



MULTIDISCIPLINARY INSIGHTS IN PERFORMATIVE MEDIA PRACTICES

GROUP 3

SED60104

ASSIGNMENT 1:

COMPARATIVE STUDY OF MEDIA ART PRACTITIONERS

VIVIANNE YIU	0341464
WANG GUANQI	0367922
SHAZA NUR DANIA BINTI MOHD ZAILAN	0357051
NOR ARMAN BIN NOR FAIEZAL	0369818

PERFORMATIVE MEDIA I SED60104
LECTURER: MR. ZEON WONG ZHI ZHONG

INTRODUCTION

OVERVIEW

In this project, we analyze and study how performative media practices are shaped by the integration of technology, sensory design, and audience interaction across different cultural & disciplinary contexts. By analyzing three practitioners: Nam June Paik (International), Ong Kian Peng (Regional/SEA), and EEE LAB (Local). This study reveals the evolving nature of media art, and its potential to foster engagement, reflection, and innovation throughout immersive experiences.

PURPOSE OF STUDY

1. To **explore the diverse applications of technologies** and mediums in contemporary media art.
2. To **understand** how **cultural and ecological themes** can be conveyed through performative installations.
3. **Compare** how international, regional, and local contexts can influence artistic practice and audience interaction.



Nam June Paik



Ong Kian Peng



EEE LAB

INTRODUCTION

BRIEF OVERVIEW SELECTED PRACTITIONERS

NAM JUNE PAIK

Korea/USA



“Father of Video Art”

Paik was a pioneer in the integration of television, robotics, and interactivity in art.

RELEVANCE

Challenges passive consumption through interactivity and audience participation, making media a performative act.

ONG KIAN PENG

Singapore



“Interfacing art, ecology & technology”

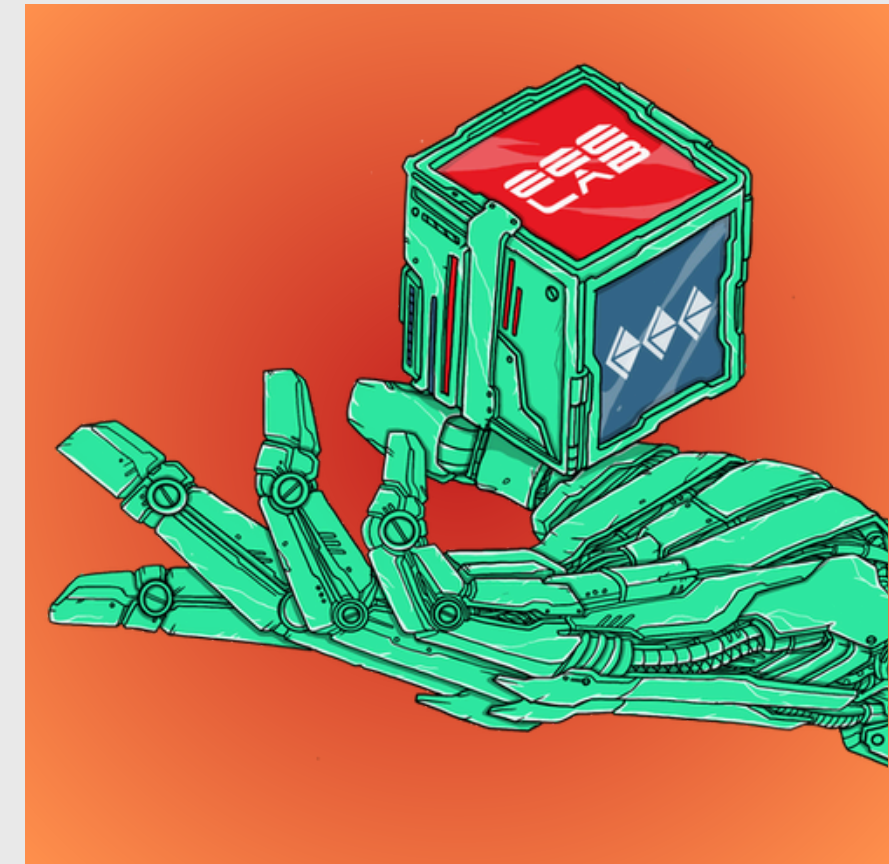
Ong explores how immersive media, ecological thinking, and imagination can serve as tools to blur the invisible boundaries between man and nature.

