gown, playing Brahms Lullaby, with additional music by Max Mathews (computer music). Cops made arrest at end of second aria, closing the curtain, which Paik re-opened so audience could see what was happening.

"There was only one real crisis in my life. When ~~xxxx~~ we got arrested, there was no more money coming in from my family, and I had no money for Charlotte's defense. Then, in June or July (1967), I got a telephone call from a Korean guy, whom I had known in school, someone I had not seen since 1954. He turned up in Manhattan and called me. I took him to Chinatown for dinner, and he gave me $200. Another Korean gave me $50. And one day I got a letter from Vostell - he had gone to my old studio in Cologne, and taken out the old piano and sold it for $450, which he sent. All three things completely unexpected. Somehow I keep meeting good friends." (Paik negotiating with Norman Lloyd and Howard Klein then, "but it didn't look too good.").

* had "lost another fortune"

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Jennie Light quote - Paik singing Banana Boat Song.

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Stony Brook - 1967 - 1968

(see ~~Russell Connor~~ Howard Klein invu -)

Kaprow was there at the time, hoping to form a sort of avant-garde institute. K. managed to get Paik a salary of $15,000 and a title in the "Instructional Resource Center," Something of a life-saver. "Luckily," Paik says, "nobody wanted to see me," so he was entirely on his own. He produced a report that has since been reprinted 5 times in other places, but was unnoticed at Stony Brook - prophetic. Paik's idea that we should have global TV, programs from all countries. There is no TV news about how people really live, only how they fight and die.

Paik wrote report "Expanded Education for the Paper-Less Society" (Feb.1968) -- see catalog, p. 00

WGBH - Cambridge (see invus) ~1970

Boston Symphony piece - Jackie Cassen, Tsai, Doug Davis, Stan Vanderbeek, Russell Connor, James Seawright, Paik. Paik's part came last. He used Piano Concerto #4 in G Major. "I relate to the piano, it is my instrument. This piece has a certain memory. When I was twenty I went to the doctor, he said I had TB. I was really shattered. That night I heard Gieseking play this piece, and it gave me a lot of courage. It was one of the tapes available to us. Also I would rather be conservative with the sound part. I still take music so seriously that I had no courage to put my own music to the television images. To make three minutes picture is not so hard, but to make three minutes music is very hard." Paik's images incluce: Mayor Lindsay; a plaster bust of Beethoven, dissolving, vibrating, being punched by repeatedly by a fist; Leinsdorf conducting; toy piano burning, etc.

Synthesizer - made mostly at WGBH. It made color images from black and white signals. So intense a signal that it destroyed a WGBH transmitter the first time it was used, in 1970, for Video Commune program.

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California Institute of Arts

Paik spent a year there, teaching video, thanks again to Kaprow who is still there. "I had no money. I think it was the best year of my life, really. In New York you think about history, art history; in Los Angeles you don't. I enjoyed being with young people. All my life, my problem has been how to hide my radical side. But at Cal Arts, maybe the only time in my life, we were competing to see how radical we could be, and to radicalize others...

"Then of course things changed. There were more and more rules -- no naked swimming, and so forth. One day a rich man was supposed to come to the school, they hoped he would give money. The school was very worried, they didn't want to show him anything radical. There current issue of the Tulane Drama Review had a naked girl on the cover -- all copies were confiscated. "Radical Software' magazine was confiscated, because of the title. They emptied the pwimming pool, and put a guard on it -- to guard the empty pool. Just before Christmas Maurice Stein was fired, and many people started running. I didn't have anything to worry about, being apolitical, but I left too. (Stein was Marcuse's best pupil, and the teacher of Angela Davis and Abby Hoffman).

"Alison Knowles had a commune in LA -- many hippies arriving, the Pulsa group was there for a while, Jill Johnston with her friends. The neighbors used to send the police to harrass us."

"I was going to stay on another year at Cal Arts, but Russ Connor did his show at Brandeis, where we showed the TV Bra. So funny -- Charlotte kept saying "My left breast isn't functioning." The whole future of video art was dependent on Charlotte's left breast. Somehow that show attracted many dogs. I found reason. Television operates on a very high sound cycle, fifteen thousand watts (?), and that sound is most attractive to dogs. We had one hundred TV sets, and many, many dogs. That was in February, 1970. Ken Dewey came up the last day, and hired Russ Connor to come to New York and run the video program for the State Council on the Arts.

"Last day of semester, I told Allan I am leaving. So then he said no, you cannot. I say, look, every artist has once in their life, their time. Next year is video, I have to be in New York. You had your time in Happenings. As an artists he could not say anything, but as an administrator he was mad. He helped me very much."

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The Selling of New York (1972) - first TV Lab project done for broadcast

"People were saying then that New York was dying." Paik wanted to show good side of things, but didn't quite work out that way. Film opens with Russ Connor and Charlotte in TV Bra. Cut to Japanese Pepsi commercial. Connor with facts about NY as center of knowledge industry (he ~~fixuffixx~~ fluffs a line, and the fluff is left in). TV monitor shown between girl's legs. Monitor in a bathroom, Connor talking, girl in tub answering back. Monitor in bedroom, Connor talking while couple makes love(Jud Yalkut and friend). Monitor in deserted living room, Connor saying "New York's police force is now larger than the army of Denmark," a burglar slinks in, yanks out cord, and exits with TV.

"Japanese commercials make the strongest impression," Paik reflects. "People tell me it shows how we are destroying their culture. To me, ~~xx~~ that just shows a false admiration for Asian civilization."

A Tribute to John Cage

Started in 1971, for his 60th birthday. It was actually a year late, but in Asia they celebrate the 61st year. Shows robot on Canal Street (Luciano Berio music sung by Cathy Berberian); Russ Connor narration; bits from Video Commune at WGBH, with people from street improvising and making faces ("when people get in front of TV camera, ~~xxxxxx~~ usual thing is to stick tongue out"); Connor introduces Alvin Lucier, assoc. professor of music at Wesleyan, a stutterer; Cage having brainwaves measured ("he was quite afraid - in many ways he is still a straight-A student"); footage from Francis Lee's film on Woodstock Festival; Harvard Square, with Cage recreating his performance of the silent piece ("even John Cage got bored doing it"); Pepsi commercial in Japanese; Cage telling stories; Pulsa Group; Cage chanting in H. Square; Japanese pop singer who sold four million records before reaching age 7; TV Bra, Charlotte performing Cage piece, going into water (P. "Always when she comes back from the water she plays better"), coming back and finishing, sitting there, calling for Paik, "Paik, I'm getting wet and so is the cello"; Vanderbeek breaking up piano with a pickaxe (his own "Violent Sonata - Paik said, "It's a long show, we need sex and violence"); dancing color pattern from "Medium is the Medium"; back to Lucier, who says finally that stuttering is sounds as good as other sounds; Cage's performance of "Chance and Random Composition" in Manhattan, using I Ching to select four places to become "concert halls" for the four-part piece - 135th Street and Third Ave., dead end at 203rd St. and Harlem River, Times Square, with Hare Krishna dancers by happy accident, Mitchell Place, near Beekman; upside-down strip tease running backward; Cage piece from Nine Evenings. Total time 58 minutes. Took two years to make, working off and on.

Global Groove (28 minutes)

A "glimpse of the video landscape of tomorrow," as announcer says. Opens with tap dancer to rock music (Pamela Sousa, who lives in same bldg as Charlotte and is in cast of Pippin), her figure multiplying endlessly, glowing in outline, etc; Allen Ginsberg chanting, face dissolving into greens and yellows, negative image, etc; Charlotte playing TV Cello, while Alan Schulman plays traditional cello (and appears in TV Bra); Korean traditional dancer (temple); Tap dancer again; Cage talking about his experience in the anechoic chamber; Jap Pepsi commercial; Navajo drummer; fan dancer; shots from Medium is Medium; Living Theater performing

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Global Groove (addenda)

Paik feels that video culture is divided and nationalistic..."ironically, much more nationalistic than print media. You simply cannot escape Camus in a book store, yet do you remember seeing a production of French TV lately?" Global Groove has excerpts from French, German, Japanese, American, Austrian and African TV.

...of the Richard Demarco Gallery in Edinburgh (Scotland). IN 1973, GALERIE BRECKER

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Global Groove (c nt)

"Paradise Now"; performance of Stockhausen's "Kontakte...

Paik: "I never thought of tap dance. But we saw an announcement on the bulletin board at Westbeth of someone selling chairs cheaply. We needed chairs..." The seller turned out to be a tap dancer, so they asked her to be in the film. She turned out to be not very good, but Charlptte knew the girl in Pippin.

