

DIT School of Art, Design & Printing

Critical Theory: 'The Question Concerning Technology'

STUDENT NAME: Detlef Schlich

DEGREE PROGRAMME: DT589

YEAR OF STUDY: 3 SEMESTER: 6

LECTURER: Tim Stott

MODULE TITLE: Critical Theory

DATE SUBMITTED: 15.12.2014

Page of Content

1. Introduction	2 - 3
2. Martin Heidegger and Friedrich Hölderlin	4 - 5
3. Nam June Paik, 'Venus', 1990	5 - 7
4. Bill Viola, 'Martyrs', 2014	8 - 10
5. World Saving: Art?	10 - 11
6. Bibliography	12 - 13

This paper discusses Martin Heidegger's essay, 'The Question Concerning Technology', written in 1953. I will critically assess Heidegger's description regarding the ambivalent value of technology, using a quotation from the poet Friedrich Hölderlin as a reference point:

'But where the danger is, grows the saving power also.'

I will use two examples of video art of Nam June Paik and Bill Viola as the context in which to critically assess Heidegger's essay.

Martin Heidegger, born in 1889 in Germany and died in 1976.

As a philosopher he examined the main exponents of existentialism. His innovative work in ontology¹ and metaphysics influenced the course of 20th-century philosophy in Europe and had a powerful affect in every other humanistic discipline, including literary criticism, hermeneutics, psychology, and theology.² His essay 'The Question Concerning Technology' focused critically on our current modern condition.³ The philosopher Caputo mentioned that this essay *'has had an impact on deep ecology and they pose the question of technology as a mode of being which distorts "poetic dwelling"'*.⁴

The lyric Poet Friedrich Hölderlin was born in 1770 in Germany and died 1843. He was renowned for his skills in naturalizing the forms of classical Greek verse in German and in combining Christian and classical themes.⁵

The term video art describes art that uses both the apparatus and processes of television and video. Video art appears in many forms: recordings that are put on air, exhibited in galleries or other venues. It can circulate as tapes or discs or shown as sculptural installations, which may integrate one or more television receivers or monitors, displaying 'live' or recorded images and sound; and performances in which video representations are included.⁶

From 1965 various artists working in a wide range of new and radical ways came from Fluxus or from different activist collectives who were at the forefront of video art.⁷

Nam June Paik was born in 1932 in Korea⁸ and died 2006. He was considered as the 'father of video art'. Paik bought video recording equipment in 1965. In New York he began to

¹ <http://www.britannica.com/EBchecked/topic/259513/Martin-Heidegger> (accessed 25.11.2014)

² <http://www.britannica.com/EBchecked/topic/259513/Martin-Heidegger> (accessed 25.11.2014)

³ <https://www.youtube.com/watch?v=4rzYhOOOw40> (accessed 03.12.2014)

⁴ http://thecollege.syr.edu/profiles/_pdfs-other/REL/PHI600F08.pdf (access 03.12.2014)

⁵ <http://www.britannica.com/EBchecked/topic/269165/Friedrich-Holderlin> (accessed 25.11.2014)

⁶ http://www.moma.org/collection/theme.php?theme_id=10215 (accessed 26.11.2014)

⁷ Rush, Michael. *Video Art*. London: Thames & Hudson Ltd, 2007.

⁸ <http://www.britannica.com/EBchecked/topic/438443/Nam-June-Paik> (accessed 04.12.2014)

produce tapes, performances and multi-monitor installations.⁹ Paik mixed science, fine art, and popular culture to create a new visual language. Artists to this day still create various forms inspired by Paik's use of technology in their work. The way how he used video technology was very progressive. His interest in exploring and expressing the human condition through the lens of technology and science influenced many other artists.¹⁰

Bill Viola was born 1951 in New York, United States.¹¹ As video preparator at Everson Museum of Art in Syracuse (one of the first institutions to make a commitment to video art) and as technical director of production for a video art studio in Florence, Italy, he met Nam June Paik and other video artists.¹² Viola has been making video tapes, architectural installations, sound environments, electronic music performances and works for television for over 30 years.¹³ His works focus on the ideas behind fundamental human experiences such as birth, death and aspects of consciousness.¹⁴

The paper is divided into 4 parts.

In Section 1 I want to define my understanding of Heidegger's Essay with regard to Hölderlin's influence and his quotation mentioned above.

