

Author Simon Shaw-Miller
Source *NJP Reader #4 Exposition of Music*, pp.136-147
Publisher Nam June Paik Art Center, Yongin

Exposition of Music: Nam June Paik, Marcel Duchamp, the Idea and Objects of Music

Colophon

Editor Seong Eun Kim, Sang Ae Park
Translation Eugène Kwon, Minkyung Kim,
 Seong Eun Kim, Jawoon Kim,
 Sang Ae Park, Hana Lee,
 Sang Hee Choi, Miran Choo
Designer Jiyoung Lee
Published on 18 December 2013

Exposition of Music:

Nam June Paik, Marcel Duchamp, the Idea and Objects of Music

/

Simon Shaw-Miller

Marcel Duchamp has already done everything there is to do, except video. He widened the entry but narrowed the exit. That very narrow door is video art and only through video art can we get ahead of Marcel Duchamp.

So said Paik in 1974, in a way that presumes art to be some kind of race. In this paper I want to pause on the notion of 'video' and link it to ideas about music, joining Paik and Duchamp together in a less competitive spirit.

Nam June Paik first employed the television as an artistic resource exactly 50 years before I write this, in 1963, in the exhibition ***Exposition of Music – Electronic Television*** in Wuppertal, Germany. It was a key moment in the history of art. In his exhaustive exploration of the medium he traversed every aesthetic aspect of television and video technology, to the extent that he is often described as the 'father of video art' or a 'video visionary.'¹ The common terms of reference used to describe his art are most often derived from this Latin root 'video,' 'I see.' But Paik's use of the TV in this exhibition was not simply as video; the primacy of the visual was challenged with a much broader appeal to sensorial experience, including touch and sound, the audience being invited to engage, participate, to play. What Paik recognized was that video is never just video, it is compound; it is audiovisual. This term's Latin root, 'audio,' 'I hear,' is fundamental, if often overlooked – and I choose my words carefully (in the priority given to sight). Paik's aesthetic comes as much, if not more, from the first part of this compound term, audio and listening, than it does from video and sight. What Paik's aesthetic does, I would claim, is to bring audio to sight, to make audio into video. He is as much a loudspeaker as he is a TV screen.

In his 1980 Video View Points lecture at MoMA, New York in which he discussed

1. See, for example, C. Tompkins, "Profiles: Video Visionary," *New Yorker*, 51, 5 May 1975, pp.44-79.



figure 1.
Violin with String, 12th Annual New York Avant-Garde Festival, Floyd Bennett Field, 1975, photo © Peter Moore, Nam June Paik Art Center Collection

the similarities between the evolution of electronic music and video, Paik claims that John Cage was fundamental in changing the terms of address from static recording, where “Everything is fixed and you repeat and repeat,” to live performative music where there “is not a definite retrieval time.” In other words video is moved to the condition of music, as a performative unfolding in time. He summed this up in a typically ebullient way: “I think it’s really great genius.” This paper is about this aspiration to the condition of music in Paik’s work, what it means and where it comes from.

Musicality

Sometime ago, in 1989, an academic and a leading figure in Fluxus, Ken Friedman, made a plea for a more critical engagement with musicality as a definitive concept within the aesthetics of Fluxus. “Musicality is a key concept in Fluxus. It has not been given adequate attention by scholars or critics. Musicality means that anyone can play the music. If deep engagement with the music; with the spirit of music is the central focus of this criterion, then musicality may be the key concept in Fluxus.”² While this issue has, to a limited degree, been addressed since 1989, it is still a relatively underdeveloped conceptual category for understanding Fluxus and post-Fluxus art. But this is in part, I think, because we need to trace the idea further back, pre-Fluxus, to the birth of modernism. In so doing I want to argue that musicality, conceived in the

2. Ken Friedman, “Forty Years of Fluxus,” in K. Friedman, ed., *Fluxus Reader*, Academy Editions, New York: Wiley, 1998, p.251. An earlier version was published in *Fluxus and Company*, New York: Emily Harvey Gallery, 1989.

expanded terms evoked in the work of Duchamp, is crucially linked to Nam June Paik; it is key to understanding his aesthetic.

