

Research on the Visualization of Music and Hypermediacy in Paik Nam-June's Video Art

Song Man-yong[†], Kim Chee-yong^{**}

ABSTRACT

Paik Nam-June is known as a Video Artist. Video is a presentation tool with the feature of recordability. However, it is not only a video which has been applied as an art presentation tool by him. Nevertheless, the existing researches fail to notice the aesthetic concept which is shown as the rest contents or forms, as they focus on the media features of Paik Nam-June's video. Therefore, this article aims at contemplating the art world of Paik Nam-June with its contents as 'visualization of music' and its form as 'hypermediacy'. Therefore, 1. Sound is shown as the visualization of music, with the direct influence of absolute hollowness and noise of John Cage, originated from Zen Buddhism, while the foundation of it is known to be from the liberation of dissonance of Arnold Schoenberg and creative impromptu of shamanic sound. 2. The form of TVs influence of the orchestra, originated from Culture of a dining table in Korean. and indicated hypermediacy 3. Paik Nam-June indicated 'Text-interpretation' us to text analytics of 'how to read', rather than the question of 'what to tell' by intermedia as the visualization of music & hypermediacy.

Keywords: Paik Nam June's Video Art, The Visualization of Music, Hypermediacy

1. INTRODUCTION

Paik Nam-June is known as a Video Artist. Video is a presentation tool with the feature of record ability. However, it is not only a video which has been applied as an art presentation tool by Paik Nam-June. But also, he has used every kinds of communication tools, from secondhand TVs to the networks of a satellite, among those made by humans ever. Nevertheless, we can not talk about him without mentioning a video. If it is so, only videos can talk about the art world of Paik Nam-June? In what way, the artistic context of Paik Nam-June can be explained with the features

of his presentation tool? Moreover, is it really impossible to explain various kinds of his art works with one concept?

Therefore, this study starts from a small clue. So to speak, from a letter, sent to John Cage in 1972, "My work for last 14 years is nothing but an extension of one unforgettable evening in Darmstadt, eventually", he said. Darmstadt of 1958, mentioned in this letter, is the place that Paik Nam-June met John Cage, and learned about avant-garde art, especially avant-garde music, for the first time. Accordingly, it's means that there is something continued in Paik Nam-June in the various kinds of changes from this time to now. The researcher thinks that the very something is the visualization of music. At this time, music is not the conventional system of notes in the Western Music World, but Avant-garde music which has been affected by Arnold Schoenberg, John Cage and etc. as 'noise or dissonance'. With that, Paik Nam-June has created the realm of new media art beyond the conventional art genre, with

※ Corresponding Author : Kim Chee-yong, Address : (614-714) 995 Eomgwang-ro, jin-gu Busan S. Korea Dong-Eui University, TEL : +82-51-890-2270, FAX : +82-51-890-2265, E-mail : kimchee@deu.ac.kr

Receipt date : Oct. 17, 2007 Approval date : Dec. 12, 2007

[†] Dept. of Visual Design, Dong-Seo University Busan, Korea (E-mail : maya051@hanmail.net)

^{**} College of Visual Image & Infor. Tech., Dept. of Visual information Engi., Dong-Eui University Busan, S. Korea

the addition of Fluxus performance to the visualization of music. Therefore, we would like to develop this study, for the existing studies are focused on video, namely the application of media, while the visualization of music is the most significant context among the entire work of Paik Nam-June.

In addition, the media of Paik Nam-June leads us to a strange point with images made by 'video collage' Moreover, it is beyond its geographical limit and can be seen at the same time. As a result, it makes us forget about TV as a media, and leads us into the story of things which are bleached and symbolized. It can even give us the feeling that we are right in the field. Hence, TV of Paik Nam-June has the feature of forming an independent whole in a separate way. This point is similar to the concept of 'hypermediacy' in Remediation of J. D. Bolter and R. Grusin. That is, although Paik Nam-June, they have another media as an object respectively, the interpretation of its meaning can be seen as 'play of sign' like a video collage.