Section 2 then moves on by critically assessing Nam June Paik's work of Video Art 'Venus' from 1990, in which TV monitors circle a large painted aluminum disk that features windows revealing other TVs.

Section 3 will critically assess Viola's latest Video Art Piece from 2014 called 'Martyrs' (Earth, Air, Fire, Water). 'Martyrs' went on display at St Paul's Cathedral this year. The piece is announced as the first moving-image artwork to be installed in a British cathedral or church on a long-term basis.¹⁵

Finally in Section 4 we provide a conclusion assessed through Heidegger's Essay 'The Question Concerning Technology' and both video art pieces. Is technology a danger? Does it contain within it the saving power, and if it is true, how can we use technology in this way?

⁹ http://www.moma.org/collection/theme.php?theme_id=10215 (accessed 26.11.2014)

¹⁰ <http://asiasociety.org/new-york/exhibitions/nam-june-paik> (accessed 26.11.2014)

¹¹ <http://www.britannica.com/EBchecked/topic/1481464/Bill-Viola> (accessed 04.12.2014)

¹² <http://www.getty.edu/art/gettyguide/artMakerDetails?maker=24654&page=1> (accessed 02.12.2014)

¹³ <http://www.tate.org.uk/context-comment/video/bill-viola-artists-talk> (accessed 02.12.2014)

¹⁴ <http://www.billviola.com/biograph.htm> (accessed 02.12.2014)

¹⁵ <http://www.theguardian.com/artanddesign/2014/may/23/bill-viola-video-artist-interview-tate-modern-st-pauls-cathedral> (accessed 02.12.2014)

Martin Heidegger and Friedrich Hölderlin

What is technology? How might it alter the human condition?

When Heidegger began his explorations on the nature of the relationship between human beings and technology he often found his answers through the poems of Friedrich Hölderlin as a source of inspiration. In his lectures in the 1930s' Heidegger regarded Hölderlin as a poet who awoke the nation as a prophet of the future being [*Seyn*].¹⁶ In his essay 'the question concerning technology', he uses Hölderlin's (quoted from his anthem of 1802 'Patmos') *'But where the danger is, grows the saving power also'* to illustrate the essence of technology. Heidegger warns that we shouldn't discriminate against technology as long as we haven't got the sense of essence of it. This position can lead to an over or underestimating of technology. Without a proper understanding of the essence of technology we run the risk of becoming dependent on it.¹⁷ Heidegger himself struggled to define the essence of technology and it reveals itself gradually through his exploration of the theme. He began by developing a special interest in language. He refers to the Greek and Latin origins of the vocabulary he introduces.¹⁸ Combined and refined with a creative ingenious use of words, this technique helps him develop the foundation on which to explore the essence of technology.¹⁹ An example is Heidegger's word creation: 'En-framing' (Ge-stell). Enframing is a helpful lens for Heidegger through which he defines why there should be an awareness of the danger and the possible side effects of uncontrolled technology in general. Enframing is for him the universal motivation of mankind to create technology, or rather to set up a frame for it (technology). Even if nature is rather the driving force for developing technology²⁰, Heidegger stresses that Enframing is the essence of modern technology²¹. He believes that one of the biggest

¹⁶ <http://www.kirjasto.sci.fi/holderli.htm> (accessed 04.12.2014)

¹⁷ *'We shall be questioning concerning technology, and in so doing we should like to prepare a free relationship to it.'* The Question Concerning Technology MARTIN HEIDEGGER Source: The Question Concerning Technology (1977), pp 3–35

¹⁸ <http://topologicalmedialab.net/xinwei/classes/readings/Heidegger/Question%20Concerning%20Techn.doc>.

¹⁹ *And the employment of the word Ge-stell [Enframing] that is now required of us seems equally eerie, not to speak of the arbitrariness with which words of a mature language are thus misused. [...] We, late born, are no longer in a position to appreciate the significance of Plato's daring to use the word eidos for that which in everything and in each particular thing endures as present.*

The Question Concerning Technology MARTIN HEIDEGGER Source: The Question Concerning Technology (1977), pp 3–35

²⁰ *Modern physics is not experimental physics because it applies apparatus to the questioning of nature. Rather the reverse is true. Because physics, indeed already as pure theory, sets nature up to exhibit itself as a coherence of forces calculable in advance, it therefore orders its experiments precisely for the purpose of asking whether and how nature reports itself when set up in this way. But after all, mathematical physics arose almost two centuries.'*