RELEVANCE

Challenges passive consumption through interactivity and audience participation, making media a performative act.

EEE LAB

Malaysia



“Creating lasting impressions”

EEE Lab has a passion of exploring new media technology, combined with thier core in interactive installations, geared to bring people sensory-driven brand experiences.

RELEVANCE

Creates real-time interactive environments that respond to human movement and behavior, highlighting media's performative responsiveness in everyday spaces.



INTERNATIONAL PRACTITIONER CASE STUDY

NAM JUNE PAIK

BACKGROUND & PHILOSOPHY

BACKGROUND

Nam June Paik was born in Seoul, South Korea, and is a Korean-American installation artist, video artist, and performance artist. He is known as the "Father of Video Art" and is one of the most influential multimedia artists of the 20th century. He is also one of the pioneers of video art and is credited with coining the term "electronic superhighway" to describe future telecommunications technology. His pioneering fusion of television, video, performance art, sculpture, and music has promoted media innovation in contemporary art.

Nam June Paik is a leading figure in the Fluxus, modern art, and Neo-Dada movements. His most famous sculpture is a television set. His artistic practice often integrates film, technology, performance, and music to explore emerging technologies and mass media.

ARTISTIC/DESIGN PHILOSOPHY

1. Humanization of technology and integration of art

Nam June Paik is committed to combining the rapid development of technology with humanization. He believes that the real challenge of art is how to make technology more humane, not just inventing new technological products. In his works, he often combines electronic media such as television and video with human emotions and cultural elements to create works of art with profound connotations.



BACKGROUND & PHILOSOPHY

ARTISTIC/DESIGN PHILOSOPHY

2. "Electronic Superhighway" and Global Communication

In 1974, Nam June Paik proposed the concept of "electronic superhighway", heralding the advent of the information age and the rise of the Internet. He envisioned using technology to achieve cultural exchanges and information dissemination on a global scale, breaking regional and cultural boundaries.

3. Fluxus and Anti-Aesthetics

As an important member of the Fluxus art movement, Nam June Paik emphasized the openness and interactivity of art and opposed the authority and aesthetic standards of traditional art. His works often incorporate elements such as music, performance art and improvisational art to challenge the audience's perception and way of thinking.

4. Interactive Art and Audience Participation

Nam June Paik is one of the pioneers of interactive art. His works encourage audience participation and interaction, breaking the boundaries between artists and audiences. For example, his work "Robot K-456" is a robot sculpture that can walk on the street. The audience can interact with it and experience the integration of art and technology.

Art Story

5. Television and Video Art

Nam Joon Paik transformed electronic media such as television and video into tools for artistic creation, creating a new art form of video art. His works "TV Cello" and "TV Buddha" are examples of using television as an artistic medium to explore the relationship between images, sounds and space.



KEY WORDS OVERVIEW

Electronic Superhighway: Continental U.S., Alaska, Hawaii (1995)

This is a large-scale installation art work that uses 336 televisions and neon lights to form a map of the United States. The televisions in each state broadcast images representing that state, heralding the arrival of the information age and the diversity of American culture.

PROJECT GOALS & MEDIUMS USED

This work is his profound exploration of technology, culture and national identity, and reflects his concept of integrating art and technology.

- 1. Nam June Paik named this video installation "Electronic Superhighway" to express his vision for the future. He envisions that in the future, communication will become borderless due to the advancement of technology.**
- 2. Reflect the diversity of American culture.** By selecting specific video clips for each state, Nam June Paik shows his understanding and associations with the culture of each state in the United States.
- 3. Explore the way technology and humans interact.** One of Nam June Paik's goals is to reflect on how humans interact with technology and imagine new ways of interaction. Through his work, he hopes to make the audience realize that technology is not just a tool, but also a medium that affects human behavior and thinking.