Today Show - Feb 15 1974 - Paik and Loxton interviewed by a very perplexed Frank McGee.

Suite 212

"It will be all right for midnight," Paik says, as we watch the tape. "It's slightly boring now."

Two by Two

Future project - with Allan Kaprow and Allen Ginsberg. Paik will show happenings in various parts of America, involving one or the other. Then hopes to end with both of them on a raft on the Mississippi, talking.

... Edition Hoffmann) and Paik's "TV Bra" at the Richard Demarco Gallery in Edinburgh (Scotland). IN 1973, GALERIE BAECKER

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CHARLOTTE MOORMAN,

BIOGRAPHICAL MATERIAL

Charlotte Moorman, 'cellist and composer, performs HAPPENINGS, CONCERTS, ACTION MUSIC, BODY ART, MIXED MEDIA in American and European concert halls, art galleries, museums, television shows, radio broadcasts, colleges, lofts, and in open air performances in city parks, ferry boats, churchyards, canals, on main city throughfares and even up in the sky and under water. Nobody knows how to label her work. Her programs defy all traditional names; they have all the characteristics of the formal concert and theater, yet, her work is unique and a seperate art form with its own clothes that would not fit any other form.

Her work has excited or incited the press of the world to such controversial reactions as "....artistic orginality....genius of the 21st century....liberated 'cellist...pioneer work...bravery...daring...artistic imagination...etc., etc.," to "stupid... talentless...most shocking of absurdities...obscene...stuntman...childish noisemakers...etc., etc."

Charlotte Moorman was called the Jeanne D'Arc of New Music by the late distinguished composer Edgard Varese for her pioneer work in performing new works by John Cage, Joseph Beuys, Earle Brown, Sylvano Bussotti, Giuseppe Chiari, Toshi Ichiyanagi, Takehisa Kosugi, Jim McWilliams, Yoko Ono, Nam June Paik and Karlheinz Stockhausen. In 1963, Ms. Moorman founded a New York Annual Festival devoted entirely to the works of the Avant Garde, which focused international attention on more than 600 artists whose works she has presented. Thus, Mixed Media shifted from private lofts to the general public in her Festivals at Judson Hall, Central Park, on board the John F. Kennedy Staten Island Ferry Boat, as a Parade along Central Park West, on Wards and Mill Rock Islands, at the 69th Regiment Infantry Armory (location of the famous 1913 Armory Show), and ~~last year~~, aboard the "Alexander Hamilton" sidewheeler steamer at the South Street Seaport Museum, AND LAST YEAR, IN GRAND CENTRAL STATION ON PENN CENTRAL RAILROAD CARS.
Since 1964, Charlotte Moorman and Nam June Paik, Korean composer pianist video artist, have toured the world in performances and collaborating art works. They have been written about and have written articles, essays, dictionaries and anthologies on the Avant Garde. In 1967, they were involved in an important New York law case testing the limits of artistic censorship which resulted in the changing of that law.

From 1965 through 1967, their performances included programs at Queens College of the City University of N.Y., Jewish Museum of Art, Town Hall, Carnegie Recital Hall, Judson Hall, Film Maker's Cinematheque, Judson Memorial Church, The New School, The Providence Rhode Island Museum of Art, the Philadelphia College of Art and two European tours. In the '68 season, Ms. Moorman and Mr. Paik performed at the University of Massachusetts, University of Cincinnati Spring Arts Festival and 5 N.Y. State Universities through a grant from the New York State Council on the Arts and the National Endowment for the Arts in Universities of New York at New Paltz, Albany and Buffalo. In 1969, they performed their Mixed Media for the Eighth International Artists' Seminar at Fairleigh Dickinson University in Madison, N.J.; Bennett College in Millbrook, N.Y.; Temple University in Philadelphia and for the Spring Arts Festival at the Ohio State University at Lima plus performances in England and Germany. That summer, Ms. Moorman premiered Mr. Paik's composition "TV BRA FOR LIVING SCULPTURE" in the "TV as a Creative Medium" show at the Howard Wise Gallery (NYC) and in the "Cybernetic Serendipity Exhibition" at the Corcoran Museum (Washington, D.C.). That Fall, they performed in the "Telephone Show" at the Chicago Museum of Contemporary Art. In 1970, they appeared in the "Vision and Television" exhibit at Brandeis University's Rose Art Museum; "Environmental Festival" Austin Arts Center, Trinity College, Hartford, Conn.; and Ms. Moorman toured Europe with the "TV BRA". In 1971, they performed in the "Video Hakkadim" at the Corcoran Museum of Art, (Washington, D.C.) and premiered

Paik's newest work "CONCERTO FOR TV CELLO AND VIDEO TAPES" at the Galeria Bonino (NYC). In 1972, the Everson Museum of Art in Syracuse, N.Y. presented them in a "Moorman/Paik" video exhibit January 18-23; that Spring, they performed at Cornell University under the auspices of C.A.S.T. Productions and the Andrew Dickson White Museum. Ms. Moorman premiered Paik's "TV BED" at the Kitchen in the Mercer Arts Center (NYC) and in the "Experimental Television Center, Binghamton, N.Y." video exhibition at the Everson Museum of Art, (Syracuse, N.Y.) and Jim McWilliams' "The Intravenous Feeding of C. Moorman" at the South Street Seaport Museum. In 1973, Ms. Moorman performed in New York University's "Arts Speakers Series"; at the Kitchen, Mercer Art Center; at the Clocktower Gallery; in the "About 405 E. 13th Street" exhibit; for the 37th Annual Convention of the American Theater Academy at William Paterson College "Salon de Refuses," Wayne, N.J.; in "The Soft Gallery Show" at Harold Rivkin Gallery, Washington, D.C.; and in the University of Illinois "Festival with the Expanding Arts," Urbana Champaign; FOR THE WOMEN'S VIDEO FESTIVAL II AT THE KITCHEN; & AT THE OPENING OF THE CENTER FOR THE ARTS, WESLEYAN COLLEGE (MIDDLETOWN, CONN.).

Her television and radio appearances include WBAI FM: NET TV "Composer's Showcase;" WNEW TV "Merv Griffin Show" (3 appearances); and the "Alan Burke Show"; NBC TV "Today Show" and Johnny Carson's "Tonight Show" (3 appearances); ABC TV "Bruce Morrow Show": CBS TV "Mike Douglas Show"; Marshal McLuhan Special on NBC TV; "Al Capp TV Show"; "Dave Garroway Show"; special shows for Channel 13, WNDT TV's "Artist Television Workshop"; a 20th Century Fox International News Film and "The David Frost Show," WNEW TV. In 1973, she taped 6 shows for the WNET TV Television including full performances of Cage's "26'1.1499" for a String Player" and Paik's "TV Cello". IN HIS "GLOBAL GROOVE" SHOW FOR THE U.S.I.S. In Europe, she has performed on Suddeutcherrundfunk Television, Stuttgart; Munich Television (Germany); British Broadcast TV appearances (London); Southern Independent TV Corp. at Southampton (England) and on Westdeutcher Rundfunk TV Cologne (Germany) AND ZWEITES DEUTSCHES FERNSEHEN, MAINZ (GERMANY).

And, in Europe, in 1965, she appeared as cello soloist with Mr. Paik in Musica Nova, Reykjavik (Iceland); Festival de Libre Expression, Paris (France); Galerie Zwirner, Cologne; Galerie Parnass 24 Hour Festival, Wuppertal; J.W. Goethe Universitat, Frankfurt; Der Reinisch Westfalischen Technischen Hochschule, Aachen; Galerie Rene Block, Berlin (Germany); and at Galeria Numero with Bussotti and Chiari in Florence (Italy). In the summer of 1966, Ms. Moorman and Mr. Paik performed in the Grand Canal in a Gondola Happening, Venice; Libreria Feltrinelli, Rome (Italy); Kunstakademie, Dusseldorf (Germany); Ars Nova Malmo; Pistolteatern, Stockholm (Sweden); Det Unge Tonekunstnerselskab, Copenhagen (Denmark); return engagements in Cologne, Frankfurt, Aachen and Berlin (Germany); and made recordings for the Swedish and Danish Broadcast Companies. In the Fall of 1968, they toured England and Germany with highly successful performances at the Institute of Contemporary Arts. In 1970, Ms. Moorman performed in the "Fluxus & Happening" Exhibition in the Kolnisher Kunstverein, Koln; WDR TV Koln; in Forum Theater, Berlin; Augal Theater in Brussels (Belgium); Action Theater of Munich; and the Wurttembergischer Kunstverein in Stuttgart (Germany). In 1972, she premiered "ICE MUSIC FOR LONDON" by Jim McWilliams at the "ICES '72" Festival in in London (England) and Paik's "TV BRA" at the Richard Demarco Gallery in Edinburgh (Scotland). IN 1973, GALERIE BAECKER

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INVITED HER TO PERFORM PAIK'S TV CELLO + TV BED FOR THE BOCHUMER KUNST WOCHE IN THE RUHR PARK SHOPPING CENTER ART FESTIVAL + THE TV CELLO AT THE INTERNATIONAL FUNKAUSSTELLUNG IN BERLIN.