²¹ *'[...]Compared with the demands that Plato makes on language and thought in this and other instances, the use of the word Gestell as the name for the essence of modern technology, which we now venture here, is almost harmless.'* The Question Concerning Technology MARTIN HEIDEGGER Source: The Question Concerning Technology (1977), pp 3–35

challenges of the human beings is to discover and gather natural resources²² (as they are currently the main source of energy²³). The power of Enframing brings people together and enables co-operation. Heidegger is concerned about this ruthless behavior, because due to the lack of awareness of the essence of technology, humans are not able to balance their relationship between Enframing and technology.²⁴

However, the meaning of Heidegger's essay and Hölderin's quote 'But *where the danger is, grows the saving power also*' is not to glorify the technology or to demonize it, but rather to disclose the facts and clarify the relationship between technology and man.²⁵

He believes that art is a platform upon which human beings can redefine their relationship with technology.²⁶

Nam June Paik, 'Venus', 1990

Nam June Paik, in the 1960s created a unique perspective on mankind's relationship with technology. *Through his progressive ideas and artworks, the artist risk it to visualize a future where today's technological innovations might exist*, says **Michelle Yun, a Curator for Modern and Contemporary Art. For her 'it is this pioneering vision that has continued to shape contemporary visual culture in the United States and internationally'**.²⁷

²² '[...] Both are ways of revealing, of *aletheia*. In Enframing, that unconcealment comes to pass in conformity with which the work of modern technology reveals the real as standing-reserve.'

The Question Concerning Technology MARTIN HEIDEGGER Source: The Question Concerning Technology (1977), pp 3–35

²³ 'That revealing concerns nature, above all, as the chief storehouse of the standing energy reserve.'

²⁴ 'Modern physics is the herald of Enframing, a herald whose origin is still unknown. The essence of modern technology has for a long time been concealing itself, even where power machinery has been invented, where electrical technology is in full swing, and where atomic technology is well under way.'

²⁵ 'The relationship will be free if it opens our human existence to the essence of technology. When we can respond to this essence, we shall be able to experience the technological within its own bounds.'

The Question Concerning Technology MARTIN HEIDEGGER Source: The Question Concerning Technology (1977), pp 3–35

²⁶ 'Such a realm is art. But certainly only if reflection on art, for its part, does not shut its eyes to the constellation of truth after which we are questioning.'

The Question Concerning Technology MARTIN HEIDEGGER Source: The Question Concerning Technology (1977), pp 3–35

²⁷ <http://asiasociety.org/new-york/exhibitions/nam-june-paik> (accessed 03.12.2014)



Figure 1

Nam June Paik, *Venus*, 1990 Painted aluminum infrastructure, 1 multi painted satellite dish / 24 sony 8" color TV sets, 1 disk player 76 × 76 × 19 in 193 × 193 × 48.3 cm

Nam June Paik's 'Venus' is one part of a bigger video art installation in which he included one envisioning for each planet (Moon, Neptune, etc.). 'Venus' has a painted aluminum infrastructure with a multi painted satellite dish, 24 color TV sets and laser disc player.²⁸ The 24 TV's all display fast changing video clips, flashing simultaneously. Gallery Owner Hans Mayer makes comparisons with the MTV Videos of the 1980s, with its quick editing.²⁹ Paik himself says that MTV inspired his editing technique.³⁰ The green painted aluminum disk in the middle is presented clockwise and surrounded by a pinwheel of small Sony televisions. Additionally it features 6 TV Window screens in the middle. Korean letters, a text about the planet Venus³¹ are written on the disc and surround the TV screens. Paik said that Mayer would be unwise to try to translate these letters, because perhaps he wouldn't like what it said. What is not apparent at first when looking at this work is the uniformity which lies beneath the random images. Mayer says that when you look at the work as one piece suddenly the whole piece starts to move to the right and then back when watched from a distance. He says

²⁸ <http://vernissage.tv/2009/04/28/nam-june-paik-venus-galerie-hans-mayer-art-cologne-2009/> (accessed 03.12.2014)

²⁹ <http://vernissage.tv/2009/04/28/nam-june-paik-venus-galerie-hans-mayer-art-cologne-2009/> (accessed 03.12.2014)

³⁰ 'MTV is not the only approach to the issue of sound-and-image, but it is an interesting solution, which has contributed a lot to the development of a "visual music", and to video art.' <http://ekac.org/paik.interview.html> (accessed 03.12.2014)

