

PERANAN UTAMA PARTISIPASI PENONTON DALAM SENI KONTEMPORARI

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ABSTRAK

Artis mencari tempat pameran yang asing dan interaktif untuk mempamerkan karya mereka selari dengan pertumbuhan seni kontemporari pada tahun 1950-an. Penonton seni yang bersifat partisipatif tidak lagi menjadi penonton pasif; sebaliknya mereka yang akan menyelesaikan tujuan karya seni atau menguji batas pengalaman fisik. Konteks yang tepat dari penciptaan dan tanggapan memerlukan pembiayaan untuk mendukung konsep "partisipasi". Namun, hal ini membuka peluang baru yang mana karya tidak berfungsi dalam gaya ini atau dilema etika sengaja dibiarkan tanpa penyelesaian, melebihi tujuan karya seni tersebut. Oleh karena itu, kajian ini akan melakukan analisis terhadap tiga karya seni interaktif oleh seniman Malaysia tentang signifikansi partisipasi penonton dari tahun 2014 hingga 2019. Teori kritik seni Feldman, yang telah digunakan dalam menganalisis karya seni interaktif hanya terungkap dari aspek konteks karya seni. Namun, diperkuat oleh teori seni media baru oleh Marshall McLuhan dan Lev Manovich. Analisis menjadi lebih tepat dalam menggunakan data elemen, ruang yang dapat dinavigasi, otomatisasi, *transcoding*, dan lain-lain lagi. Impak penelitian ini dapat membantu dan menjadi titik pengetahuan dan referensi baru untuk generasi mendatang.

Kata Kunci: Kritikan Seni, Media Baru, Partisipasi Penonton, Seni Partisipatif,

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THE MOMENTOUS OF AUDIENCE PARTICIPATION IN CONTEMPORARY ART

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ABSTRACT

Artists' search for alienating and interactive venues to exhibit their work coincided with the growth of contemporary art in the latter half of the 1950s. The viewers of participatory art will no longer be passive; rather, they will be the ones who complete the artwork's purpose or test the limits of physical experience. The precise contexts of creations and responses required funding to fund the concept of "participation." However, it opens up new ways in which works that don't work in this style or ethical quandaries are deliberately left unsolved defeating the artwork's purpose. Thus, this paper will drive an analysis of three interactive artworks by Malaysian artists on the significance of audience participation from 2014 to 2019. Feldman's theory of art criticism, which has been used in analyzing interactive artworks, is only unraveling from the context aspect of the artworks. However, strengthened by the theory of new media art by Marshall McLuhan and Lev Manovich, analysis has become more accurate in using element data, navigable space, automation, transcoding, etc. Hopefully, this research will aid and serve as a new knowledge and reference point for future generations.

Keywords: Participatory art, Audience participation, New media, Art Criticism.

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1.0 Introduction

For the past few years, there have been tremendous discussions among scholars related to contemporary art. It's interesting that the term "contemporary art" refers to contemporary works of art like paintings, sculptures, photography, performance art, installation art, and video art. The term "contemporary art" has come to mean a lot of diverse entities, and it has become a universal term that, depending on the context in which it is used, may indicate an extensive assortment of things, like a particular style, a certain type of artmaking, an art historical period, a way to show art or a particular section in an art exhibition hall. (Esanu, 2012).

Hence, in the era of contemporary art, it has blurred the line between art and others. where it has invited the artists to explore variations and shifts in the construction and process of art-making that are more unexpected. Nevertheless, the artists have also created uniqueness in the exhibition space and involvement in the audience. As a result, participatory art is created so that audiences will no longer be passive observers and will be the finishing point in a piece of art's perseverance or take an interest in its recognition.

There are many different ways that artists today interact with audiences at certain events. By letting the audience watch them create, they give up some control over their work and trust the audience, who has now become a participant. Within artistic production, this results in a two-way exchange. This can be taken literally, and the audience may be required to participate in the actual artwork's physical form. In general, all interactive art lets people participate in a kind of "non-scripted play" by putting the missing piece, which comes from the social connection, into a predesigned setting. (Lee, 2016).

Despite this fact, there are questions in the way to interpret, analyze, and scrutinize the nature of artworks in the form of participatory artworks. In other words, participatory art has faced questions and discussions among scholars on the appropriate theory and principles used in analyzing and interpreting new media works. Subsequently, the categorizing and analyzing theory by Feldman's theory of art criticism has been introduced and used in most reading and analyzing body works of artworks. However, analyzing works in the form of new media or contemporary art is less emphasized in the standings of the element and principle. Then, by supporting this theory on how to analyze works in the form of new media art by implementing the element and the principle of new media art by Marshall McLuhan and Lev Manovich.

Therefore, this paper argues for the integration of Feldman's theory of art criticism with the elements and principles specific to new media art as articulated by Marshall McLuhan and Lev Manovich. Such integration provides a comprehensive framework for analyzing participatory artworks within contemporary art, addressing the nuanced dynamics of audience involvement. By bridging these theories, the paper aims to unravel the significance of audience participation in the creation and reception of participatory artworks, offering a clearer understanding of the evolving relationship between artists, artworks, and audiences in the contemporary art landscape.