MULTIDISCIPLINARY & TECHNOLOGY INTEGRATION

DISCIPLINES INVOLVED & USE OF TECHNOLOGIES/MEDIA

1. Art and Design

This work is a representative work of new media art. It uses 336 televisions, neon lights and video clips to construct an American map installation, showing the combination of art and technology.

2. Communication and Media Studies

In 1974, Nam June Paik proposed the concept of "electronic superhighway", heralding the arrival of the information age and the rise of the Internet.

3. Sociology and Cultural Studies

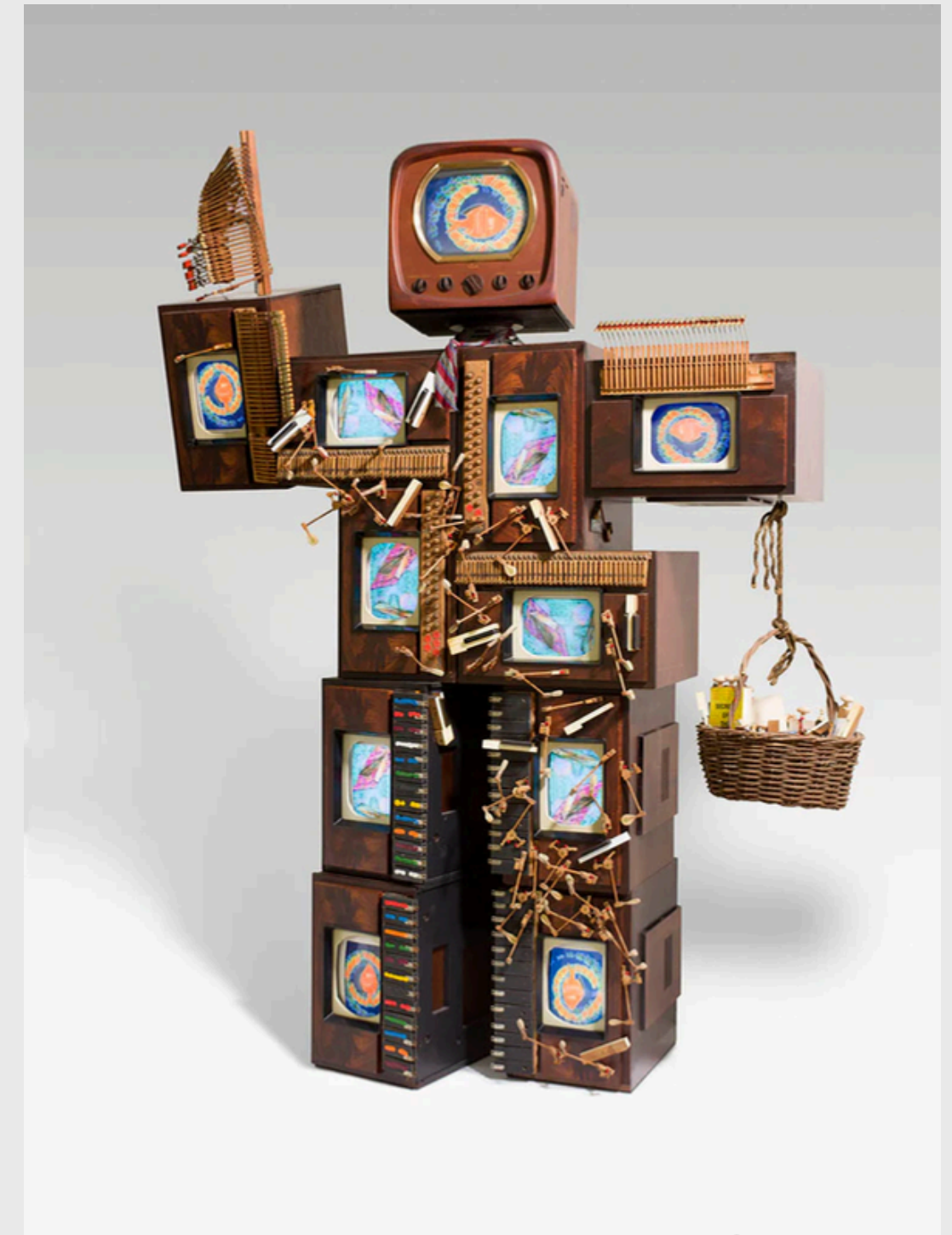
This work shows his understanding and association of the culture of each state in the United States by selecting specific video clips for each state, reflecting the diversity and complexity of American culture.