Ms. Moorman is not only a leader of the newest experiments in music, but also played under Leopold Stokowski in his American symphony Orchestera for 3 seasons and was a member of the Baccherini Players. She was born in Little Rock, Arkansas. She began to study the cello at the age at the age of 10 and received a Bachelor of Music and a Master of Music degree majoring in cello and went to the east to study with Leonard Rose at Meadowmount and Julliard Schools of Music. She also studied cello with Horace Britt and Luigi Silva and chamber music with Horace Britt, Claus Adam and Lillian Fuchs.

Through her interpretations, Ms. Moorman has revolutionized string playing beyond description. In her famous realization of John Cage's "26.1.1499" FOR A STRING PLAYER," she plays, in addition to the cello, whistles, tapes (Queen Mary departure, ocean waves, etc.), records of jazz and rock 'n roll, breaks glass, plays a bomb, screams, hits Paik, plays Paik as a Human Cello, etc., etc., and while she is ending the piece, a film of herself and Cage is being shown of the beginning of the piece. Stockhausen, in his happening "ORIGINALE" instructs the performers to come out and be themselves at specific points in the piece. It was a practical case of a sold out house with no place to sit that made Ms. Moorman lie on her back on the floor plucking her cello which itself lay horizontally above her. Also, to de-emphasize her femininity, the director, Allan Kaprow, instructed her to wear only a sheer gauze formal (it had the opposite effect) while she hung from the balcony in a swing playing Bach. One night in this piece on a spontaneous improvisational idea, she shaved the beard off poet Allen Ginsberg during one of her entrances. In "SKY KISS" by Jim McWilliams, Ms. Moorman is relieved of normal weight and has an opportunity to experience a weightless environment while playing the cello mid-air suspended from helium filled balloons. In his "ICE MUSIC FOR LONDON,..N.Y..Jersey..Washington D.C." she plays a solid ice cello; when her cello melts, the concert is over. In his "The Intravenous Feeding of Charlotte Moorman," she plays cello underwater in a deep sea diving outfit. He writes for her to wear a mask of Pablo Casals, a tuxedo and to pantomime perform a Bach Suite in "C. Moorman in Drag." In his "The Ultimate Easter Bunny," McWilliams makes chocolate casts of Charlotte Moorman and of her cello; in "Candy" from "The Ultimate Easter Bunny, " Ms. Moorman and her cello are totally covered under 30 pounds of chocolate fudge. "Music does not aim at sound itself," says Takehisa Kosugi, "but is in a complex conception. First, forget about sounds. Sound must be free". In his "CHAMBER MUSIC" Ms. Moorman and her cello move inside a blue chamber exposing an arm, eye, leg or part of her cello through its many zipper windows. In "CUT PIECE" by Yoko Ono, the audience is invited to cut Ms. Moorman's gown. Ms. Moorman played a cello in a hugh hot air "BALLOON ASCENSION" by Yukihisa Isobe.

In Paik's "VARIATIONS ON A THEME BY SAINT SAENS," she wears a cellophane formal and plays THE SWAN to the halfway point, stops, dives into a tank of water and returns dripping wet to finish. Paik's philosophy in this composition is that sex and the spiritual world do not mix. The American, French and German audiences liked this composition very much, but a few Italians threatened bodily harm to Ms. Moorman and a skirmish followed. To the average interpreter and composer this might be a minor tragedy...to Ms. Moorman and Mr. Paik, the unexpected is not a threat...it is welcome. In "SONATA NO. I FOR ADULTS ONLY," Paik composed the combination of a great classic being played while Ms. Moorman strips. She plays a few measures of the "Prelude to the 3rd Cello Suite" by Bach and takes something off; she continues to play and takes off another article until she finally ends up playing on her back in a bikini. Paik brings sex to music in his "OPERA SEXTRONIQUE." He writes for Ms. Moorman to play his works for cello in an electric bikini; in only a formal gown skirt while stopping to change to various masks; in the top half of a football uniform; and to play an amplified bomb shell with a saw (like a cello bow). Of this work, Paik writes that since "...sex is a predominant theme in literature and art, prohibited only in music. How long can New Music afford to be sixty years behind the times and still claim to be a serious art? The purge of sex under the excuse of being 'serious' exactly undermines the so called ' seriousness' of music as a classical art, ranking with literature and painting. Music history needs its D.H. Lawrence its Sigmund Freud." He is contrasting the beauty of womanhood to the falseness of life. Paik's "...TV BRA FOR LIVING SCULPTURE (Charlotte Moorman) is also one sharp example to humanize electronics...and technology. By using TV as bra...the most intimate belonging of human being, we demonstrate the human use of technology, and also, stimulate viewers NOT for something mean but stimulate their fantasy to look for the new, imaginative and humanistic ways of using our technology." In this piece, the sound of her cello changes, modulates, regenerates the picture of her TV BRA. In "CONCERTO FOR TV CELLO AND VIDEO TAPES," * Nam June Paik liberated the TV from the TV box. He created a Video Cello by enclosing three TV sets in a plexiglass cello. Ms. Moorman wears "TV EYE GLASSES" while playing the TV CELLO. His "TV BED" * is a bed constructed out of ten video monitors. They play pre-recorded tapes and off-the-air network broadcast material. Reclining upon that bed, Ms. Moorman performs a concert on her cello. This is only fourteen out of the one hundred Avant Garde compositions in her repertoire.

It is artistic dedication that compels Charlotte Moorman to create new art forms rather than to work in and improve on the existing traditional forms. She knows what she is doing, where she is going and what the things she is creating mean and could mean. What's happening? Charlotte Moorman, Nam June Paik, you, birth, death, love poems, television shows, murder, spring, war, flowers, landings in outer space and income tax are happening and you will get as much as you are tuned in to get.

* These works were made in collaboration with Ralph Hocking of the Experimental Television Center, Ltd. in Binghamton, N.Y.

THIS YEAR SHE PERFORMED PAIK'S TV CELLO ON WNET TV, CHANNEL 13 "GLOBAL GROOVE" + PERFORMED AT HARVARD UNIVERSITY, KIRKLAND HOUSE, CAMBRIDGE, MASS; AT MILLS COLLEGE, OAKLAND, CALIF FOR THE WOMEN'S CONTEMPORARY MUSIC FESTIVAL + WILL NEXT APPEAR IN THE VIDEO EXHIBITION AT THE KÖLNISHER KUNSTVEREIN IN KÖLN, GERMANY IN JULY.

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(26) (Married 8 yrs. to Frank Pileggi, Cousin of Nick).

Charlotte Moorman

Born Little Rock, Arkansas, 19 . Got her bachelor of music degree at Centenary College in Shreveport, her masters at Univ of Texas. Married her college sweetheart, a double bass player, and they both went on to Juillard, Charlotte on a Leonard Rose scholarship. Her disenchantment came about when she was playing the Kabalevsky cello concerto for the 36th time, with a mediocre orchestra somewhere in Jersey, and found herself wondering whether she had locked the door to her apartment and turned off the gas stove.

Yoko Ono, the daughter of a well-to-do Japanese banking family, was also at Juillard then, studying ? Yoko and Charlotte became friends about the time they both left their first husbands - Yoko was married to Toshi Ichiyanagi. They moved into a West End Avenue apartment together in 1961. Yoko knew that the year before, Charlotte had managed to arrange a Town Hall concert (debut) for Kenjii Kobayashi, a young Japanese student at Juillard who was going home without making a debut; Charlotte went around to Noguchi and a number of other Japanese in NY and raised the money, and got an independent impressario named Norman Seaman to present the concert. So, when Yoko wanted to do a concert of herself and her friends in 1961, she asked Charlotte to help get backing, and Charlotte went to Seaman again (she had found his name in phone book first time).