As is well known, the roots of Paik's academic training in the 1950s was in music. Paik wrote a dissertation on Arnold Schoenberg while a student at the University of Tokyo. In 1956 he travelled to Europe to study with Karlheinz Stockhausen in the Summer Course at Darmstadt, Germany, where in 1958 he met the American composer John Cage. His encounter with Cage profoundly changed his thinking and his art. This is much familiar, but it might be productive to chase the roots of these aesthetic influences back to the artist whose work played such an important role in modulating the work of Cage himself. It is important to uncover the detail of this notion of musicality in the work of an artist, rather than a musician, because this is how Paik absorbed it. The aesthetic of Duchamp inflected the modernist aspiration that "all arts should aspire to the condition of music" in a different direction, and it is this current that feeds into post-Dada art and, ultimately, the work of Nam June Paik.

If we are to understand the function of musicality in the ideology of modernism, and its re-emergence in the adjunct of modernity, postmodernism, then we need to revisit a key moment. This moment represents a fundamental shift in the tectonics of modernity, which pivots on a complex bifurcation that sees music as both a model of purism and a model of synthesis. Purism results in media specificity, in painting and abstraction, and flows through the work of Wassily Kandinsky into the painting of the New York School in the 1940s and 50s. Synthesis flows from 'the art work of the future,' moves into the readymade and resolves into multi-media art, passing through Marcel Duchamp, emerging with renewed vigour in the works of Fluxus. But to place this work of the second half of the twentieth century in perspective, we need to revisit the first decades of that century. For it is here that the musicality of modernist art bifurcates between purist painting and synthetic readymade.

Kandinsky and Duchamp

The Belgian art theorist Thierry de Duve has, against the current, linked the advent of the readymade intimately to the history of painting. He sees (rightly I think) Duchamp's abandonment of the latter and invention of the former as events in the narrative of painting. He writes:

... every five years or so painting alternately agonizes and rises from its ashes... This swing of the pendulum is a symptom. Not only does it indicate that some hidden solidarity must exist between these two trends that apparently negate each other; it also calls for a re-examination of the art-historical context in which the readymade appeared, as an offspring of Duchamp's abandonment of painting.

3. T. De Duve, *Kant after Duchamp*, Cambridge, Mass.: The MIT Press, 1996, p.151.

4. W. Pater, *The Renaissance: Studies in Art and Poetry*, London: Macmillan, 1873; reprint. London, 1928, particularly the essay "The School of Giorgione," pp.128-149.

The birth of abstract painting is the relevant context, and as such, it is theoretical and aesthetic as well as art-historical. It revolves around the issue of specificity – or purity – attached to the word ‘painting.’³

All art should consistently quest to attain the condition of music, so claimed the English critic Walter Pater in the approaching dawn of the 20th century.⁴ What links the readymade and painting at this crucial juncture of modernism is the idea of music. But music is not a simple and singular concept, nor did it signify for Duchamp in the same way as it did for modernist painters. Ideas of music are polyphonic. Music is conceivable within two broadly opposing ontological identities. One sees it as a purist art, as the most abstract of all the arts, a form of expression stripped to an essence, to sound alone; a formal paradigm for abstract painting. The other might view music as discursive in Foucault’s characterization, as a model of the connective and contextual, of performative synthesis, a conceptual model for the readymade. Both models are, of course, to be recognized as ambitions rather than achievements.

The former aspiration, to strip art down to its essentials, to concentrate on media specificity, is seen clearly in early abstract painting. “For when the early abstractionists spoke of *pure painting*, they understood its specificity to mean that which defines painting *qua* painting, trans-historically and universally: some essence that they supposed to be common to all paintings... they prescribed that the painter’s task was to make this essence visible.”⁵

In the early stages of modernism this essence was sought in material, in media specificity, the ‘fundamental’ phenomenological make-up of painting; in paint, colour and the support on which it was spread. The art that already seemed to be made of essential stuff was music, where form and content were integrated. Music had the power to speak to our inner lives without the need for translation. How might painting aspire to this condition? Through direct contact with its material and form? As Paul Gauguin said, “Colour, which like music, is a matter of vibrations, reaches what is most general and therefore most indefinable in nature: its inner power.”⁶ The role of subjectivity is important here, and constitutes a direct appeal to an inner reality, a constituent of modernity’s insularity.