Nevertheless, the existing researches fail to notice the aesthetic concept which is shown as the rest contents or forms, as they focus on the media features of Paik Nam-June's video. Therefore, this article aims at contemplating the art world of Paik Nam-June with its contents as 'visualization of music' and its form as 'hypermediacy'

2. ROOT FORM OF PAIK NAM-JUNE'S: UNION OF AVANT GARDE ART AND SOUND

In general, a satellite period can be regarded as the period of video sculpture and its installation. This is to emphasize video sculptures and their installation which are considered as the representative period of Paik Nam-June. The art form of Paik Nam-June can be approximately divided into three periods. 1) Avant garde music period(before 1965)

2) video sculpture and its installation(between 1965 and 1984) 3) satellite broadcasting period(after 1984). However, a satellite broadcast is different from the way of constructing video sculptures, so it is not included in this article. Because, only this period can be interpreted as hypermedia in the art work of Paik Nam-June. And yet, the performance with Moorman in 1965 has a body connected with video without the aspects of action music, so it is generally considered as a video performance. Here, What makes Paik Nam-June is 2) even though it is the period of video sculpture and its installation, the foundation was Fluxus, [1] the period of happening, based on avant garde music.

2.1 John Cage and Schoenberg

The encounter between Paik Nam-June and Avant-garde art was destined to be started with the brush of John Cage and etc. at <International Summer Course for New Music> in 1958, held in Darmstadt. If it is so, what aspect of John Cage has changed Paik Nam-June? The first thing is noise as the extension of sound, and the second thing is he knew about Arnold Schoenberg.

So, Paik Nam-June held <Homage to John Cage> in 1959, and <Etude for Piano Forte> in 1960, which is famous for his cutting off John Cage's necktie. Because, John Cage has pursued new possibility of sound by indeterminacy for the structure of the existing music. Cage's indeterminacy is quite different from nothingness which is influenced by Dadaism and indeterminacy of Surrealism. Although artists have used indeterminacy in a way that they could express their own subconsciousness more directly beyond their conscious control, Cage was different from them in that he has tried to exclude his consciousness, desire, taste and subconsciousness[2].

If so, what aspect of John Cage has changed Paik Nam-June? The priority to think can be found in noise as the extension of sound. And the reason the avant garde music of Cage has given

so much strong impression to Paik Nam-June is the fact that Paik Nam-June had already known Schoenberg.

"If there is one thing, I can be proud of a teen-aged, is that I have found Arnold Schoenberg. Arnold Schoenberg is not merely a musician, but an Avant-garde artist who has terminated chronic class in the Western music, and extended music to the concept of sound." [3]

In this case, what Paik Nam-June said, 'extension of music to the concept of sound' is what Arnold Schoenberg said, namely "emancipation of dissonance (Emanzipation der Dissonanz)". For that reason, it is said that dissonance is not something alien, but the result of rationalization which has been intentionally excluded for the expression of an ideal and harmonious picture of the world. In other words, dissonance can be lead to a type which can be understood, as it is recognized to be a kind of harmony [4] On this account, Arnold Schoenberg has succeeded to reach atonal music and dodecaphony, free from heptatonic scale which had been accepted as a principle of the Western music.

It seems only natural for Paik Nam-June to go for an experiment music of John Cage, since he has learned the spirit of Arnold Schoenberg' music in his teenages. The dissonance, which has been mentioned by Arnold Schoenberg, is shown as noise by J. Cage, and J. Cage thinks of it as the most natural sound.