4. Engineering and Electronic Technology

This installation uses a large number of electronic devices and cables, reflecting the artist's in-depth understanding and application of electronic technology.

5. Geography and Urban Studies

This work explores the relationship between geographical space and cultural identity in the form of a map of the United States.



AUDIENCE EXPERIENCE & INTERACTIVITY

TYPE OF AUDIENCE INVOLVEMENT

1. Immersive Participation
2. Reflective Participation

SENSORY, SPATIAL OR EMOTIONAL IMPACT

1. Sensory:

- Visual: The colorful neon lights contrast with the dim screens and old TVs, creating a strong contrast that is dazzling. The content of each state is different and rich and diverse.
- Auditory: The sound content is diverse and complex.

2. Spatial: The art installations are tall and wide, and the atmosphere is shocking.

3. Emotional impact:

- The shock and yearning for the diversity of national cultures and cultural integration.
- The expectation that the development of science and technology will empower mankind and enrich the country and the people.





REGIONAL PRACTITIONER CASE STUDY (SEA)

ONG KIAN PENG

BACKGROUND & PHILOSOPHY

BACKGROUND

Ong Kian Peng (b. 1981) is a Singaporean new media artist known for his immersive installations that blend art, technology, and ecological themes. His work explores the imperceptibility of climate change and our relationship with nature, often creating reflective environments that offer alternate visions of our connection to the environment. Ong holds a Master of Fine Arts (MFA) in Design Media Arts from the University of California, Los Angeles (UCLA), supported by the Design Singapore Scholarship. He is currently pursuing a PhD at the School of Art, Design and Media at Nanyang Technological University (NTU) in Singapore, with a research focus on art and ecology.

ONG KIAN PENG



DIGITAL UTOPIA

10

BACKGROUND & PHILOSOPHY

ARTISTIC/DESIGN PHILOSOPHY

Ong Kian Peng's design and artistic philosophy is deeply rooted in the belief that technology should serve as a meaningful conduit for human connection and ecological awareness. He advocates for a deliberate approach to design and technology, emphasizing the importance of finding poetic uses for technology rather than blindly chasing it. This perspective reflects his commitment to creating immersive experiences that foster self-reflection and evoke emotional responses, particularly concerning environmental issues.

In his work, Ong explores how technology can transcend its utilitarian function to become a medium for artistic expression and ecological consciousness. For instance, his immersive installations often incorporate elements that engage multiple senses, encouraging viewers to experience environmental themes not just intellectually but also emotionally and physically. This holistic approach aims to bridge the gap between digital and traditional art forms, creating experiences that resonate on a deeper level.

Through his practice, Ong seeks to challenge perceptions and inspire a more profound understanding of our relationship with nature and technology. By integrating technology thoughtfully and purposefully, he endeavors to create art that not only captivates but also prompts critical reflection on the pressing ecological issues of our time.

ONG KIAN PENG

METAL UTOPIA

11



KEY WORDS OVERVIEW

THE VISCOUS SEA (2022)

a 6-channel film installation featured at the Singapore Biennale 2022. This immersive piece delves into the ecological decline of the Dead Sea, exploring themes of environmental degradation and the imperceptibility of climate change. Through a combination of visual media and sound, the installation invites viewers to reflect on the fragility of our natural world and the urgent need for ecological awareness. The Viscous Sea exemplifies Ong's signature approach of using technology and immersive environments to provoke critical engagement with pressing global issues.