Such an approach finds full realization in the aesthetic of Wassily Kandinsky, an artist for whom musicality was central. He wrote in 1911:

... the arts as such have never in recent times been closer to one another than in this latest period of spiritual transformation. In all that we have discussed above lie hidden the seeds of the struggle towards the non-naturalistic, the abstract, towards inner nature ... Consciously or unconsciously, artists turn gradually towards an emphasis on their ma-

5. T. De Duve, op. cit., p.152.

6. Daniel Guérin, ed., *Paul Gauguin: The Writings of a Savage*, New York: Da Capo Press, 1990, pp.146-147.

terials. From this effort there arises of its own accord the natural consequence – the comparison of their own elements with those of other arts. In this case, the richest lessons are to be learned from music.⁷

Painting's quest then is to seek out the particularity of its material and strive for direct expression. Kandinsky believed this was a matter of allowing the material to speak, as much as possible, for itself.

But paint and colour meant something rather different for Duchamp, as did the idea of 'speaking for itself.' At exactly the same time as Kandinsky was formulating his aesthetic, Duchamp was moving away from painting, toward the direction of 'art,' or to put it in other terms, from medium to concept. As expressed it himself in 1961:

The word 'art,' etymologically speaking, means to make, simply to make. Now what is making? Making something is choosing a tube of blue, a tube of red, putting it on a palette ... So in order to choose, you can use tubes of paint, you can use brushes, but you can also use a ready-made thing, made either mechanically or by hand of another man, even, if you want, and appropriate it, since it's you who chose it. Choice is the main thing, even in normal painting.⁸

As de Duve has suggested, here we can understand Duchamp to be claiming the concept of the readymade as a sort of abnormal painting. In reply to Kandinsky's claim that abstract pure painting emerges straight from the virgin paint tube, Duchamp is claiming the paint tube itself as readymade. Duchamp again, in 1962:

Let's say you use a tube of paint; you didn't make it. You bought it and used it readymade. Even if you mix two vermilions together, it's still a mixing of two readymades. So man can never expect to start from scratch; he must start from readymade things like even his own mother and father.⁹

Ultimately this leads to all painting becoming subsumed within the frame of the readymade: "Since tubes of paint used by artists are manufactured and readymade products we must conclude that all paintings in the world are 'readymades aided' and also works of assemblage."¹⁰ Painting and readymade thus become points on the same path.

7. See P. Vergo and K. Lindsay, *Kandinsky: Complete Writings on Art*, Volume 1 (1901-1921) & Volume 2 (1922-1943), London: Faber and Faber, from the essay "On the Spiritual in Art," Vol.1, p.154.

8. Quoted after De Duve, op. cit., p.161.

9. Ibid., p.162.

10. Ibid., p.163.

Let me illustrate these ideas about painting, the readymade and music, by references to a small, but key work by Duchamp, intriguingly entitled *Avoir l'apprenti le soleil* (in English, *To Have the Apprentice in the Sun*).¹¹ Titles are important for Duchamp; he called them an invisible colour: they are not simple adjuncts to art they are integral parts. This little drawing is in some ways a definition of drawing itself, it is a work about 'a figure on a surface.' It is a line-drawing, on a sheet of music-paper, of a cyclist riding up a slope. The title, words and image carefully relate around a pun translated as: 'given to sight: the imprint which is the ground.' An imprint is a drawing, a marking with lines, but of course, musical manuscript paper is also a ground, marked with five lines, upon which musical space is then inscribed. But in this work musical space has been rendered by Duchamp as pictorial space, through the addition of drawing rather than the addition of musical notation. The cyclist now ascends as if up a musical incline or scale. This is an ascent from the ground to the sun, as the punning title has it – from sol (ground or soil in French) to soleil (French for sun). And sol is also the 5th degree of the Tonic sol-fa scale, a form of solfège, which is a system of attributing distinct syllables to each note of a musical scale. The incline the cyclist mounts is like an unfurled musical clef that might also suggest pictorial recession, and thus creates an even more ambiguous ground or figure relationship. The space of music, whereby ascent = height = rise-in-pitch, is here conflated with an illusionistic rising up the page. This is a work in which music forms the ground from which an illusion emerges, struggling uphill, from the abstract ground of music to the illusion of a figure. Ironically, if we take the music stave to be in the treble, then the 'ascent,' despite the obvious effort, is only up a 5th from B to F (or, in the bass clef, from D to A); in other words, from tonic to sol; from home to the sun.