"Wherever we go, what we mostly hear is noise in our ears. If we are bothered by noise, noise will torture us. However, if we try to carefully listen to noise, we will finally get to know that noise is fantastic. Noise is amazing music. The most natural one..." [3]

Like this, noise must have been the source of new inspiration to J. Cage. Further more, he has

demolished the boundary between accord and noise, and then introduced 'Imprompturhythm composition', according to the influence of Zen Buddhism, in order to emphasize coincidence and uncertainty, as well as to show unconscious music. The most important work of his is <Work 4' 33"> of 1952. These absolute hollowness and noise of J. Cage have changed Paik Nam-June into a totally different person, which lead to the performance of music and action united in one, including <One for Violin> of 1959 allowing himself to lift up a violin for 5 minutes and then throw away to be destroyed all of a sudden.

2.2 Shamanistic sound

By the way, there is another change to be included that has changed Paik Nam-June into an Avant-garde artist. That is our traditional shamanistic sound. As shown in the Reminiscences of 1992, [5] there were regular shamanistic rituals in the family of Paik Nam-June, like other families in Korean. Music in shamanistic rituals is not standardized, but a series of impromptu rhythms. In addition, there is creative impromptu with rhythms that can not be prescribed and by abstract composition. Even in the event that musical instruments and members are different for each case, it can be still called one shamanistic sound.

The sound of exorcism is drinking, singing and dancing and their sound which are performed with a religious service to pray for abundant production and peace. In this case, the mutual understanding of Heaven(天·) Earth(地)· Human(人), that is, the communication is important. The features of aesthetic sense of exorcism are "1) the source of rootedness, originality and sacredness 2) the activation of sense of life (inspiration) 3) mimicry-mythology revival play and its entertainment 4) fascination, liberation, devotion and purification 5) sympathy and accord 6) collectiveness and the populace-liberality and patience 7) presence and impromptu amusement 8) social criticism-humor

and resistance 9) social reconciliation and peace directivity[6].

Like this, exorcism is the structure and the process which unify, synthesize and respond the human life values and after death values. Therefore, The idea that as nature is sacred, humans are sacred beings is also a life theory and humanism which can be seen in the world view of shamanism. In this way, a divine spirit which is owned by everyone is a deity, so a deity is the expression of humanistic pathos which is beyond the boundary of 'the sacredness and earthiness'(聖俗). As this kind of humanistic pathos, the form which expresses a deity is 'excitement(興)' At this moment, the sacredness of exorcism will be completely transformed into amusements. In the Korean exorcism place, we can find universal sense of commonness of human kind from the sound of excitement added by this amusements.

"Exorcism, happening, shamanism and video art are connected with one another as 'interactivity' concept of so-called a subject and an object. In the case of a genre, happening, video art and shamanistic exorcism are aesthetically in common, as they are a time genre based on the property of time. However, happening, video art, exorcism are significant, as they are not a time genre which can be proceeded in time in a general sense, but a special time genre which holds the flow of time or flows it backward. It has the epistemological meaning in that is discontinuous and, illogical like time in our dreams, and it makes the audience realize the property of time which takes us far away from an axiom coordination[5].

These aspects are reflected on intermedia of complex media which is the most important feature of Paik Nam-June's Video Art and indeterminacy. That is, "shamanism and video art shall extend the human senses with media that can frequent spiritual world, materialized natural world, and imagi-

nation and reality, and also promote the communication between humans and nature"(Hong Hui Kim, p.108). Therefore, it is reasonable to see that the creative impromptu of shamanic sound has become Paik Nam-June's Avant-garde music, when he met Arnold Schoenberg and John Cage.

If it is so, in what way these elements of Paik Nam-June's Avant-garde music have been connected to his video art?

3. VIDEO COLLAGE AND THE VISUALIZATION OF MUSIC

Video art is an artistic expression of using a video, however it is an art genre that has nothing in common, except that it can record changes in time. Rather, diversity is the feature of video art. So, a number of researchers say that the features of video art include intermedia of complex media," indeterminacy and unlimited extensibility. In the event that we pay attention to the problems of artistic perception by these technological features of media and the changes of formal language, it will be inevitable that we become to meet Paik Nam-June.