PROJECT GOALS

- 🌍 Raise ecological awareness – Highlight the environmental decline of the Dead Sea.
- 🎧 Create immersive experience – Use multi-sensory media (audio, visuals) to engage audiences deeply.
- 🧠 Encourage critical reflection – Prompt viewers to think about humanity's impact on nature and climate change.
- 🤝 Foster empathy – Build a personal and emotional connection with the ecological issues depicted.
- 🌿 Bridge art and ecology – Use artistic tools to translate scientific and environmental data into emotional experiences

MEDIUM

- 6-channel video projection: Displays dynamic visuals sourced from his research in Jordan, depicting the ecological state of the Dead Sea and surrounding environments.
- Audio recordings: Captures ambient sounds from rivers and valleys connected to the Dead Sea, including collaborations with local Bedouin communities.
- Physical materials: Incorporates elements collected during his trekking trips, such as soil and water samples, to enhance the tactile and immersive quality of the installation.



MULTIDISCIPLINARY & TECHNOLOGY INTEGRATION

DISCIPLINES INVOLVED

- Visual Art: The primary medium and creative field.
- Sculpture: Potentially through the use of 3D forms or installations.
- Contemporary Art: Reflecting modern themes and techniques.
- Mixed Media: If combining various materials or textures.
- Conceptual Art: Involves exploring ideas or themes over traditional aesthetics.
- Environmental Art: Often addressing nature, the sea, or ecological themes.
- Symbolism: Conveying deeper meanings through abstract representations of the sea and related concepts.
- Performance Art (if the piece includes an interactive or participatory component).

USE OF TECHNOLOGIES/MEDIA

- Acrylic Paint: Commonly used for bold and expressive brushstrokes.
- Oil Paint: For rich texture and depth, often in contemporary art.
- Mixed Media: Combining different materials to create layers and dimension (e.g., paper, metal, fabric).
- Canvas: Standard surface for the painting, allowing flexibility in texture.
- Digital Media: If integrated for modern or conceptual purposes.
- Installation Materials: In some cases, incorporating sculptural or installation elements for a more immersive experience.
- Found Objects: Potential use of objects sourced from nature or urban environments to make statements about environmental concerns.



AUDIENCE EXPERIENCE & INTERACTIVITY

TYPE OF AUDIENCE INVOLVEMENT

- Contemporary Art Enthusiasts
- Art Collectors and Investors
- Environmental Advocates
- Academics and Critics
- General Public
- Cultural Explorers
- Students

SENSORY, SPATIAL OR EMOTIONAL IMPACT

- Sensory Impact:
 - Strong visual elements, possibly bold colors and textures.
 - Tactile experience if using mixed media or installation.
- Spatial Impact:
 - Engages viewers in immersive or large-scale environments.
 - Can alter perception of space depending on the installation format.
- Emotional Impact:
 - Evokes feelings of awe or unease, possibly related to nature's power.
 - Reflects on environmental fragility or turmoil, stirring concern or introspection.



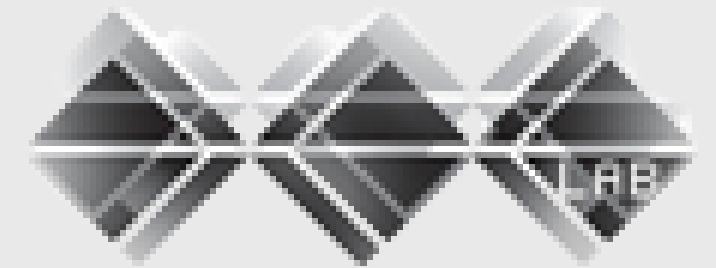
LOCAL PRACTITIONER CASE STUDY (MALAYSIA)

EEELAB

BACKGROUND & PHILOSOPHY

NAME, ORIGIN & STUDIO BACKGROUND

The studio name: EEELAB stands for Explorers Extended Experiences Lab. They are based in Seri Kembangan, Selangor, Malaysia. They are a creative boutique agency, focusing on XR experiences, passionate about ideas that engage people.