This little drawing could be seen as an analogue for the struggle from figuration to abstraction that Kandinsky judged to be based on a musical example: "An artist who sees that the imitation of natural appearances, however artistic, is not for him – sees with envy how naturally and easily such goals can be attained in music."¹² The key difference is that for Duchamp the point of departure is from what is given (the readymade), which, in the case of music, is the paper on which it is written. Unlike the purist modernists, for whom music's abstracted sound, its non-materiality, was the paradigm, for Duchamp it was the opposite, its materiality, its notation. The ideology of music as sound alone does not interest Duchamp, he is too much of an artist (rather than a painter) for that. He starts by playing with material, doodling on music paper, and from that the cyclist rises up. Music's abstract space becomes art's fictive space. He effectively reverses Kandinsky's journey, and his cyclist ascends to image, even as his famous nude descended towards abstraction. As Kandinsky strives towards a new object for art, to replace natural appearance, to replace the missing object, to aspire to the condition of music, Duchamp answers with the found object,

11. In the collection of the Philadelphia Museum of Art, USA.

12. See P. Vergo and K. Lindsay, op. cit., p.154.



figure 2.

Klavier Integral in *Exposition of Music*, photo © Manfred Montwé, Nam June Paik Art Center Collection

the readymade, and his first real readymade promised the possibility of sound, unlike Kandinsky's silent painted spaces.

Bicycle Wheel

Duchamp's first readymade was another bicycle, the *Bicycle Wheel* of 1913. *Bicycle Wheel* has been described as the first example of kinetic art, but it is also linked to the condition of music. In 1766 Gotthold Lessing separated art from music along spatial and temporal lines,¹³ but Duchamp's first readymade is contrived to pass the time: he found it in his own words "very soothing, very comforting, a sort of opening of avenues on other things than material life of every day ... I enjoyed looking at it, just as I enjoyed looking at the flames dancing in a fireplace ... it has the attraction of something moving in the room while you think about something else ..." ¹⁴ It moves, but what is more, it might sound, not just from the friction of movement; the squeak of the wheel, but also (perhaps) from the almost irresistible temptation to stick a pencil against the spokes.¹⁵ It is not just a kinetic sculpture, it is a sound sculpture (that sounds and may not).

The *Bicycle Wheel*, although first made in 1913, was not shown in public until 1951 (the original was left in Paris and subsequently lost). It nevertheless marks a turning point (pun intended), where the conceptual challenge posed by the readymades separates from the purist mode of painterly abstraction: medium makes way for media. This was, of course, explicitly recognized by the artist Shigeko Kubota, Paik's wife, who produced her homage in the form of a marriage between Duchamp

13. See G. E. Lessing, *Laocoon: An Essay on the Limits of Painting and Poetry*, trans. E.A. McCormick, Baltimore: John Hopkins University Press, 1984.

14. A. Schwarz, *The Complete Works of Marcel Duchamp*, revised and expanded ed., New York: Delano Greenidge Editions, 1997, p.588.

15. As children we used to use ice cream lolly sticks fitted in the wheels of our bikes to cause a clicking sound as we rode around!