The features of Paik Nam-June's Video Art shall include "intermedia of complex media," "aesthetics of indeterminacy" or "audience participation". Moreover, it can be also found that E. Decker has valued the meaning of Paik Nam-June's art as "the sublation of one-directional feature of media by studying the technological possibility of media, and its potentiality of manipulation." [7]

3.1 The visualization of music and body

<Exposition of Music-Electronic Television, 1963>, which was the first private exhibition of Paik Nam-June at Parnass gallery in Wuppertal, leading to Video Art in his later time, was combined with music. In this exhibition, TV was used as an expression tool, and TV that showed John

F. Kennedy would have been destroyed. As 13 kinds of various images shown in 13 TVs were shown in one space at the same time, so this kind of exhibition have aroused new and different perceptual respond in comparison with the conventional ones, by demanding the same-time perspective which is impossible to be in arts based on tempo, such as literature or performances.

Accordingly, it can be evaluated as the first exhibition that has shown the visualization of music by Paik Nam-June, in other word, a new media form in harmony with musical time as an action and modeling as establishment. Like this, compared with the dramatic music of Cage which is mainly non-musical 'performance to see', the avant garde music of Paik Nam-June with better visual effect can become multimedia of music and fine arts or time art and space art like the title of his exhibition which is <Exhibition of music>. Like this, the sense of hearing and that of sight can not be separated in the art of Paik Nam-June. For this point, Deiter Ronte says

"Paik Nam-June was interested on creating something that was the combination of auditory event in his music and visual action. The goal of his work is to vividly progress music when you get felt in his work ... The musical element of Paik Nam-June's work will be missed, when it is exhibited in an art gallery. Only with the traces, that action can not be aroused. That can not revive his action. Visual music without sound can not complete his visualization work. That state will not stay as it is." [8]

Eventually, these works of Paik Nam-June are not an objet as the result of actions, but a visual objet with a musical structure. Especially, the visualization of music is shown in <Opera Sextronique>, which was performed with Charlotte Moorman in 1967. The most distinguished thing is he has introduced sex to

Avant-garde music. "As unlike literature and visual art, the sexual part has not been developed in music, he said, so he has tried to complete the visualization of music by introducing the nude and sex." [5] It seems to be originated from the synaesthetic ability of Paik Nam-June, which has been mostly affected from his experiences of shamanic rituals and their sound in his childhood.

In addition, <TV-bra for Living Sculpture, 1969>, Fig. 1 which is recognized as the most monumental video sculpture of Paik Nam-June shows TV programs on the screen, the filmed video tape and the visitors on a closed circuit, to be guided by the sound of cello, that has been transformed into visual images, whenever cello is played.

In this case, Paik Nam-June's video tape has become intermedia of art, science and the audience, and used as a strategy which challenges the existing value of art and life.

If it is so, how images and noise which are compiled in the video screen of Paik Nam-June can be combined?



Fig. 1. TV-bra for living sculpture, 1969.

3-2. Video collage

The difference of video art from paintings is the intervention of time. However, in video art, time is not the focus of human appreciation any longer. As Fredric Jameson mentioned, "Time in video art is not human's any longer, but machine's." In other word, mechanical property of time in video art brings an experience of post-subjectivity and a change into machine-like being to visitors. From this perspective, artistry of video art lives in the form of media, in the end, so that the negative perspective of de-personalization can be brought into

Still, time in the video work of Paik Nam-June is dissonance that can not be prescribed in any way, and the sound of percussion instruments that is most basic, so that each video work has no certain form, and time is paradoxically de-personalized to stimulate humans in a hysterical way. At this time, images on the screen are arranged in the form of collage. The innovativeness of collage technique is to completely deny a common idea that "the surface of a painting should be like a window that a visitor can look at an illusionary space through it,.. Heterogeneous elements are combined, and discontinuous properties as the result of the former will be accepted to construct a work"[9]. This is what the artists of early-modernism used to enjoy applying. It seems natural that Paik Nam-June has borrowed the combination of discontinuous properties by these heterogeneous elements.