ARTISTIC/DESIGN PHILOSOPHY

EEELAB specializes in translating innovative client concepts into fully functional prototypes prepared for public demonstration and engagement.

The team's approach integrates exploratory research in emerging media technologies with a foundation in interactive installation design. By combining these elements, the process emphasizes the development of sensory-driven experiences tailored to enhance brand communication.

The study demonstrates how the intersection of technological experimentation and interactive design can yield immersive brand environments. This precedent underscores the potential of prototype-driven workflows in facilitating rapid ideation and tangible experimental outcomes.

KEY WORDS OVERVIEW

BIQUE FEST MEMORY FLOOR INSTALLATION 2021

Developed for the Bique Festival, an event celebrating local arts and culture, aiming to provide attendees with an interactive experience.

PROJECT GOALS

- Design an interactive floor installation that responds to user movements.
- Enhance festival-goers' engagement through sensory interaction.

MEDIUMS USED

- Motion sensors & interactive floor projection technology
- Real-time data processing for responsive visuals
- Audio-visual synchronization for immersive experience



THE
INS
TAL
LAT
ION

MULTIDISCIPLINARY & TECHNOLOGY INTEGRATION

DISCIPLINES INVOLVED

- **Interactive Media Design:** Crafting user-centered experiences through touch, motion and spatial interactions.
- **New Media Art:** Exploring creative expression using digital tools and emerging platforms.
- **3D Design & Animation:** Creating digital representations and animated assets for use in immersive environments.
- **Software & Applications Development:** Building interactive systems and applications, often for mobile, web, or spatial installations.
- **Experience & Installation Design:** Designing environments and physical-digital installations that engage users through sensory and spatial storytelling.
- **Augmented and Virtual Reality Design:** Developing immersive, extended-reality content for brand activation and experiential marketing.

USE OF TECHNOLOGIES/MEDIA

- **XR Technologies (AR/VR/MR):** Using platforms such as Unity, Unreal Engine, ARKit/ARCore, and WebXR for immersive content.
- **Interactive Sensors & Motion Tracking:** Utilizing tools like Kinect, infrared sensors, and capacitive touch systems for user interaction.
- **Projection Mapping:** Mapping visuals onto physical spaces using tools like MadMapper and TouchDesigner.
- **3D Modeling & Visualization:** Creating assets with Blender, 3ds Max, or Maya for use in AR/VR and real-time environments.
- **Web-Based Technologies:** Implementing experiences using WebGL, HTML5, JavaScript, and other browser-friendly frameworks.
- **Real-Time Generative Media:** Developing responsive visuals and audio using tools like TouchDesigner or custom code.

AUDIENCE EXPERIENCE & INTERACTIVITY

TYPE OF AUDIENCE INVOLVEMENT

- **Passive Observation:** Viewers watch immersive visuals or animation without interacting directly .
- **Exploratory Interaction:** Users freely navigate AR/VR environments or installations to discover content.
- **Responsive Interaction:** Real-time systems react to motion, touch or gestures encouraging engagement.
- **Collaborative Participation:** Multiple users engage simultaneously, influencing shared outcome or visuals.
- **Narrative-Driven Engagement:** Users follow or influence a storyline through interactions or decision-making.

SENSORY, SPATIAL OR EMOTIONAL IMPACT

Sensory Impact

- Use of projection, lighting & sound for immersive environments

Spatial Impact

- Transforming physical spaces with projection mapping and ambient media.
- Blurring digital-physical spaces with projection mapping and ambient media.