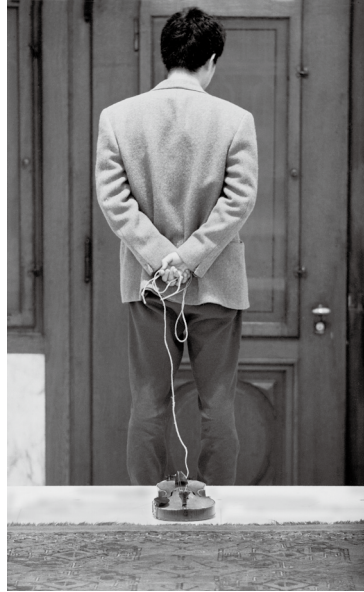


figure 3.
Zen for Walking, Nam June Paik
 dragging a violin in **Exposition of
 Music**, photo © Manfred Montwé,
 Nam June Paik Art Center Collection

and Paik, in *Bicycle Wheel* of 1983, where she attached a small video monitor (or monitors, in other versions) to a moving bicycle wheel fixed to a stool. (She also, famously, documented the last meeting, over a game of chess, between Duchamp and John Cage in her video of the work *Reunion* in 1968.) But the readymade in its first guise, as *Bicycle Wheel*, was what Duchamp came later to call 'assisted,' and Paik's first moves in this direction were to 'assist' the readymade musical instrument.

"There is this big John Cage, and there is Stockhausen and Kagel, and in the field of modern music there might be no place for me." When Paik recognized that his best contribution might lie, not in conventional music-making or composition, but as an *artist* (rather as Duchamp recognized that his identity was not as a *painter* but as an *artist*), Paik subtly shifted identity. He came to view music from a different angle. This conceptual category 'artist,' as Duchamp defined it, was related to making, to choice, and Paik turned from musician to artist, but took his musical sensibilities with him. Like Duchamp, who builds from the 'given' of music (for him it is manuscript paper), what Paik builds from, his musical 'given,' is the musical instrument. For both these 'given's' are necessary before there can be music. So, rather than thinking of sound as the essence of music, as the purist strain of modernism would define it, Paik thought first of context and objects. What is needed to make music? — performers, audience and instruments (technology). Paik's is not an essentialist aesthetic, it is constructed from material, from objects.

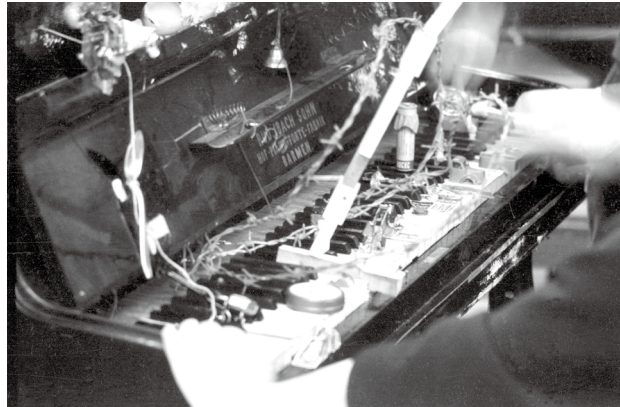


figure 4.

Klavier Integral played by Rolf Jährling in *Exposition of Music*, photo © Manfred Montwé, Nam June Paik Art Center Collection

Musical Objects

Before his first, seminal one-man show, *Exposition of Music – Electronic Television* in 1963, Paik had concentrated on a number of ‘musical’ performances culminating in the *Neo-Dada in der Musik* event in Düsseldorf in 1962, where he definitively deconstructed a violin in his *One for Violin Solo*. This act effectively and dramatically unmade the readymade violin, and constitutes perhaps his most ‘performed’ work.¹⁶

Musical instruments are a particularly complex category of ‘readymade.’ They are objects related to very high degrees of craft; they are often extremely valuable, frequently unique, but sometimes mass-produced (especially in China). They are objects of high cultural status, deeply involved in artistic symbolism, often in relation to sexuality, but also to the passing of time and hence mortality. The violin connects to all of these categories, and Paik’s choice was well made. By the time of *Exposition of Music* in 1963, he had one more outing with a violin before he turned to the use of pianos, the other pillar of the Western instrumental tradition.