Charlotte says Leonard Rose is furious about her activity since then - "I poured gold into you," he said once. She imagines Ivan Galamian, with whom she studied at Meadowmount, would be even more horrified. While at Juillard she was earning her living performing with The American Symphony Orchestra under Stokowski, also did some TV commercials; also played with Boccherini Players. In Carnegie Recital Hall in 1961, sitting on a toilet with her back to the audience, and making "non-cello" sounds on her cello as instructed by Yoko Ono, she asked herself whether all her preparation had been for this. "But I realized it was interesting." Her entry into the avant-garde. That performance of Yoko's included Ay-o, *La Monte Young, Jackson MacLow, Yvonne Rainer, Jonas Mekas, George Brecht - all of whom would soon become well-known in vanguard circles.

Nov. 24

(Philip Corner, Joseph Byrd

The following year she performed in a La Monte Young piece at Judson Hall. Borrowed a $60,000 Guarnerius cello for the occasion. It was Young's "Composition, 1960, #7" - piano, violin and cello, all playing the same fifth (B and F#) for sixty minutes. The next year, 1963, Charlotte organized the first Avant-Garde Festival, not dreaming it would become an annual event. Norman Seaman put it on, in ~~Carnegie Recital~~ Town Hall. ~~Also~~ All music, no happening.

Meeting Paik (her version): Charlotte asked Stockhausen to let her do "Originale." He made many objections, finally said it could not be done without Nam June Paik. Who? She said she would call him, in Germany. Got home, phone rang, and it was Paik -"Stockhausen told me you do Originale here, we talk, OK." He'd just arrived that day. They met at the cafe near her job in telephone answering service. Even then Paik "knew exactly what he wanted." (Paik said she called him, not vice versa).

* Takao Iijima

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2/26/65 - Phila. College of Art perf. when Charlotte cut her head climbing out of water

Yoko pieces: "A Grapefruit in the World of Park"
"A Piece for Strawberries & Violin"
"Cut Piece"

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Ist "Simple" --

The perf. of Originale in Judson Hall, during 2nd Festival, included Allen Ginsberg, Paik, Max Neuhaus, Bob Breer, Allan Kaprow, Billy and Olga Kluver, Lette Eisenhauer, Alvin Lucier, others. Everyone was supposed to be themselves, which meant that Charlotte played the cello (Cage's 26'1.499" For a String Player"), Paik shampooed his head and had his robot ("K 456") walk up and down (bisexual robot), Breer showed films, Ginsberg read poetry, etc.

Third Festival (1965)

Premier of Paik's "Variations On a Theme by Saint-Saens" by Charlotte. Paik had told her to appear in "pee-jama," which she interpreted as meaning a nightgown; he really wanted a see-through garb. She plays part of Saint-Saens' "Le Cygne," accompanied by Paik at piano; stops, gets up and climbs into oil drum filled with water; emerges, comes back and finishes "Le Cygne." Paik likes to end the piece in total darkness, with a dissonant chord.

During the third festival the police came during perf. of Kaprow's "Push-Pull" piece, which asked the audience to go out and find things with which to furnish two empty rooms on stage. (After the first festival, the emphasis turned more and more to happening-type events, or "action music.") The management wanted to cancel the rest of the concerts, but Charlotte promised no repetition of Push-Pull and they were allowed to finish. But this was last one in Judson Hall, and the last put on by Norman Seaman.

Touring With Paik

C. says Paik doesn't really tell her what to do in his pieces, but that their ideas are very close. There is usually no real "score." In Jan. 1965 they did "Sonata For Adults Only" at The New School - Ch. plays a few measures of the Prelude to Bach's Third Suite, stops and takes something off, etc etc. Seven pairs of panties (Paik has a panty fetish). Ends up nude, supine, playing cello on top of her.

First European tour in summer of 1965. Iceland, France (Lebel's Festival of Free Expression), Cologne, Frankfurt, Aachen. In Paris they planned to do Paik's "Robot Opera" but the robot got lost in transit, so Ch. performed "Saint-Saens" totally nude instead, under plastic sheeting -- says her formal gown was mysteriously lost just before perf., and she suspects this is what Paik had wanted all along. Ch. was very nervous, drank a lot of scotch beforehand, but it was a big success. Paik also did his "Rondo Allegro," in which he bares his buttocks to the audience.

"One of the reasons Paik's pieces on sex are so good is because he's so innocent. He's just like a child."

Performing in water - "I'm a Scorpio, and a water sign. I'm attracted to water, I love it. Paik is at the tail end of Leo, so I don't really know about him.

"Paik once told me he was trying to show that the sexual and the spiritual don't mix. I do not agree with him, but that's what he thinks, and he is so sincere, and I believe in him, so I do it. Paik says I'm Americanizing him and he's calming me down.

"He has a thing for shaving cream and water and ketchup and dried beans."

Later during the tour, the appearance of Ch. in clear plastic nearly caused a riot in Florence -- she was lucky to escape with her cello.

They did do the Robot Opera eventually in Europe. In this, Ch. sits on the back of one artist, playing the cello whose stand is in the mouth of

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* Kosugi's "Chamber Music" - Ch. crawls into blue nylon bag with cello, puts out arm etc. thru one or another of 80 zippered openings.

another artist lying on the floor. They did this in Berlin, at the Brandenburg Gate, and were nearly arrested. Charlotte played and Paik's robot walked back and forth close to the Berlin Wall, before a great many reporters and photogs.

Also on tour, they did Paik's "One For Violin," in which he very slowly raises a violin and then smashes it down, and Yoko's "Touch Poem," which instructs everyone in audience to touch someone else for ten minutes. Also works by ~~Kosugi~~ Takehisa Kosugi* and others.

Venice 1966

Paik and Charlotte did a Gondola Happening near the Ponte Rialto, at time of Biennale. Charlotte had to go into the water at one point. Afterwards there was a party with all their friends. Paik and Charlotte had no money at all by this time, only a Eurailpass. That night they slept on the steps of the Accademia Museum - they had been staying at Peggy Guggenheim's, but she had asked them to leave because she had other guests arriving. "I wanted to be near Titian, or somebody great," said Charlotte. Two days later they realized that Charlotte might catch typhus from being exposed to the canal, so they rushed down to Rome for a shot.

They came back to NY for the Fourth Avant-Garde Festival, which was held in Central Park (12 hours). Then they rushed back to Europe to finish the tour, which took them to Stockholm - Paik made a great cross of TV sets there, precursor to TV Cello.

The Bust (1967)

In July 1966, Paik and Charlotte had premiered Paik's "Opera Sextronique" at the Hochschule in Aachen. They had done it again in Jan. 1967 at the Philadelphia College of Art. Piece was in four parts: 1) Ch in electric bikini; 2) topless, playing cello, evening gown from waist down; 3) bottomless, wearing football jersey and helmet; 4) nude, behind bomb.

They had also done, a month before, the Saint-Saens piece on NBC-TV, with cameras discreetly avoiding ~~frontal~~ nudal frontity. But on the evening of Feb. 9, 1967, the cops were in the audience at the 42nd St. Filmmakers' Cinematheque. (Ch. says because of recent raid on Flaming Creatures, but check dates). Paik didn't want trouble. It was a private performance, no admission taken, invitation only. Paik asked cops if OK to proceed after first "aria" (bikini). At end of second one (topless evening gown) the cops came on stage and stopped it, pulling down curtain; Paik pulled it up so audience could see what was happening. Charlotte was handled roughly, and taken off to jail, Paik following. They spent the night in jail. Charlotte remembers seeing Paik being booked, with a number hung around his neck - "Cha-wot, I never think it come to this." (See NYT for decision, May 10, 1967, p. 49)

In spite of spirited defense and witnesses, she got a three-year suspended sentence. The news gave her grandmother a heart attack, ruined her with her family and also financially - no more American Symphony or TV commercials. They got a lot of offers from Las Vegas strip joints etc, which they refused. Charlotte says she will never perform piece again in New York -- "New York doesn't deserve it." Very traumatic event for her, which she didn't even want to talk about until recently; she kept clips out of her albums. ~~And yet a month later, NBC showed her doing Saint-Saens nude.~~ Paik

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5th Festival ~~o~~ Ferry Boat (1967). The John F. Kennedy, "the best one they had." Almost didn't get it because of afrest. 40,000 people clocked aboard, but many of them were regular passengers to Staten Is. (see NYT, 10/29/72)

London tour 1969. That spring, she premiered the TV Bra at Howard Wise show. Paik, as she was being strapped in: "Very likely you won't get electrocuted."

Germany that October - did Opera Sextronique, all four parts. Also Cantata, Paik's anti-war piece, in which she crawls around the ~~fl~~ stage on her belly, wearing army combat clothes, with cello strapped to her back. Paik did it when Johnson stepped up the bombing in Vietnam.