Emotional Impact

- Designing for awe and curiosity through real-time responses and unexpected visual shifts.
- Leveraging cultural or brand narratives for emotional resonance.
- Using personalization



COMPARATIVE SYNTHESIS

PRACTITIONERS

COMPARISON CHART



NAM JUNE PAIK
INTERNATIONAL
KOREA/USA

DISCIPLINES
USED

Art, Media,
Sociology,
Engineering

MEDIUMS

Video, TV, Robotics,
Neon

SENSORY
EXPERIENCE

Visual noise, sound
layering, spatial
vastness

AUDIENCE
ENGAGEMENT
STRATEGIES

Encouraged audience
interaction through
pioneering interactive
installations

CORE
PHILOSOPHY

Humanize tech,
media as art



ONG KIAN PENG
REGIONAL
SINGAPORE

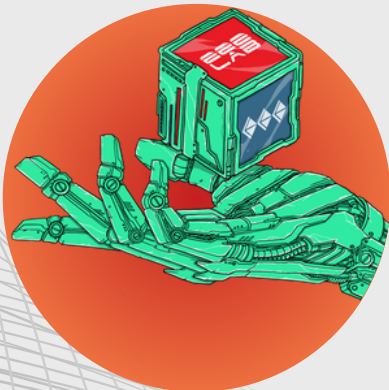
Media arts,
Ecology,
Contemporary Art

6-channel video,
ambient sound, found
objects

Visual noise, sound
layering, spatial
vastness

Emotional immersion
& empathy

Poetic tech use,
ecology as art



EEE LAB
LOCAL
MALAYSIA

XR Design,
Branding,
Interaction Design

Motion sensors,
projection mapping,
AR/VR

Visual noise, sound
layering, spatial
vastness

Real-time motion,
touch, responsive
installations

Experiential tech for
brand/user
engagement



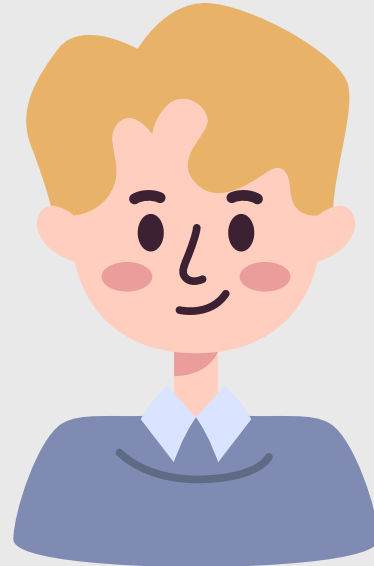
REFLECTION & TAKEAWAYS

REFLECTIONS & TAKEAWAYS

WHAT DID WE LEARN?

ARMAN

A note that i could take whilst in the process of gathering informations and comparisons to all artists, i understand that every artist has a strong value in identity and i found it beautiful. Their artworks are beautifully manifested in a way that only certain people could able to crafted it.



GUANQI

Most of Paik's interactive installations combine technological electronic products with physical objects to create an atmosphere of virtual and real interweaving. Secondly, his works are profound and thought-provoking, with a spiritual or emotional core. His works are highly interactive and involve a high degree of audience participation. His works involve cultural and philosophical content, which is unique and impressive.



VIVIANNE

Through the course of this study on performative media practices, I have gained a deeper understanding of the complexity and richness of contemporary art. One of the most significant insights I have encountered is the inherently multilayered nature of modern artistic practices, where diverse mediums: from video and sound to immersive installations and interactive technologies to serve as powerful tools for creative expression.



DANIA

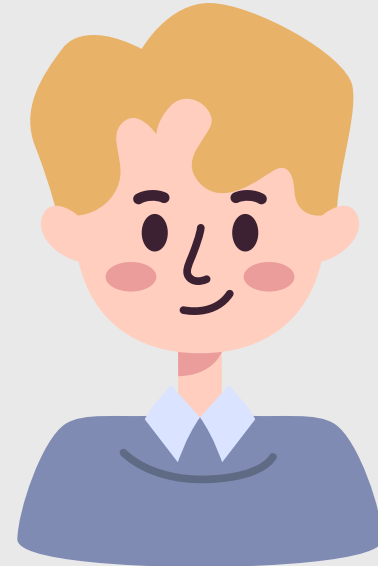
In retrospect, I learned that interactive methods and installations can be a very effective way to communicate, connect and reach out to people. Certain arts are difficult to be understood by others, but arts with immersive and interactive elements pique their interests and allows them to freely explore and have fun with no limits. It can be fully digital media, it can be mixed with physical intstallations, there is a variety of ways to represent the message/art. Therefore, I believe that it is a great addition to enhance user experience in spaces.