³¹ <http://vernissage.tv/2009/04/28/nam-june-paik-venus-galerie-hans-mayer-art-cologne-2009/> (accessed 03.12.2014)

that the whole Planet (Paiks' work 'Venus') was turning.³² Helen Lehrer and Kiana Slimak, discuss Paiks' Venus online. For them *'the piece is a great example how with Videos captures the full attention imagination'*.³³ Another Blogger explored, that *'the viewer is instantly sucked into the illusion'*.³⁴

Still, this piece of work attracts some special attention for the audience and creates a big impact, a change in people's consciousness, achieved through the massive use of different technology. Paik combines TV monitors (electronic), editing software (video clips), camcorders, paint, metal, welding apparatus and more mixed old and new technology to a unique piece of art work. Paik explained that the relationship between art and new technology is already as old as art itself. *'The Egyptian pyramids are the first example of a combination of high art and high tech, because they used many of the cutting edge technologies of the time,'* he said.³⁵ With simultaneous consideration he is very conscious that artists working with high tech art have to be careful that their art is not getting merely decorative.

In another piece, 'Global Groove' from 1973, is a hallucinatory barrage of images appropriated from television and magazines that mimics media saturation and challenges the viewers interaction with technology.³⁶

Paik already uses technology in the spirit of Heidegger and stresses that if artists avoid this danger, the saving power (e.g. the ability to change people's perception and their feelings through the medium of the arts³⁷) of a work of art can grow.³⁸ In the context of Paiks' work it is easy to see how the visual language he creates from technology has been appropriated back into contemporary video art.

On this note, let's keep this expert knowledge in mind and assess critically a work of another established video artist, Bill Viola, to understand his attitude to Paiks', Heideggers' and Hölderlins' parameters.

Is he able to manipulate technology for a piece of video art in an artistically challenging manner?

³² <http://vernissage.tv/2009/04/28/nam-june-paik-venus-galerie-hans-mayer-art-cologne-2009/> (accessed 03.12.2014)

³³ <https://www.youtube.com/watch?v=drt7BE1S214> (accessed 03.12.2014)

³⁴ *'The non-moving installation creates the distinct feeling of rotation through an optical illusion. By placing the TVs in a pinwheel pattern and syncing up all their outputs the viewer is instantly sucked into the illusion, feeling as though they are being pulled into a black hole. One can only imagine why Nam June Paik wanted the viewer to feel this way, but I like to think that its purpose is to force the viewer to relinquish control and get sucked in.'*

<http://lvpa2013.wordpress.com/2013/06/11/nam-june-paik-venus-response/> (accessed 03.12.2014)

³⁵ <http://ekac.org/paik.interview.html> (accessed 03.12.2014)

³⁶ Rush, Michael. *Video Art*. London: Thames & Hudson Ltd, 2007.

³⁷ <http://gradireland.com/careers-advice/job-descriptions/arts-therapist> (accessed 04.12.2014)

³⁸ *'Artists creating high tech art must be careful not to fall into the decorative trap. They must prevent the high tech from overpowering the art. If we can avoid this danger, then it will be all right.'* <http://ekac.org/paik.interview.html> (accessed 03.12.2014)

Bill Viola, 'Martyrs', 2014

'Martyrs' is a silent, highly aestheticized video art work by Bill Viola and Kira Perov. It is being shown as a permanent exhibit in St. Paul's Cathedral in London, close to the high altar, and is designed as a kind of altarpiece.³⁹ Four individuals are displayed on four vertical screens. They are being martyred by the four classical elements earth, wind, fire and water. Winds rage and shake someone tied up with a rope. Earth flies up from another. Fire rains down on a man sitting in a chair that is slowly engulfed in flames. Rain falls down, cascading onto one more martyr. Each video is seven minutes long. The created visual effects are, according to Viola, '*intended to focus our attention on our capacity to bear pain, hardship and even death in order to remain faithful to values, beliefs and principles.*'⁴⁰

The art reviews and opinions regarding Violas work of art differ.