However, before Paik Nam-June, John Cage introduced collage music using a tape in his experimental music of <William Mix> in 1952. After that, Paik Nam-June first used it in <Tribute to J. Cage> in 1959. Collage technique got down to video art was a videotape used in <Electronic Opera NO,1>, produced for the program of <media is media> from Boston WGBH-TV in 1968. In here, Paik Nam-June compiled images, including repeating, reiteration, division and etc., which became the most important work showing the fea-

tures of the form of Paik Nam-June's video art.

In <Electronic opera No. 1>, the face of the late president Nixon is distorted, while the hippies and half naked dancers appear and dance with cheerful rhythm. Ironically, Beethoven's <Sonata Fur Klavier No.14> plays along with distorted Nixon's speech, all of a sudden, you can hear the voice of Paik Nam-June, the comment, such as 'close your eyes. keep your eyes half open', and finally the directions, such as 'please, follow this order. Turn off your television' are officially announced. In here, what Paik Nam-June intends to do is to include social criticism in a popular art way.

After that, collage technique has been even more accelerated since the development of synthesizer in 1970. Images that had been filmed by a camcorder, have been manipulated, such as transformed, distorted, colored like graphic programs are these days, in order to bring strange images to us. "Synthesizer is a TV screen canvas, which is correct like Leonardo da Vinci, free like Pablo Picasso, gorgeous like Jean Renoir, profound like Piet Mondrian, powerful like Paul Jackson Pollock, and lyrical like Jennifer Johns"[5]. The most important works are <Video Commune 1970>, <Guadalcanal Requiem 1977> and etc.

Images, which are made in this way, produce totally different images, in harmony with music, separated from the original text. In addition, a screen shown on one monitor may connect to the entire screen at the same time, so it is visualized as unlimited circulations of images, which are not either the beginning or the end[10]. In particular, the absence of the center and the delay of meaning like <The more, the better 1988> can be seen as the concept of 'Differance' in Jacques Derrida, which draws out the reservation and delay of a concept.

In the event that Paik Nam-June is interpreted with this concept of 'Differance,' symbols of which concept is dissolved by collage, are not subject to either an idea or mind, but rather they create the effect that contemplates the subversion of the ex-

isting dichotomous huge discourse in the Western by small symbols. Therefore, an observer may find the concept in the fragments of an image or not. Afterwards, he/she can have the experience of compounded perception which requires both microscopic and macroscopic ways of looking at the same time. In other word, the effect of synaesthetic perception is required[10].

Then, Paik Nam-June pursues the maximization of rhythmical sense by a collage technique, beyond the mere combination of images and noise. In addition, each monitor shows visual indeterminacy which can not be found in reproduction art, as it is an individual presentation tool, as well as a part of the whole. Moreover, delicate differences of this visual indeterminacy is expressed as strange colors, requires us to use both macroscopic and microscopic ways of looking simultaneously, which lead to the new response of perception, totally different from the existing experience of appreciation. This kind of work created by Paik Nam-June can be considered to be from the Korean style food culture of which part and the whole are individually independent, and also in harmony with each other? Furthermore, it is considerable that because of Korean people's perception ability of information, the background and an object are perceived at the same time.

4. VIDEO ART AND HYPERMEDIACY

Shown as <Good Morning Mr. Orwell> Fig. 2 in 1984, it shows the different method from the video art.

That is a live broadcast using a satellite broadcasting. Because of this, although indeterminacy which had been shown from the early Fluxus by Paik Nam-June has been more reinforced, while a specific place and the audience can not be known, so a live broadcast could have duplicity which is both simultaneous and not simultaneous, and also both real and unreal. Accordingly, as the dichotomy

of art and life has been tried to get over through broadcasting as the messages of a daily life, it is natural that our female shamans and Korean exorcism come across.