Taking a violin for a walk, by adding a fifth string to its usual four, allows Paik to engage in the same sort of play with purist modernism as Duchamp did in his drawing of a cyclist. Here Paik refers to the place of music in the work of Kandinsky’s great friend and fellow Master at the Bauhaus, the Swiss artist Paul Klee. In developing a pedagogic program for his students, Klee utilized his considerable knowledge of music. As a skilled violinist, Klee knew how music might act as a technical model for his abstracted art; his pedagogic method is grounded, in part, on the example of the 18th-century Austrian musician Johann Joseph Fux’s theoretical writings *Gradus Ad Parnassum*.¹⁷ Klee famously referred to drawing, the backbone of his art, as taking a line for a walk. In *Violin with String* Paik dragged his musical background behind

16. There are many examples on YouTube, <http://youtu.be/Q6u5nJCR0xY>, and <http://youtu.be/1opFd7k-fkQ>, and <http://youtu.be/hCyEHm9pZkk>, for example.

17. See, for example, A. Kagan, *Paul Klee Art & Music*, Ithaca: Cornell University Press, 1983.

him much as Klee did, but to rather different ends. Paik extended music into a world of action. If Schoenberg (the subject of Paik's dissertation) had extended music beyond tonality to a place where dissonance moves into a relative relationship with consonance, Schoenberg's pupil, John Cage, effectively extends this into the realm of noise and silence, by developing an aesthetic that proposes relativity between music and noise, so that music (and silence) can be noise (and vice versa). Paik's contribution is to extend music yet again into the realm of action.

While Schoenberg described Cage as "not so much a composer, more an inventor," Cage in turn describes Paik as not a musician but an actor. He wrote of Paik, "His life is devoted ... not to sounds, but to objects ... He activates, timeifies sculpture with video ..."; and in relation to Paik and Moorman's *Human Cello*, which involves a performance of one of Cage's own pieces: "I am sure that his [sic] performance of my **26'1.1149" for a String Player** is not faithful to the notation, that the liberties taken are in favor of actions rather than sound events in time"; and in relation to Paik's own version of Cage's manipulation of the piano, *Klavier Integral* "Paik's prepared piano ... is in a museum, not in a concert hall. It is to be seen rather than heard." But most profoundly of all, Cage concludes his essay on Paik with these words:

In fact the most musical of Paik's works are those for which he has given no performance directions, for which the accompanist is simply the sounds of the environment. I am thinking of the ones which are just sculpture, *TV Chair*, *TV Buddha*, for instance.¹⁸

This is what Paik did; he saw music as an art of actions, not sounds. Sounds may or may not be present, but following the lead of Cage's own *4'33"*, even if there is no 'sound,' that does not mean there is no music. This is what I meant when I said at the outset that Paik takes his notion of 'musicality' with him into his identity as an artist.

Exposition of Music

To return to *Exposition of Music – Electronic Television*, his first solo show, as a paradigm case, let us pause to consider the title of this exhibition. I want to focus on the first word: an 'exposition of music' is not a common phrase. According to the *Oxford English Dictionary*, 'exposition' has 4 meanings:

noun

- 1 comprehensive description and explanation of an idea or theory
- 2 large public exhibition of art or trade goods
- 3 *Music* the part of a movement, especially in sonata form, in which the principal themes are first presented.
- 4 [*mass noun*] *archaic* the action of making something public.

¹⁸. All above quotes from J. Cage, "More on Paik," in R. Kostelanetz, ed., *John Cage, Writer*, New York: Limelight Editions, 2000.

The title thus links music (definition 3) and vision (definition 2), as music and television, with his new aesthetic presented to the public (definition 1 and 4). Youngchul Lee also reminds us that the entrance poster of this exhibition had a particular typography:

EXPosition of music
ELectronic television

Thus the highlighted letters spell EXPEL: this is exhibition as exposition and expulsion. In other words, it forms a simultaneous presentation and removal; it presents music as vision and not traditionally as sound. It also required what Duchamp pointed out in his 1957 essay *The Creative Act* as necessary in all art: the participation of the viewer, or audience:

All in all, the creative act is not performed by the artist alone; the spectator brings the work in contact with the external world by deciphering and interpreting its inner qualification and thus adds his contribution to the creative act.¹⁹

Music needs not just objects but players and audience, and both Paik's musical instruments and his TVs always require audience as players. We should perhaps think of the TVs as 'video players' and musical instruments as 'audio players.'