Figure 2

Bill Viola, *Martyrs (Earth, Air, Fire, Water)*, 2014 Executive Producer: Kira Perov (duration seven minutes). *St Paul's Cathedral, London 2014*⁴¹

Does 'Martyrs' contain enough saving power, enough creative expression to transform our consciousness to something higher? Does it contain this kind of impact to be artistically

³⁹ <http://www.nybooks.com/blogs/gallery/2014/jun/20/bill-viola-martyrs-sleek-glamorous-empty/> (accessed 05.12.2014)

⁴⁰ <http://www.nybooks.com/blogs/gallery/2014/jun/20/bill-viola-martyrs-sleek-glamorous-empty/> (accessed 04.12.2014)

⁴¹ <https://www.stpauls.co.uk/history-collections/history/bill-viola> (accessed 14.12.2014)

worthwhile or did technology already slip from human (Viola's) control? Art reviewer Simon Willies says that Viola's video installation is predictable. For him it contains already many of the themes, styles, techniques and motifs that Viola has become known for since he began making video art in early 1970s. Willies mentioned, that *'Viola was one of video art's earliest exponents, and is now one of its most popular and critically divisive'*⁴². Jonathan Jones art review has a positive connotation. He quotes 'Martyrs' as *'A hi-tech Caravaggio that redefines religious art'*.⁴³

But which technology is involved? The plasma screens are arranged in a row on a shiny metal stand by the architect Norman Foster.⁴⁴ This carbon steel frame, included contained plasma screens, reminds Jones from medieval polyptych altar paintings. He recognized an enormous drawing power from it.⁴⁵

Pyrotechnic: Simon Willies mentioned that 'Viola's control about this technology is so accurate and attractive that somehow the man never even looks in danger'⁴⁶.

Where is the danger in technology and the saving power in digital editing? Viola uses, for example, extreme slow motion⁴⁷ already like a persuasion, for him is technology *'ultimately a spiritual force and a part of our inner beings'*⁴⁸ but Willies is critical *'Its slowness and solemnity exude an atmosphere of revelation, but the symbolism is hackneyed and heavy-handed'*⁴⁹. Another reviewer, Mark Hudson argues that the slickness of the technology removes the essence of reality from Viola's piece of video art and blames it on our era of endless digital possibilities.⁵⁰ Roberta Smith suggests that *'it may be that Mr. Viola is better in small doses, in situations where you can contemplate his work without having to walk into another Viola.'*⁵¹

⁴² <http://www.nybooks.com/blogs/gallery/2014/jun/20/bill-viola-martyrs-sleek-glamorous-empty/> (accessed 05.12.2014)

⁴³ <http://www.theguardian.com/artanddesign/jonathanjonesblog/2014/may/21/bill-viola-martyr-video-installation-st-pauls> (accessed 05.12.2014)

⁴⁴ <http://www.nybooks.com/blogs/gallery/2014/jun/20/bill-viola-martyrs-sleek-glamorous-empty/> (accessed 04.12.2014)

⁴⁵ *'His installation is not literally an altarpiece, but a carbon-steel frame containing four plasma screens that irresistibly evoke medieval polyptych altar paintings. It is subtly situated at the end of an arched aisle with a vista that draws you gradually towards it.'* <http://www.theguardian.com/artanddesign/jonathanjonesblog/2014/may/21/bill-viola-martyr-video-installation-st-pauls> (accessed 05.12.2014)

⁴⁶ <http://www.nybooks.com/blogs/gallery/2014/jun/20/bill-viola-martyrs-sleek-glamorous-empty/> (accessed 04.12.2014)

⁴⁷ *'I recorded The Quintet of the Astonished at 300 frames per second, so it would play back at 24 fps in order to create seamless and steady extreme slow motion on the screen. A 45-second take of a range of emotions becomes 10 minutes of extreme slow motion.'* <http://www.artinamericamagazine.com/news-features/interviews/bill-viola-moca-north-miami/> (accessed 05.12.2014)

⁴⁸ <http://www.artinamericamagazine.com/news-features/interviews/bill-viola-moca-north-miami/> (accessed 05.12.2014)

⁴⁹ <http://www.nybooks.com/blogs/gallery/2014/jun/20/bill-viola-martyrs-sleek-glamorous-empty/> (accessed 05.12.2014)

⁵⁰ *'Everything involves fakery, yet is in essence real. While the 'earth' imagery is run backwards, and the woman is suspended using a harness, these are real people, not digital cyphers. Yet in our era of endless digital possibilities, spectacle has to work hard to create a wow factor or offer profundity.'* <http://www.telegraph.co.uk/culture/art/art-reviews/10846762/Bill-Viola-Martyrs-Earth-Air-Fire-Water-St-Pauls-Cathedral-London.html> (accessed 05.12.2014)