If so, why Paik Nam-June takes multi TV forms or sculpture forms to show his own art work? even though Paik Nam-June has other transmission media, he only uses TV. At that, he only uses multi TVs which is one by adding historical configuration, as it can be seen in the installation of video or video sculpture.

Paik Nam-June's images which are made by video collage become signs with disorganized meanings, and float among the networks of meanings. In this case, the observer can either find the meaning from image fragments or not. After that, we can experience pluralized perception which demands both a microscopic viewpoint and a macroscopic viewpoint by the arrangement of TVs.



Fig. 2. <Good Morning Mr. Orwell>, 1984.

The images which seem have no connection get joined together with music, show meaninglessness themselves, and create ironical time and space which make us find the meanings. Accordingly, it is clear to know that he is asking for a new way of recognition for human's time in the era of multimedia. There will be an original root form in this kind of way, as Paik Nam-June, who has already known shamanistic things and Schoenberg's dissonant tone, had a turning point of his life when he met John Cage. Why did he use TV, which has started coming into the spotlight as new technology for an artistic object? Where did the way of presenting one or may collage images on the screen of a number of TVs by video tapes come from, even though the production of a series of screens has been conducted by the impressionists? In addition, formerly, Marshall McLuhan said "The Medium is the Message"[11] in <Understanding Media>. If it is so, Paik Nam-June's videos must be the messages as themselves. Is it really so? Even though it is so, can TVs be removed from Paik Nam-June? Absolutely not.

In fact, videos had never been an artistic means, but they have become both the messages of artistic resistance and unification to Paik Nam-June. As for this point, we can establish two assumptions. First of all, Paik Nam-June was majored in music in University. Therefore, it would be more natural for him to organize an orchestra which plays a symphony then art as an individual and independent space. Second, the Korean meal table culture can count.

Like Fig. 3, the Korean food culture is different from the Western course meal table, in that various kinds of food are put in the plates with similar structures on a big table, in order to be presented. Food in each plate may have different tastes and colors, but they make one form of a meal. In particular, you can see an order in the variety of colors and forms from a religious service food, and do you remember that Korean people make boiled rice with assorted mixtures from the food for a religious service?

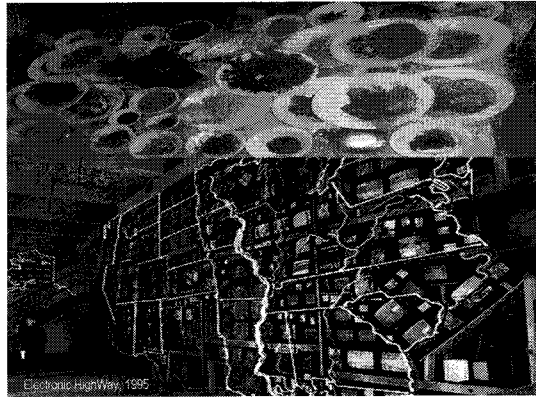


Fig. 3. The Korean meal table culture & Electronic Highway 1995.

"As long as we have a spirit of 'boiled rice with assorted mixtures', we will never fall behind the era of multimedia. 'Boiled rice with assorted mixtures' is interactive art."[5]

TV is a message itself and an artistic message form which is both an individual and the whole to Paik Nam-June. For this reason, he may have tried so hard to held on to the video installation and sculptures, in order to bleach the general meaning of TV, and to contain a message. However, these two assumptions can not be an art concept. Therefore, we need new art concept.

From a view of hypermediacy shown in <Remediation: Understanding New Media, 1999> by J. D. Bolter and R.Grusin, it is possible for Paik Nam-June to present the possibility of new interpretation of TV composition form. That is a concept of 'hypermediacy' First of all, the media means that a media makes communication possible in the mutual context relationship among media-history and culture to J. D. Bolter and R.Grusin. By the way, what makes us forget the fact that we are watching a media is transparent immediacy. The logic of immediacy is to make us forget the fact that I am watching medium, that is, either TV or Internet relay, and makes us devote to the screen we are watching, by making it very vivid. However, Paik Nam-June's art work consists of

mutually heterogeneous collage and noise, so it is quite different from transparent immediacy.

