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Random Materialism, founding relational aesthetics, views contingency as an important aesthetic element where a new formation produced in the interaction of various elements is deployed as an aesthetic method. From that perspective, Nam June Paik might be considered an artist who based his work on relational aesthetics. However, rather than simply departing from contingency, Nam June Paik considered relational aesthetics a way to consciously detect novel connections in heterogeneous forms and he materialized and proved that in poetic ways. He made a great effort to reveal novel connections by deliberately deconstructing the boundaries between sound and image, electricity and magnetism, East and West, life and death, harmonious sound and disharmonious noise. In fact, Nam June Paik was an artist who understood and presented heterogeneity as a multiplicity. For him, video art and CCTV art were the tools to materialize those ideas.

Today, a similar artistic activity is practiced not only by individual artists, but also by groups of artists composed of people who are hardly acknowledged as traditional artists. Currently we are witnessing prolific forms of artists' groups implying social-artistic movements that surpass institutionalized art. Thus, both economic and social movements involve artistic activities while organizing people, objects, and technologies. For example, in Seoul in 2008, millions of people participated in candlelight vigils for several months. This enormous performance mobilizing many people through various

artistic tools might be considered an example of a new artistic-anthropological event. If artistic anthropology not only views actions produced by artists as artistic events, but includes all not-institutionalized actions and performances, it clearly expands and recontextualizes a topical artistic anthropology.

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Nam June Paik understood the differences between the 1917 revolution and the 1968 revolution as a transition from electricity to electronics and he started deploying CCTV and video technology in his art works. In his work, he switched from sound to image and from image to sound and he blurred the boundary between the visible and the invisible. Today's digital technology has advanced Nam June Paik's works to the extreme by deconstructing the boundaries between sound, image, and text. In our day, it is hard to imagine a world of art without digital technologies. Broad use of computers and the Internet has become both a social and historical condition for artistic practices. Because of that, the subject of art has changed dramatically. UCC (User Created Contents) which separated from the institutionalized art world is a clear symptom demonstrating that artistic practices using digital technologies are widely disseminated. UCC is not only an important resource for creating economic value, it also is an important method of communication between human beings. It still is on a basic level, yet there is a great desire to create a higher quality of UCC, whereby major industries also promote UCC to enlarge economic profits.

Nam June Paik was one of the first artists who tried to demolish the boundaries between artists and non-artists. In our day, the desire for more UCC is not expressed by a particular artist, but by society at large. Currently, digital technology combined with nano and laser technologies actualizes the world of imagination in ways one could hardly have thought of before. For example, a very impressive artwork by a Japanese artist tried to show the flow of life by creating flowing veins through the laser beam of a camera.

Since art has become an activity to reproduce the world rather than simply reflecting on it, the boundaries between life, labor and art have been demolished. Neither traditional humanities focusing on human beings nor science objectifying nature could ever have been able to explain the coalescence of life, labor, and art. Such merging produces symmetric relationships, while at the same time it opposes hierarchic forms of thought. The notion of artistic anthropology clearly points to symmetric connections in a revolutionary way, because of its attempt to overcome dichotomized worlds and their oppositions such as ancient and modern, East and West, yin and yang, heaven and earth, female and male, man of power and common people. An artistic anthropology could even have the potential to surpass the division between the humanities and the sciences. Yet, artistic anthropology's apparent relational and symmetrical nature seems to restrain dynamic flows of modification. It seems to imply the production of the new, while it also allows for a reproduction of an existing formation. Obviously, an artistic anthropology is not able yet to erase a chronological orientation. Besides, it seems to be unable to create new openings and connections, because of its understanding of existence as a whole. Therefore, it threatens to create pseudo metamorphoses and a return to existing forms and rigid totalities. This means that an artistic anthropology as a hybrid of life and art necessitates implying the political. Thus, we need to combine an artistic anthropology with a political science of art based on an artistic situation of life. Then an artistic anthropology could participate in a social art practice and a revolutionary transformation of the world.