⁵¹ <http://www.nybooks.com/blogs/gallery/2014/jun/20/bill-viola-martyrs-sleek-glamorous-empty/> (accessed 04.12.2014)

Digby Warde-Aldam considers Violas' piece as a strong work but for him *'the trouble is that it's difficult to pay attention to moving images, even if they are as delicately executed as these.'*⁵²

Viola points out that working with digital technology is dangerous because it only works on 'zero and one' and interferes with our consciousness. Hence, all doubts regarding Viola's 'martyrs' suggest that he feels that nature and poetry don't accept this. For nature, just as with poetry, takes more than 'yes or no' to create an event. An event is created depending on the needs and values of an individual interaction between colours, moods, and other unpredictable physical happenings.⁵³

However, as we have seen in this essay according to some art reviewers he has to look at the way he uses technology and the risk of it becoming decoration and losing its saving power capacity.

World Saving: Art?

This and all other reviewers don't show a universal opinion about Paiks' 'Venus' and Violas' 'Martyrs', but give us a notion of contemporary tendencies regarding human perception and the danger of misuse of technology in video art, visual art and life in general. Viola already speaks about a marriage of technology and biology. He is convinced that art and technology work more closely now than in any other time in history.⁵⁴

'But where the danger is, grows the saving power also.' Heidegger researched that the origin of the word 'technology' comes from the Greek word *techne* means the *poiesis* (revealing⁵⁵) of the fine arts.⁵⁶ It might help us to understand the essence and proper use of

⁵² <http://www.apollo-magazine.com/bill-viola-martyrs-st-pauls-cathedral/> / (accessed 05.12.2014)

⁵³ *the age of computers is a very dangerous time for us because computers work on 'yes or no', '1 or 0'. there's no maybe, perhaps or both, it's only yes or no. I think this is affecting our consciousness, because nature doesn't work that way. nature works on maybe and poetry comes from maybe, not from a hard fixed order. those kind of transitions and thresholds are very important in my work.*

<http://www.designboom.com/design/designboom-interview-bill-viola/>

⁵⁴ *All technology is based on the exchange of energy. Since the human brain runs on about 4 watts of electricity, we are connected in a fundamental way to the same energy.*

<http://www.artinamericamagazine.com/news-features/interviews/bill-viola-moca-north-miami/> (accessed 05.12.2014)

⁵⁵ *'Enframing, as a challenging-forth into ordering, sends into a way of revealing.*

Enframing is an ordaining of destining, as is every way of revealing.

Bringing-forth, poiesis, is also a destining in this sense.'

The Question Concerning Technology MARTIN HEIDEGGER Source: The Question Concerning Technology (1977), pp 3–35

⁵⁶ *'Once there was a time when the bringing-forth of the true into the beautiful was called techne. And the poiesis of the fine arts also was called techne.'*

The Question Concerning Technology MARTIN HEIDEGGER Source: The Question Concerning Technology (1977), pp 3–35

technology.

Heidegger questioned himself if the saving power is in art.⁵⁷ The ability of art to create and visualize a discourse between technology and human beings⁵⁸ allows it to create a contemporary context for the saving power. We have seen it is the nature of the art which determines its ability to transform this relationship.

Heidegger encourages us to reveal the truth with unpredictable art because *'The closer we come to the danger, the more brightly do the ways into the saving power begin to shine and the more questioning we become.'*⁵⁹

It seems to me that Heidegger is suggesting that to question is, ultimately, to subvert. He seems to be saying that 'They' (that is, society) want us to accept the status quo, but to question is an attempt to expose and, thereby, to reveal something of the essence of humanity and technology, and can only promote the substance and merit of all artistic enterprise. We might not save the world, but it might meet us halfway.⁶⁰

⁵⁷ *'Could it be that the fine arts are called to poetic revealing? Could it be that revealing lays claim to the arts most primally, so that they for their part may expressly foster the growth of the saving power, may awaken and found a new our look into that which grants and our trust in it?'*

The Question Concerning Technology MARTIN HEIDEGGER Source: The Question Concerning Technology (1977), pp 3–35

⁵⁸ *'Whether art may be granted this highest possibility of its essence in the midst of the extreme danger, no one can tell. [...] Because the essence of technology is nothing technological, with it must happen in a realm that is, [...] Such a realm is art. But certainly only if reflection on art, for its part, does not shut its eyes to the constellation of truth after which we are questioning.'*