On that account, we pay attention to hypermediacy. As a matter of fact, The medium delivering a message delivers the logic of hypermediacy, that is, the sense of a field by the combination of various and indiscriminative media, such as image, sound, text, animation and video. This process of immediacy is to "make us realize that every media is 'play of signs'[12] in one dimension, and furthermore hypermediacy either helps us find media fascinating, according to the logic of history and culture, or ironically it takes an entertaining and destructive attitude like Paik Nam-June's TV. With this form of hypermediacy, J. D. Bolter and R.Grusin are holding up collage and photo montage. This is the reason that we can interpret Paik Nam-June as hypermediacy. So to speak, Paik Nam-June, J. D. Bolter or R.Grusin looks for the logic of hypermediacy from multiplicity and collage, which is the evidence to show the passion of modernists.

"As a counterbalance hypermediacy is more complicated and various. In digital technology, as often in the earlier history of Western representation, hypermediacy expresses itself as multiplicity. If the logic of immediacy leads one either to erase or to render automatic the act of representation, the logic of hypermediacy acknowledges multiple acts of representation and makes them visible. Where immediacy suggests a unified visual space, contemporary hypermediacy offers a heterogeneous space, in which representation is conceived of not as a window on to the world, but rather as "windowed" itself-with windows that open on to other representations or other media"[12]

Because, the satellite broadcast and late nineties art work of Paik Nam-June openly show that TVs are combined with them, while the collage images unfolded in them induce different interpretation

from the original meaning by their composition and noise. Paik Nam-June' art work shows the tension between both cases, whether we consider the logic of hypermediacy in various kinds of forms the medium of time and space, or a real space beyond the medium.

The audience in this tension lead us to text analytics of 'how to read', rather than the question of 'what to tell.'. [13] These serial rings of analysis will form the network of meanings through the structure of various kinds of interpretation by becoming Derrida's difference or the mythology analysis of signs of Roland Barthes, and finally come to us. Therefore, Paik Nam-June is a new media artist who puts it into an action.

5. CONCLUSION

As mentioned in the above, we have contemplated the art world of Paik Nam-June, which had started after meeting with John Cage at <International Summer Course New Music> in Darmstadt in 1958, as the visualization of music and hypermediacy, not as a media of video. As the result, the work of Paik Nam-June can be seen to be developed by three kinds of influences, as follow. Sound is shown as the visualization of music, with the direct influence of absolute hollowness and noise of John Cage, originated from Zen Buddhism, while the foundation of it is known to be from the liberation of dissonance of Arnold Schoenberg and creative impromptu of shamanic sound.

Accordingly, visual images and music are not two but one to Paik Nam-June, and musical rhythms with more emphasized visual effect has become a complex media presentation by a collage technique, leading to the completion of video art. This is maximized by a synthesizer. Images made in this way produce totally different images, far from the original text. In addition, the screen shown on a monitor gets connected to the whole

screen at the same time, and visualized as the unlimited circulations of images which are neither the beginning nor the end.

Images that seem to have nothing in common are in harmony with music, and then they show meaninglessness by themselves, in order to create paradoxical time and space helping us find the meaning. Like this, Paik Nam-June brings consciousness of an observer/watcher, that is, the questions about a reality in media and the reversion of that reality into his work. He asks about the way of perception of time among humans in the era of multimedia, and has created his art work which directly talks to people or respond to them, not merely considering an art work as a tool for thought, in order to materialize it in a sensory way.