TV Bra - it is "live sculpture," the human element combined with technology. "That's the greatest work he's ~~done~~ ever done, I think. When I perform that, it's a great, great feeling. So pure, so romantic." She doesn't think it's funny at all. The cello is connected to the tubes by complex network of wires, so that he playing affects the image.

TV Cello - sometimes she thinks this is the greatest. Says Paik made first change in the cello in 600 years. It doesn't make cello sounds, it makes "TV Cello sounds."

"When we're performing, Paik doesn't really think of me as Charlotte Moorman. He looks on me as a work of his. It doesn't bother me, because I think he's a genius."

Later Festivals - see Intermedia Mix catalog

TV Bed - Paik made it after Charlotte's surgery. Premiered at The Kitchen in June, 1972. (see Arts Magazine, Dec-Jan, 1973).

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Fred Barzyk

Studied theater in college, got into television work with WGBH while going to grad school and stayed with it. Now a producer-director there, and in charge of experimental lab which now called New Television Workshop. It's been thru many changes. San Francisco station mainly equipment-oriented, and people there pretty far-out, isolated, Zen-like group. New York's Channel 13 group also has highly sophisticated equipment. WGBH decided to keep equipment expenses down, invite artists to come in for longer residencies, then try to get what they needed — emphasis on the individual artists like Ron Hays.

Back in 1968 Barzyk was directing "What's Happening Mr. Silver?", a youth-oriented show* that was really an excuse to let Barzyk play with the medium and try to open it up. It was causing a lot of controversy, and Rice was not happy with it but he let Barzyk continue. About 1969, one of the producers of PBL had a proposal for artists to be allowed to make something for TV. The producer in question was married then to Pat Marx, who later married Dan Ellsberg. Barzyk and others came down to New York to meet the artists and discuss the project, much of which would be done at WGBH. Paik was one of the artists (thru Pat Marx).

* experimental feature on Pop culture - see Youngblood, p. 298

The proposal went thru, and Paik came up to Cambridge, bringing his collection of big old TV sets. He worked in a tangle of wires and cables, and wore rubber boots to keep from electrocuting himself. "He was so engaging..." Nobody understood him at first, but Barzyk recognized that he was something important. The result was "The Medium is the Medium" (1969?), featuring Aldo Tambellini, Thomas Tadlock, Allan Kaprow, James Seawright, Otto Piene, and NJP. Paik's piece came last, and was called "First Electronic Opera." While piano played "Moonlight Serenade", the screen showed various closeups and medium shots of a nude girl moving about, and Paik, as announcer, said this was "audience participation TV" and told the viewer to close one eye, then the other eye, open eyes, etc. Nixon came on, talking about the "ability to manage people" and "the brilliant manager of my campaign for the presidency," while his face stretched out of shape horizontally and vertically, and revolved (magnets in back of the set). A wave image partially obscured closeups of three hairy hippies Paik had found, shown in negative image. The film ended, Paik said, "What shall we do? Well, let's start again from the beginning. Please follow instructions. Turn off your television set." End of segment.

Barzyk and others wanted to get Paik back, so when he came to them and said he needed money to build a video synthesizer they went to the Rockefeller Found. and got it. He felt he needed a machine that would allow him to avoid dealing with all the people and expensive equipment you had to use then in TV. He had a proposal designed, which folded out to about fifteen feet in length, and he thought it would take about $10,000. Paik went to Japan, and found Abe to collaborate. They came back and built it at the studio. The first fruit was the five-hour "Video Commune," to Beatles music.

"You can't deny Nam June. He's so rich in humor and intelligence and inner wisdom. Nobody here could really tell whether the thing would work or not, nobody really understood him very well then. But Nam June just breeds a certain kind of energy and strength."

"Paik is magnificent at politicking, too. He writes those letters on clear plastic and gets everybody smiling. He's become much more sophisticated in dealing with broadcasters. And in editing he always knows exactly what he wants, there's no hesitation in his approach." Others have gone further than he has with the abstract video image, but he's the pioneer.

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Addenda

Paik a draft-dodger in Korea, could be arrested if he went there. He is also the only Korean in the International edition of Who's Who (check).

Paik's piano composition in which he sits on the floor and plays the keys above his head.

Some years ago Paik went back to Germany to sell all the things remaining in his Cologne studio. He met a Hungarian composer he had known before, congratulated him on having his music used as theme for the movie "2001." The composer didn't know a thing about it. After litigation, he was paid.

Paik had the first portapak in the US.

Paik's apartment in Cambridge was chock full of TV sets and equipment. He had no bed. When Shigeko came to stay with him, he pushed three big old TV sets together and play a mattress on top -- the first TV bed.

Paik's "instant TV sets" -- post cards with a little window cut out.

"Paik recycles everything." All his Japanese TV commercials, which he bought with $1000 grant from Rock. fund, get used over and over.

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WGBH Invus - June 7, 1974

Michael Rice and Sylvia Davis

Paik came to WGBH thru Fred Barzyk. PBL was doing a show out of NY called "The Medium Is the Medium," featuring the work of 6 artists working in video. Barzyk was the producer (see Barzyk invu). Paik came to WGBH to do his bit, and rather astonished everyone by bringing in a stripper. But Barzyk was convinced of his importance, and Rice, who backs up his people, was then instrumental in helping Paik and Shuya Abe to get a Rockefeller grant to build the synthesizer.

Paik and Abe became "a crazy little enclave" at WGBH, talking in a language nobody could understand. Paik got a lot of stuff at Woolworths, tinsel and paper stars and such, which he put on record turntable and then filmed with video camera. "He always loved the process of working more than the finished result. He loved having the machinery surprise him." (Rice)
(Note: Rice is vice-president and program manager).

Rockefeller grants have kept the experimental phase of WGBH going - a quarter of a million a year approx. Paik and Abe built the synthesizer at the station. It has been added to continuously ever since, is never really finished. Not the first video synthesizer, but the first to be used for broadcasts.

"Video Commune," Paik's next opus for WGBH, consisted of an audio track of the entire Beatles' recorded production (the Beatles were just fading about this time), with visual material by Paik and dozens of others he invited to come in and do things. It was put out over the UHF channel, and at one point the sound volume blew a transmitter. Paik used whatever came to hand. This is where he excels, working in "real time."

"Video Variations," a piece commissioned by the Boston Symphony, had a number of artists doing visual accompaniments to pieces by the orchestra. Everyone did very beautiful, lyrical patterns. The last was Paik's, and it featured used Beethoven's G Major Piano Concerto (No. 4). At one point, you saw a bust of Beethoven being punched by a man's fist, falling over and bouncing back. The piano began to smoke, burst into flames, and collapsed with the final chords. (It was a toy piano, shot in such a way to look full-size). The Boston Symphony was a bit angry, but they let it go out.

"He's one of the most naturally comic people I've ever met, which is one reason we always end up saying yes to him."

"Global Groove" was Paik's concession to popular entertainment, and Rice feels it wasn't as good as his less edited things, not as pure Paik.

Paik used to say his synthesizer would put an end to drug abuse, because it would let people see the same things they saw while under drugs, give same kind of visual stimulation, only better.

"Everything he does is part of his life," so it's hard for people to see one thing and "get" it. At WGBH they see each work as another installment.

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Ron Hays

Young video artists now in residence at WGBH, working with the Paik-Abe synthesizer to make his own "Music Image" (see report). He comes out of television, which he studied at college; was producer-director somewhere. Paik changed his life. "We all owe a moral obligation to Nam June Paik."

Hays says Paik tells him he's so glad he (Hays) is working with synthesizer, "now I don't have to." Is amazed by his generosity of spirit. Feels he's in at the beginning of an important new development in art.

The "Music Image" he showed me was based on Paik's dancing pattern. He uses nine video cameras, controls light etc by very skillful use of all. Work has been used at the close of "Masterpiece Theater," and has drawn much favorable comment.

Jennie Licht

Remembers going to his studio on Canal Street, and crawling thru a tunnel of ~~xxx~~ electrical equipment, TVs, cables, wires. She couldn't understand a word he said. Periodically, Paik would burst into giggles and sing "The Banana Boat Song."

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Howard Wise - 84 Fifth Ave. 6/11/74

Wise gave up his gallery in 1971, now involved primarily in developing a distribution network for videotapes by ~~fifteen~~ thirty artists who've joined his group. This evolved naturally enough, after he began to feel real resistance to the mechanical electronic works (kinetic) that he had been showing on 57th street. The Jewish Museum's "Software" show in 19 was a disaster for this movement, because everything konked out, and people lost confidence in kinetic art altogether. It was, he said, "like a blow to the solar plexus."