The Question Concerning Technology MARTIN HEIDEGGER Source: The Question Concerning Technology (1977), pp 3–35

⁵⁹ The Question Concerning Technology MARTIN HEIDEGGER Source: The Question Concerning Technology (1977), pp 3–35

⁶⁰ *'Yet the more questioningly we ponder the essence of technology, the more mysterious the essence of art becomes.'*

The Question Concerning Technology MARTIN HEIDEGGER Source: The Question Concerning Technology (1977), pp 3–35

Bibliography

Rush, Michael. *Video Art*. London: Thames & Hudson Ltd, 2007.

The Question Concerning Technology MARTIN HEIDEGGER Source: The Question Concerning Technology (1977), pp 3–35

World Wide Web (WWW) Site

<http://www.britannica.com/EBchecked/topic/259513/Martin-Heidegger> (accessed 25.11.2014)

<http://www.britannica.com/EBchecked/topic/269165/Friedrich-Holderlin> (accessed 25.11.2014)

<http://www.britannica.com/EBchecked/topic/438443/Nam-June-Paik> (accessed 04.12.2014)

<http://www.britannica.com/EBchecked/topic/1481464/Bill-Viola> (accessed 04.12.2014)

<http://topologicalmedialab.net/xinwei/classes/readings/Heidegger/Question%20Concerning%20Techn.doc>.

http://thecollege.syr.edu/profiles/_pdfs-other/REL/PHI600F08.pdf (access 03.12.2014)

http://www.moma.org/collection/theme.php?theme_id=10215 (accessed 26.11.2014)

<http://asiasociety.org/new-york/exhibitions/nam-june-paik> (accessed 26.11.2014)

<http://www.getty.edu/art/gettyguide/artMakerDetails?maker=24654&page=1> (accessed 02.12.2014)

<http://www.tate.org.uk/context-comment/video/bill-viola-artists-talk> (accessed 02.12.2014)

<http://www.billviola.com/biograph.htm> (accessed 02.12.2014)

<http://www.theguardian.com/artanddesign/2014/may/23/bill-viola-video-artist-interview-tate-modern-st-pauls-cathedral> (accessed 02.12.2014)

<http://ekac.org/paik.interview.html> (accessed 03.12.2014)

<http://lvpa2013.wordpress.com/2013/06/11/nam-june-paik-venus-response/> (accessed 03.12.2014)

<http://www.nybooks.com/blogs/gallery/2014/jun/20/bill-viola-martyrs-sleek-glamorous-empty/> (accessed 05.12.2014)

<http://www.theguardian.com/artanddesign/jonathanjonesblog/2014/may/21/bill-viola-matryr-video-installation-st-pauls> (accessed 05.12.2014)

<http://www.artinamericamagazine.com/news-features/interviews/bill-viola-moca-north-miami/> (accessed 05.12.2014)

<http://www.telegraph.co.uk/culture/art/art-reviews/10846762/Bill-Viola-Martyrs-Earth-Air-Fire-Water-St-Pauls-Cathedral-London.html> (accessed 05.12.2014)

<http://www.apollo-magazine.com/bill-viola-martyrs-st-pauls-cathedral/> / (accessed 05.12.2014)

<http://www.designboom.com/design/designboom-interview-bill-viola/>

<http://gradireland.com/careers-advice/job-descriptions/arts-therapist> (accessed 04.12.2014)

World Wide Web (WWW) Video

<http://vernissage.tv/2009/04/28/nam-june-paik-venus-galerie-hans-mayer-art-cologne-2009/> (accessed 03.12.2014)

<https://www.youtube.com/watch?v=drt7BE1S214> (accessed 03.12.2014)

<https://www.youtube.com/watch?v=4rzYhOOOw40> (accessed 03.12.2014)

Figure

Figure 1. Nam June Paik, *Venus*, 1990 Painted aluminum infrastructure, Galerie Hans Mayer, Düsseldorf, Germany (accessed 14.12.2014)

<https://artsy.net/artwork/nam-june-paik-venus-1>

Figure 2, Bill Viola, *Martyrs (Earth, Air, Fire, Water)*, video installation, (duration seven minutes), St Paul's Cathedral, London, England 2014 Executive Producer: Kira Perov, (accessed 14.12.2014)

<https://www.stpauls.co.uk/history-collections/history/bill-viola>