By the way, TV is a message itself, and an artistic message form which is an individual and the whole to Paik Nam-June. However, the analysis of a form may be possible, but we need new artistic concept to interpret the art work of Paik Nam-June. So, the concept of hypermediacy shown in <Remediation: Understanding New Media, 1999> by J. D. Bolter and R.Grusin gets an attention. In other words, the logic of hypermediacy shown in various forms reveals the tension between two cases, whether it should be considered to be the medium of time and space, or a real space beyond the medium. This is the concept of art which can interpret the art work of Paik Nam-June, made of video collage and noise. These serial rings of analysis will form the network of meanings through the structure of various kinds of interpretation by becoming Derrida's difference or the mythology analysis of signs of Roland Barthes, and finally come to us.

Therefore, 1. Sound is shown as the visualization of music, with the direct influence of absolute hollowness and noise of John Cage, originated from Zen Buddhism, while the foundation of it is known to be from the liberation of dissonance of Arnold Schoenberg and creative impromptu of

shamanic sound. 2. The from of TVs influence of the orchestra, and originated from Culture of a dining table in Korean. 3. Paik Nam-June indicated 'Text-interpretation' us to text analytics of 'how to read', rather than the question of 'what to tell' by intermedia as 'the visualization of music' & 'hypermediacy'.

Paik Nam-June is not only a video artist but a new media artist, using medium by the visualization of music and hypermediacy

REFERENCES

- [1] Dick Higgins, Fluxus: Theory and Reception, The Fluxus Reader, ed., Ken Fridman, N.Y., pp. 226, 1998.
- [2] Calvin Tomkins, The Bride an the Bachelors: five masters of the avant-garde, tran., Song Suk Jah, Modernaesthetics, Seoul, p.100, 2000
- [3] Yong Woo Lee, Paik Nam June, Yeuleumsa, Seoul, pp. 53, 74, 2000
- [4] A. Schoenberg, Stil und Denken, Frankfurt, S.106, 1995
- [5] Hong Hee Kim, Good Morning Mr Paik, Designhouse, Seoul, pp. 13-15,43,74,101,110 2007.
- [6] Sang Il Lee, Exorcism: the ecstatic play in a shamanist custom and Korean aesthetic consciousness, Mihak · Yesulhak Yunku Vol.15, pp, 198-204, 2002.
- [7] Decker-Phillip, Paik Video, Koeln, S.37, 1988.
- [8] Deiter Ronte, Nam June Paik,s Early Work in Vienna, Whitney Museum, pp. 74, 1982.
- [9] N. Lynton, The Story of Modern Art, tran., Nan Gi Yoon, Yekyong, Seoul, pp. 64, 1989.
- [10] Florence de Meredieu, Art & Newtechnology: Video, Digital Art, tran., Je Gon Jong, Yeulhwadang, Seoul, pp. 108, 2005.
- [11] Marshall McLuhan, Understanding Media: the Extension of Men, tran., Jong Gue Park, Communicationbooks, Seoul, pp.25-46, 2000.
- [12] J. D. Bolter and R.Grusin. Remediation-un-

derstanding New Media, tran., Je Hyun Lee, Communicationbooks, Seoul, pp. 19,33, 2006.

- [13] Yoon Hee Joung, Hypertextualitaet und Medienkunst von Nam June Paik, Germany Literature Association, Vol.37, pp.120-126, 2007.



Song Man-Yong

He complete the course of study Ph.D from Hongik University. He worked for Vice Director at Contemporary Art Exhibition in Busan Biennale 2002. He received a "Excellence Prize (2003)" and "Best excellence Prize (2006)" at

Thesis & Art Critic Competition in Busan Artist Award In 2007, he joined Dept, of Visual Design, Dong-Seo University, where he is an professor. His research interests are in Contents and Design Aesthetics.



Kim Chee-yong

He received the Ph.D. degree in Computational Physics from Inje University, Republic of Korea, in 2000. He worked at Inje University, Busan College from 1991~2002. and at Dong-seo University from 2003~2005.

In 2006, he joined dept. of Visual Information Engineering the Dong-Eui University, where he is an assistance professor. His research interests are in 3D Animation, Motion Graphics, Film & Video Editing, Multimedia Design and VR · Web 3D Contents Design, Chaos & Fractal Design.