~~Then~~ In 1969, Wise did his "TV As a Creative Medium" show, which really opened his eyes to the possibilities of video. With video, the technology was all done, and there were no mechanical problems. He decided to abandon kinetic for video, which seemed more and more like a valid new medium, as valid as oil paint and brushes.

(Now it's going like wildfire -- the next Guggenheim Internatl is on video art), in 1975).

Met Paik thru Charlotte Moorman. Was immediately struck by his manner, and eventually by his talent. Showed Paik in "Lights in Orbit" (1969) and in "Festival of Lights" (Dec. 1967).

"His tenacity is really fierce. When he decides to do something he's adamant about achieving his end."

"TV As a Creative Medium" cost Wise about $30,000 to put on, and the only piece that sold was one of Paik's things, a TV set whose image was modified by the sound of a human voice.

"Like Cage, he's changing people's ideas of what art is or could be."

Wise sees two main directions in video art: 1) people using the camera to express their own feelings about nature, society, etc.; 2) people using it to create new visual effects, something never seen before. Paik is #2. Couldn't possibly do what he's done with the synthesizer in either painting or film.

Eric Segal also made a video synthesizer, but nobody can work it except him. Also Steven Beck in California - no camera used, just manipulation of controls to get geometric images.

The performance aspect of video art -- another important part.

Charlotte Moorman has such absolute faith in Paik's artistic judgement that she will do anything he says. Gondola piece in Venice, where she went into the water (altho she can't swim), then had to be rushed to hospital for tetanus shot. Ferry Boat piece in which she immersed in Hudson River water, to play cello.

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Bonino - 6/4/74

She learned about him thru Mary Bauermeister, and took him on her reccomendation. "We didn't know what to expect, really. On the day of the opening of his first show here, everything was crates and wires and broken televisions. My husband said it seemed there would not be an opening. Paik was here for three days before, sleeping on the floor. He was using very old televisions then, which broke all the time. But there was very good response, even from the critics. John Canaday gave it a good review in the Times, which we certainly did not expect. Some Saturdays there were three, four, even five hundred people came to the gallery."

No sales "in all these years." Nobody has bought a Paik. But she has kept several from each show, believing that eventually they will become valuable.

In the last show, one was stolen from the floor on a crowded Saturday.

Bonino distributes Paik's videotapes, and a few museums have expressed interest. Also in the Buddha -- in last show, his Buddha was placed in front of a television set showing the same Buddha. A very good one, which Paik bought some years ago on Third Avenue.

"He doesn't care about money, or anything like that." He is just the same now as when she first met him in 1965. No problems, ever.

"Television chair" from last show.

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Howard Klein - 6/18/74 at Rockefeller Foundation

Klein was writing music criticism for the Times in the sixties, and had very little good to say about the Paik-Moorman concerts. In fact, Paik says gleefully that Klein gave him his worst review. But in 1967, soon after moving to the Rockefeller Foundation, Klein went to see Paik's video work in his studio, largely on recommendation by Allan Kaprow and other artists. At this point Paik's money from home had about run out, he was having visa problems, and he owed a large bill to Con Ed that he couldn't pay. He was in danger of having to leave the country. Klein arranged for him to get a grant to be in residence at Stony Brook for a year, in the school of communications there. Paik produced a report and a number of recommendations, including one for large-screen reception of video programs from other countries, but none of his suggestions were picked up. One gathers that Stony Brook didn't quite know what to do with Paik.

Next thing was the Rockefeller grant to WGBH, which Paik used to build the synthesizer. Klein says that for years he couldn't understand Paik's English, but felt he was important and authentic nevertheless. Everyone was impressed by Paik's politesse -- he always kept the Foundation informed of what he was doing, and routed his letters through the proper channels (to Klein's boss before Klein). Never took much salary for himself, and tended to underbudget. His great contribution was in the economics of television -- where commercial TV cost $2000 a minute to program in color, Paik was finding ways to do it for a few dollars.

He is unfailingly modest. At the Open Circuits conference, Paik got up to speak and just introduced other workers in video. Later, after the attacks by European and Latin American big thinkers on artist video, Paik said simply that if this sort of thing had given pleasure to some people, wasn't that something too? It struck Klein as maybe a key to Paik -- what's wrong with a little pleasure?

Open Circuits, Klein realized, was not the beginning of something but the end of the experimental phase of video art.

Paik's thinking is an example of what people like Cage and McLuhan foresaw -- the increasing increase of Oriental mind on Western mind. And yet, with all his whimsicality, Paik can also go straight to the essentials of complicated matters, with great logic and force. He is consultant to the Rock. Found., concentrating on future of cable TV. His report makes the point that 20 years ago the VWF channels were for sale, and went to commercial interests for tiny sums; now the same situation exists with cable channels, and Paik is urging that non-commercial interests seize the opportunity before it's too late. Contrast his recent report with the Tv Bra... "I wish more of our consultants could be as productive as Nam June."

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David Loxton (on Paik) - 6/14/74

"Certainly Nam June started this whole thing. His synthesizer was the key. He created the whole issue, he made people realize that you don't need this insane structure to create television. It was Paik who saw that the way the signal is created on the monitor presented all sorts of opportunities for new images. That vision obviously made everyone stop and think. You could really make TV just by manipulating signals electronically.

"Now he's the one who wants us to move into the computer area. I have to admit I don't really understand the concept, but I'm sure we'll do it. He does seem to be able to relate art and technology better than anyone else around.

"Also, Nam June is the world's most perfect hustler. A lot of the time I feel he knows a lot more clearly what he wants to say than he lets on -- it's as though he's decided not to let the bureaucracy understand it too clearly or they'll step in and wreck things. There's a certain self-protective element in his being so hard to understand!"

(I said it seemed amazing that while nobody has ever been able to understand his English, he's always managed to get sizeable sums out of people -- Rockefellers, etc). "You've got to remember that with Nam June, the sums are relatively so minuscule. He's made the whole economics of television look insane."

Paik's current project is a series of short, 3-5 minute shorts that TV people call "rear bumpers," endpieces to an evening's programming. He's doing 30 or 40, examining different aspects of New York. The whole thing is called "Suite 212."

(MORE)

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David Loxton - 6/14/74 at 10 Columbus Circle

PBL - Public Broadcasting Laboratory -- was set up either in 1967 or 1968, rather to the annoyance of the people at WNET/13 who thought the money should have gone to them. It was a massive grant from the Ford Foundation for a one-year program to prove that public TV, if properly funded, could do wonderful things. Also an attempt to build a real "fourth network" of public TV outlets, with simultaneous programming. Aim was to produce a variety of one or two-hour specials, to be shown on Sunday nights throughout the season (and repeated during the week?). Where WNET had been producing such shows for $40,000, the new grant allowed $200,000 or so. But Loxton says it wasn't much of a success, and proved relatively little.

PBL produced "The Medium is the Medium." The idea originated with Pat Marx and her friend, Anne Gresser, who worked for PBL, and who went directly to David Oppenheim, the director of cultural programming. First time the work of video artists was ever broadcast. Fred Barzyk was the director, and most of the segments were shot at WGBH because of better facilities.

TV Lab and WGBH - The broad philosophy is the same - to make it possible for the artist to use and explore TV as a creative medium. WGBH was much more broadcast-oriented at the beginning; NY group didn't stress that, wanted more to create an environment where the artist could work. Also interested in developing the equipment that the artist needed, more workshop-oriented. Now there seems to be a reversal, with TV Lab getting broadcast-oriented and WGBH becoming more of an experimental workshop.

The TVTV group, Loxton feels, is very important, and their "Lord of the Universe" was a breakthrough on a par with Paik's. Really broadened the concept of TV journalism, which hadn't moved an inch in a dozen years. "Television has been incredibly hung up with its own definitions of journalism and journalistic accuracy and things like that. "Lord" was shot with $1500 worth of portable equipment. They shot eighty hours worth, for a one-hour documentary, and the whole project cost about $30,000 -- peanuts by network standards." It's been shown over all PBS stations (more than 200 now), and will be re-shown this summer.

Video artists - gallery type - "It's very hard for me to see them in terms of video. What they're doing in most cases seems to me something that could be done just as well on film, or as live performance. I can see Joan Jonas or Peter Campus, of course, with that simultaneity used as an aspect of self. But for someone like me, whose experience has been in broadcast television, I have trouble seeing their work. It seems to me that the two kinds of video artist, the gallery people and the broadcast people, are splitting further and further apart. Paik is one of the very few who manage to do both successfully.

One big problem in artist videotapes is going to be forgery -- anybody can copy a tape.