Postmusic

In the same year as this exhibition, 1963, Paik wrote in *Post Music: The Monthly Review of the University of the Avant-garde Hinduism: New Ontology of Music*²⁰:

I am tired of renewing the form of music.
— serial or aleatoric, graphic or five lines, instrumental or belcanto,
screaming or action, tape or live ...
I ~~hope~~ must renew the ontological form of music.

So while Paik did not renew the form of music by inventing new techniques, as, for example, Schoenberg did with serialism, and Cage did by employing chance (aleatoricism), he did develop a new ontology of music by exhibiting it, making visible its objects and etiquettes.

To return to Ken Friedman's point, the full meaning of musicality lies in the way in which Paik took up the logic of Duchamp's claim to a different musicality for modern art. It lies in the way he 'over took,' to return to the racing analogy, his friend John

19. M. Duchamp, "The Creative Act," in G. Battcock, ed., *The New Art: A Critical Anthology*, New York: Dutton, 1966, pp.23-26.

20. See <http://www.artnotart.com/fluxus/njpaik-newontologyofmusic.html>.

Cage's radicalization of music, by pushing it through silence to objects and sights. But if you still ask 'Why is it music?' Paik provided his answer in the final lines of the above-mentioned text, the *New Ontology of Music*:

"Because it is not 'not music.'"²¹ ∞

21. E. Kim Lee, "Avant-Garde Becomes Nationalism: Immortalizing Nam June Paik in South Korea," in M. Sell, ed., *Avant-Garde Performance and Material Exchange: Vectors of the Radical*, Basingstoke: Palgrave Macmillan, 2011, pp.149-166.

/
사이먼 쇼-밀러

영국 브리스톨대학교의 미술사학 교수이자 학과장이다.
런던대학교 버벡 칼리지의 미술 및 음악사 교수로 일했다.
왕립음악아카데미의 명예 연구원이자 회원이다. 쇼-밀러의
연구는 1800년경부터 1960년까지 근대 시기에 음악과 미술의
역사에 중점을 두고 있으며, 특히 다학제적 방법론, 모더니즘,
시각적 음악의 개념, 음악적 도상학, 공감각, 음악적
에크프라시스, 그리고 바그너의 총체 예술 미학 등의 문제에
관심이 많다. 관련 주제에 대해 광범위하게 집필해 왔으며,
대표적으로 『음악의 시각적 행동: 바그너부터 케이지까지 음악과
미술』(2002), 『눈으로 듣다: 음악 안에 시각성』(2013) 등이 있다.
2009년에는 시각과 청각의 관계에 관한 학제적 연구로
오스트리아 린츠의 브루크너하우스에서 열린 아르스
일렉트로니카 시상식에서 미디어 아트 연구 부문 상을 수상한 바
있다.

/
Simon Shaw-Miller

He is Chair and Professor of History of Art at the
University of Bristol, UK. He was previously Professor
of the History of Art and Music at Birkbeck College,
University of London. He is also an Honorary Research
Fellow and Associate of the Royal Academy of Music.
His research interests are the history of art and music
in the modern period (c. 1800-1960). He is specifically
concerned with questions of interdisciplinary
methodology, modernism, the concepts of visual
music, musical iconography, synaesthesia, musical
ekphrasis, and the aesthetics of the Gesamtkunstwerk.
He has published widely on these topics, notably in
his books *Visible Deeds of Music: Art and Music
from Wagner to Cage* (Yale, 2002) and *Eye hEar:
The Visual in Music* (Ashgate, 2013). In 2009 he was
awarded the Prix Ars Electronica Media.Art.Research
Award for his interdisciplinary research on audiovisual
topics at a ceremony in the Brucknerhaus, Linz,
Austria.