REFLECTIONS & TAKEAWAYS

HOW MIGHT THIS INFLUENCE YOUR OWN PERFORMATIVE MEDIA CONCEPT DEVELOPMENT?

ARMAN

In my own view, i am influenced by their concepts and the mediums that they have used. It has made formed a rough idea and concept on what to do for our next and future projects



GUANQI

Through learning, I incorporated the following points into my interactive performance design:

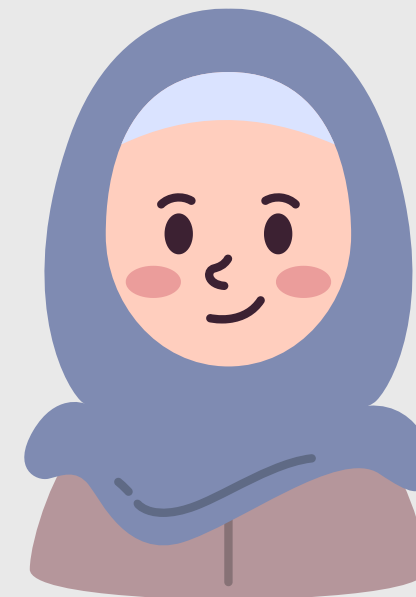
1. There must be a fusion of cultural elements and other disciplines to make the work rich and innovative.
2. There must be interactive design so that the audience can participate.
3. There must be a spiritual core or emotional core that can trigger thinking and have a rich level of expression.



VIVIANNE

Building on the insights gained, I intend to approach the conceptual design phase with a better sense of how objects, environments, and technology can work together to create meaning and engagement. The practices of these arti have demonstrated that conceptual strength in media art is often rooted in the thoughtful integration of form, context, and interaction.

Inspired by their work, I plan to experiment with the use of everyday objects and digital tools—not merely as functional elements, but as conceptual anchors that support narrative, spatial dynamics, and sensory experience. Whether through interactive media, spatial installations, or responsive technologies, I aim to explore how these elements can enhance the thematic depth and communicative potential of my design.



DANIA

Based on what I have seen from the precedent studies, I think I am inspired of a few of the styles of digital media art and as well as contemporary art that were produced both individually and cohesively. Personally, I really like having a mix of both digital media and contemporary art; as if it is fully digital, it somehow feels too flat and has limited depth as the perspective you look from is extremely important, whereas this can be solved and balanced out with physical installations. Whereas if it was only physical installations, it would be similar to a musuem concept, which lacks identity and originality.

REFERENCES

APA/MLA FORMAT

INTERNATIONAL PRACTITIONER CASE STUDY

- Studio Drift (Netherlands)
- teamLab (Japan)
- Rafael Lozano-Hemmer (Canada)

REGIONAL PRACTITIONER CASE STUDY

- (Natural Radio Workshop Led by Artist Ong Kian Peng, n.d.)
- Chaiyong, S. (2022, November 1)
- Stephanie. (2022, September 21).

LOCAL PRACTITIONER CASE STUDY

- (ELV – Explorer Loops and Vectors, n.d.)
- (Behance, n.d.)


PROCESS NOTES

PRELIMINARY RESEARCH

ght art and digital design.
king to STIR, they explain

 **performative media**
Modified 3 months ago

– +

The image features a minimalist design with abstract line art in the top-left and bottom-left corners. These lines are thin, grey, and form a series of overlapping, curved shapes that resemble a stylized 'S' or a series of waves. The rest of the background is a solid, light grey color.

THANK YOU!