Payment question - TV Lab believes in sharing income fifty-fifty. Tough problem, because T execs look on these as "programs" that they own, not as works of art. Loxton believes they have to go even further than at TV Lab, and recognize that works created by a video artist belong to the artist wholly.

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Joyce Nereaux - at Castelli downtown, 6/14/74

Castelli and Sonnabend have recently merged operations. Together they represent and distribute twenty artists working in video, the leaders being Serra, Sonnier, Wegman (most popular). Altho Nauman was doing videotapes in 1969, most of this has come about within last two years. And the gallery operation is already running in the black.

TV equipment changing very rapidly. Most of the artists working with ½-inch Portapak (camera and deck), which can be bought for about $400. The tape can then be transferred to ¾-inch cassettes, 1-inch or 2-inch reels for broadcast (but the latter very expensive still). Portable color equipment now available but very expensive and not too good yet.

However, it's possible for anyone, who has the Portapak, to make a one-hour videotape for $12, and without the help of technicians or assistants. Thus a much more intimate medium than film. Also intimate for the viewer, who confronts monitor in one-to-one relation like that of viewer to painting; doesn't need theater, or even darkness (see Paik quote)

It's amazing to see the numbers of people who come into the gallery and spend hours watching terrifically boring tapes. (The artists seem so far just to be fooling around with the stuff in the studio, for the most part, altho some have done much more; exploring the possibilities not really exploiting them). Also amazing how the demand for leases has grown in two years, with requests coming in from everywhere. Joyce feels this is the result of the TV generation, grown up with TV as third parent as Fuller says, hooked on the image but craving more interesting things to see.

Most leases and sales to universities and museums, but a few private collectors already. Artists retain the master from which all prints are made, for a fee.

Artists very interested in broadcast possibilities of their work, too. Not too interested in cable yet because no cable outlets in Soho where they live, but if outlets develop they will be interested. Several have worked at the TV Lab at Ch. 13, but not too happy with the experience. Too many pressures, not really a free situation.

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Douglas Davis - 6/2174 by phone

What a lot of people miss about Paik is the strong anti-formal, Dada-Fluxus basis to his work. He is really undermining the whole structure of TV. The TV people don't understand this, don't know Dada, and think of him as a natural comedian, but his humor is of a different kind. He is not an entertainer, altho he entertains.

"Open Circuits" conference at MOMA showed a "complete misunderstanding of what's going on, and of Paik." The Europeans who came are closer to understanding his work, particularly the Germans. But not the Americans.

"He really has a brilliant, tough, strong mind."

Howard Wise the only person in NY who really supported him financially.

Paik left Cal Arts rather abruptly, hating it. This led to a partial estrangement from Kaprow.

Note: In June Art in America, Davis says most of the work at the experimental TV centers is impressive chiefly on physical grounds -- it it dedicated to the entertainment ethic.

From "Art and the Future"

Video differs radically from film. "There is not only the luminescence of video color, caused by the projection of light through the screen, but also an unlimited potential for depth and complexity...as many as four ~~layers~~ imagery can be cleanly superimposed upon one another, without the blurring and loss of definition that occurs in film." (p.90).

First computer built 1944. (p.181).

Heisenberg indeterminacy principle (p.180).

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Russell Connor @ 101 West 57th Street, apt. 10-C (Cable Arts)

Started out as a painter, got into TV about ten years ago. Replaced Brian O'Doherty as TV lecturer at Boston Museum of Fine Arts, doing weekly gallery talk. Did this four years. Got interested in the TV medium, also got to know Fred Barzyk at WGBH. Left museum to become ass't director of Rose Art Center at Brandeis in 1968, which was same year he met Paik (one of WGBH artists on Medium Is the Medium).

Got to know Paik better in 1969 thru "TV As a Creative Medium" show at Howard Wise, and they became interested in working together. Connor did "Vision In Television" show at Brandeis in 1969, with Paik in on planning and execution. Paik showed his vintage TV sets and some new stuff as well: color TV sets tuned to red, blue and green only; feedback. Paik on hand throughout show. As a result of that exhibition, the New York State Council on the Arts asked Connor to be head of its TV section, and he agreed. He was thus able to encourage the disbursement of money to artists working in video, to documentary underground people (Raindance, Radical Software), and to work for local programming. Paik was the star. Connor helped to get him established as artist in residence at WGBH.

The experimental workshop at Channel 13 was going thru difficulties then, under Jackie Cassen. Lots of infighting. It was reorganized in 1972 as the TV Lab, under David Loxton, with Rockefeller funding.

The short-lived PBL originated "Medium is the Medium," largely at the urging of Pat Marx and Anne Gresser.

Connor stayed at State Council until last year. Lots of artists wanted to show their video work on the public access channels of cable TV, but few really good things produced. Teleprompter (north Manhattan) and Sterling (south) had received 20-year licenses, with their agreement to reserve two channels for municipal use and two for public access (anybody could use); understanding was that as the cable companies added more channels, they would also add more municipal and public access. Connor wanted to get money from the State Council to produce artist's video on one of the municipal channels, which are still mostly dark because nobody ~~else~~ uses them. Eventually, last year, he quit the Council to devote full time to this goal, and set up company called "Cable Arts" accordingly.

Paik's "Selling of New York" was the first WNET TV Lab project done for broadcast. Paik felt Channel 13 showed too much about the bad side of NY, he wanted to show some of the good things. It didn't turn out quite that way — his sardonic wit saw to that.

"Paik is really a marvellous print man -- he loves books."

"Our relationship is a funny one. He comes from the avant-garde, and we often see things a different way. He s always interested in doing things on the cheap, making a television program for $4.98. He also works very hard to involve his friends in the underground; he's generous to a fault." During shooting of "Selling," Paik went around with Portapak and at same time held up cue cards for Connor to read, often dropping them in process; when Connor fluffed, Paik kept in the fluff. Later, during filming of show on Cage, Connor was determined not to do anything to embarrass Alvin Lucier, who has a fearful stutter; after a while he noticed Paik breaking up in the bg, and Lucier equally amused.

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Of an article in Art in America by Ted Margolis, called "TV, The Next Medium," Paik said, "That is ridiculous. Tv was the next medium in 1910."

Going to the movies with Paik -- he goes to sleep instantly, tells you to wake him up for the fucking.

Paik waiting in the green room while Charlotte was on one talk show or another -- in those days she was the star. He was always happy to let her speak for the work.

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John Cage - 6/25/74 (Stony Point)

His influence on Paik: "I don't believe in all this business of people influencing other people. Maybe his meeting me made it possible for him to go on and do the things he was going to do sooner or later anyway -- but he only did them because it was already in him to do them."

Cage still feels uneasy about the violence in Paik. Sex and violence are two things that Cage has scrupulously avoided in all his own work. "I feel that sex should be private." Paik's introduction of sex into music was totally opposite to Cage's own feelings on the subject. "He took my ideas into areas that I would never have gone into."

"I think Nam June is brilliant and genuinely gifted and invariably stimulating. I would probably agree to anything that Nam June suggests. But I would also go out of my way to avoid being asked by him."

"I love what he does. I think he's a marvellous person. But I still do tend to stay away from him."

Re Charlotte: "My music publisher used to tell me I should murder Charlotte Moorman." Cage not at all happy about the liberties she takes with his work. The 4'33" For a String Player is very strict with regard to time, and Cage cannot believe that what she does in the free parts can be done within these limits. She took to telephoning him at one point during the performance, and Cage made a point of being unavailable, so as not to associate himself in any way with the performance.

After the first Avant-Garde Festival, Cage vowed never to take part in another because of Charlotte's attitude. She did not come to rehearsals. Her time and energy were all going into publicity. "Her talent is really for publicity and not for music." But other prevailed on him and he continued to take part.

Boring Art and Music - What we have learned in this period is that we must entertain ourselves. If we are bored during a concert, it means that we are boring ourselves. This is the real meaning of contemporary art - it is there, but we must take part in the process. "Anyone who doesn't know that by this time is not worthy of the slightest attention."

Paik's TV "Tribute to JC": "I thought it was very cheerful and lively. I liked it."

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Cage on Paik (from Cage notes)

Cologne perf. of "Homage to John Cage" - John and David Tudor in front row, with Stockhausen. Props were an upright piano, the innards of a piano lying on the floor, kitchen equipment, an open window. "It is hard to describe why his performances are so terrifying; you get the feeling very clearly that anything could happen, even physically dangerous things, so much so that I now suspect I might not go to one of his performances, in the spirit of the I Ching which teaches that when in danger, beat a retreat." During the performance, Paik played Chopin on the upright, broke off weeping, got up and did other things, threw himself on the piano innards, then came down to the front row, took off Cage's jacket and slashed his shirt with a long scissors. Then he cut off Cage's tie at the knot. Then he brought out a bottle of shampoo and poured it over Cage's and Tudor's heads - at one point turning to Stockhausen and saying "Not for you". After a time he forced his way back thru the audience and ran from the room. Everyone sat still, stunned, for minutes. Finally the telephone rang in back. Someone answered. It was Paik, saying the performance was over.

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GALERIA BONINO IN COLLABORATION WITH INTERMEDIA INSTITUTE

PAIK-ABE Video synthesizer with Charlotte Moorman **Electronic Art III**

Grateful acknowledgment to
WGBH-TV, Boston and
Community Center for TV Production, Binghamton, N. Y.,
who have generously supported this exhibit,

and further thanks to
JDR 3rd Fund, N. Y. State Council On the Arts, Mr. Howard Wise, Mr. Allan Kaprow, and California Institute of the Arts. Also to the Alternative Media Center of New York University for the "57th Street Video Gazette"

NAM JUNE PAIK

Nam June Paik was born in Seoul, Korea, in 1932. He graduated from the University of Tokyo in 1956, having graduated in Aesthetics. He studied music, art history and philosophy at the University of Munich, Freiburg Conservatory and the University of Cologne in Germany, between 1956 and 1958. From 1958 to 1961 he has done experimental work in the Studio for Electronic Music of Radio Cologne, Cologne, Germany. He was appointed as an "Artist in Residence" at WGBH-TV, Boston in 1969 and at WNET, Channel 13, New York in 1971.

One-Man Shows and Performances:

1959	Galerie 22, Dusseldorf, Germany
1960	Atelier Mary Bauermeister, Cologne, Germany
1961	Lilevalchs Konsthall, Stockholm, Sweden Louisiana Museum, Copenhagen, Denmark Ny Musikk, Oslo, Norway
1962	Kammerspiele, Dusseldorf, Germany
1963	Galerie Parnass, Wuppertal, Germany (first exhibit of electronic television) Amstel 47, Amsterdam, Holland
1964	Sogetzu Art Center, Tokyo, Japan
1965	New School for Social Research, New York City Bonino Gallery, New York City, "Electronic Art"
1966	"Vision of Today", (Art and Technology symposium of Fylkingen at Museum of Technology in Stockholm)
1967	"Artist as film maker" series at Jewish Museum, New York City "Opera Sextronique", Cinematheque, New York City
1968	Intermedia '68 (John Brockman's Associates with the help of N. Y. State Arts Council and National Councils of Arts) Bonino Gallery, New York City, "Electronic Art II"
1970	"Video Commune" (four hours live telecast from WGBX-TV, Boston)

Group Shows and Performances include:

1961	"Originale" (Stockhausen), Cologne, Germany
1962	Fluxus Festival, Museum of Wiesbaden, Germany
1965	Galerie Parnass (24-hour Happening), Wuppertal, Germany Philharmonic Hall, Lincoln Center, New York City (participated in John Cage's Variation No. 5 with Electronic Television, during French-American Week)
1966	"Art turns on" (I.C.A. Boston) "Programmed Art" (Museum of Art, Providence, R. I.)
1967	"Light in Orbit" (Howard Wise Gallery, New York City) Light Art Show (Walker Art Center, Minneapolis, Minn.) "Festival of Light" (Howard Wise Gallery) Fifth Annual Avantgarde Festival on Staten Island Ferry, New York City

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1968 Wolfgang Hahn Collection exhibit at Walrauf Richard Museum (Cologne)
1968-69 "Cybernetic Serendipity" (I.C.A. London), Corcoran Gallery, (Washington, D. C.), Palace of Art and Science, San Francisco)
"Machine Show" (Museum of Modern Art, New York City)
1969 "TV as Creative Medium" (Howard Wise Gallery, New York City) "Medium is Medium" (WGBH-TV, Boston) in collaboration with Fred Barzyk and David Atwood
"Art by Telephone" (Museum of Contemporary Art, Chicago)
"New Idea, New Material" (Detroit Institute of Art, Detroit)
"Electric Art" (UCLA Gallery, Los Angeles)
"Vision and Television" (Rose Art Museum, Brandeis University)
1970 "Video Variation" (WGBH-TV, Boston)
"Fluxus Happening" (Kunst Verein, Cologne)

CHARLOTTE MOORMAN

Charlotte Moorman was born in Little Rock, Arkansas and received a Masters Degree in Music from the University of Texas. Her postgraduate study was done on the cello at Julliard, under Professor Rose, and she played in the American Symphony Orchestra under Leopold Stokowski. In 1963 she co-founded the New York Annual Avantgarde Festival and organized it for seven consecutive years, in Judson Hall, Central Park, Staten Island Ferryboat and in parades, etc. She telecommunicated the cause of avantgarde through her frequent guest appearances on major TV talk shows. Edgar Varese called her the "Joan of Arc" in New Music.

Important solo appearances include:

1963 Pitt Street concert series, New York City
1964 Judson Hall, New York City
1965 New School for Social Research, New York City
1968 Judson Hall (Third Annual Avant-Garde Festival), New York City
Cinematheque (Festival of New Film I), New York City
Museum College of Art, Philadelphia, Pa.
Musica Nova, Iceland
Festival de Libre Expresion, Paris, France
Galerie Zwirner, Cologne, Germany
University of Frankfurt, Frankfurt, Germany
Technische Hochschule, Aachen, Germany
Gondola Happening (Venice), Librarie Feltrinelli (Rome)
Pistol Theatre(Stockholm), D.U.T. (Copenhagen)
Musica Nova (Maimo), Galerie Rene Blocke (Berlin)
Kunst Akademie (Dusseldorf), Galerie Zweiner (Cologne)
"Cybernetic Serendipity" (Corcoran Gallery, Washington, D. C.)
TV as creative Medium (Howard Wise Gallery, New York City)

SHUYA ABE

Shuya Abe was born in 1932 in Miyagi, Japan, and has won degrees in experimental physics and electrical engineering from Tohoku University. He has engaged in the research and development of video materials for the past fifteen years and has held the position of Assistant Director in the research and development department of the largest commercial TV network in Japan. He came over to the United States on the invitation of WGBH-TV in Boston and won the JDR 3rd Fund grant on the citation of extraordinary achievement in video art. Presently he is on the faculty of the California Institute of the Arts and is technical director of Mixed Media Lab, which is headed by Allan Kaprow and Morton Subotnik at that institute. His other achievements include:

design of a special picture tube for re-taking
TBS Engineering Director's prize for vidicon camera design
color pak design to convert b/w VTR to color broadcast use
design and manufacture of 2 inch helical VTR for broadcast use
special device for color drop compensation and distribution amplifier
several patent pendings (including the Paik-Abe video synthesizer)
numerous articles are also on his credit

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Misc.

"...musical activity takes place in time, and it seems to me that anything that just breaks up time by happening in it, absorbing it, is musical." - Dick Higgins, quoted in Gruen's "The New Bohemia," p.136

"It's not technology, it's attitude shift that is making this happen." (Brice Howard, Natl. Center for Experimental Television at KQED).

From Youngblood's "Expanded Cinema"

There are more TV sets in American homes than telephones, bathtubs, or refrigerators - more than 14 million color sets alone (p.258).

First TV generation has watched an average of 15,000 hours of television (p.258) -- cf Paik, average American spends 6.5 hours per day watching.

Future development may open as many as 80 new channels of color programming, with CATV. It is estimated that 90% of American homes will be wired for CATV by 1980. In addition, local TV antennas will be able to pick up 25-30 channels from "local" communications satellites.

"...television is actually an image made of light which travels through time and space." (Tambellini, p.314).

TV as information - p.337

TV Picture (from encyclopedia)

Electronic beam snans the surface in a 525-line zigzag, thirty times per second. Because of persistence of vision we see this as movement.

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Radical Software - first issue (1970)

(Note: Paik has 2-page spread in first issue "Expanded Education for the Paperless Society)

"Television is not merely a better way to transmit the old culture, but an element in the founding of a new one."

"Coming of age in America means electronic imprinting which has already conditioned many millions of us to a process, global awareness."

"Videotape can be to television what writing is to language."

"The videosphere is the noosphere - global organized intelligence -- transformed into a perceivable state." (Gene Youngblood)

Invu with Frank Gillette by Jud Yalkut: Gilette says "Paik is the George Washington of the movement, which has yet to encounter its Warren G. Harding."

(Paik also has "Utopian Laser TV Station", with programs for TV in March, 1996).