2.0 Methodology

In this section of the process of analysis and interpretation, the technique for the theoretical framework is a rule for a guideline to gathering the data and materials in directing this research. Subsequently, in the theoretical framework verifiable information was gathered, for instance, books, papers, exhibition catalogs, solid web sources, and past academic exploration. Correspondingly, applying the strategy for quantitative research in this examination paper. According to Mustafa (2018), this strategy for quantitative research drives us to involve it as an investigation, for instance, observation, experimentation, and documentation.

Equally important, before going through this paper more significantly, this subchapter will make sense of and guide what and how to dissect and decipher participatory artworks in this paper segment. Subsequently, a selection of theories to analyze and interpret artworks is Feldman's theory of art criticism and the theory of new media art by Marshall McLuhan and Lev Manovich.

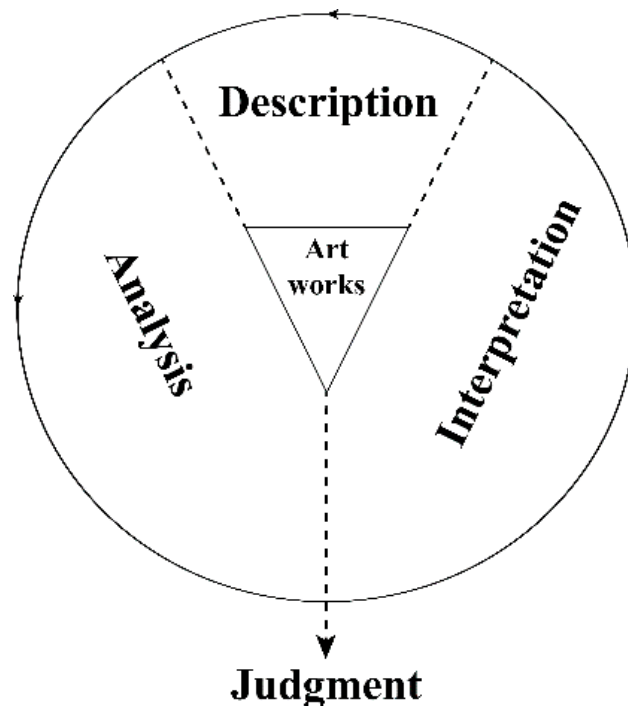


Figure 1: Feldman's theory of art criticism for describing and analyzing the artwork.

In the selected artworks there are unclarified and unspoken matters that need to be identified and revealed. In the process of visual analysis, the theory of art criticism by Feldman's has four main categories for understanding the body of artworks:

- a) Description: describing the artwork's description, which includes the artist's name, the title, the medium used, the date, and the size. In addition, describe each of the artwork's subjects.
- b) Analysis: Clarify the elements of art in the artworks, for example, line, shape, texture, color, form, value, and space. Deliberated the principles of art like proportion, perspective, unity, scale, variety, mass, balance, volume, depth, and rhythm.



- c) Interpretation: In this segment, our translation, concern, and enthusiasm toward the description and analysis will be required in this part. During the time spent deciphering, there is no off-base understanding of the work of art.
- d) Judgment: Need to concur assuming that the work of art prevails to satisfy the thought or is against it. Consequently, need to offer perspectives about the strengths or lacks of the artwork.

Element	Principle
Data: <i>(Line, color, texture, space, composition, motion, time)</i>	Automation: <i>(Representation render media able to be programmed and manipulated mathematically)</i>
Navigable Space:	Modularity: <i>(Structure of web page: image, text, movies, function as whole)</i>
Installation	Numerical: <i>(NM objects as digital code/form)</i>
Multimedia	Transcoding: <i>(NM object from one format to another [text to sound])</i>
Interact	Variability: <i>(Digital product not fixed, exist infinite versions)</i>
Participate	

Figure 2: The element and the principle of new media art.

(Source: Marshall McLuhan and Lev Manovich, 2001)

Moreover, by supporting Feldman’s theory of art criticism, the theory of new media art by Marshall McLuhan and Lev Manovich was augmented for supporting and scrutinizing the element and principle of contemporary and participatory artworks that have been opted for in this paper subsequently it is more defined in terms of interpretation element from the reading point of digital data elements, for instance, data, navigable space, installation, multimedia, interact and participate.

Additionally, the principle of new media art by Marshall McLuhan and Lev Manovich consists of automation which represents rendering media able to be programmed and manipulated mathematically. Also, modularity is the structure of a web page: images, text, movies, and functions as a whole. Numerical is new media objects as digital code or form. Further, transcoding is where new media objects go from one format to another, for example, text to sound, and lastly, variability is digital products are not fixed, and exist in infinite versions.

The deliberate selection of artworks by Samsuddin Wahab ("Time Machine," 2014), Haris Abadi ("Kimba-Kimba," 2018), and Chong Kim Chew ("Badminton Court," 2019) stems from a judicious consideration of their distinct artistic attributes, contextual relevance to contemporary and



participatory art discourse, and the inherent potential for intricate interpretation within the proposed theoretical framework. These chosen artworks present themselves as compelling subjects for analysis, each offering a unique tapestry of challenges and opportunities that align seamlessly with the research objectives. By scrutinizing these selected pieces, this study aims to contribute meaningfully to a nuanced understanding of the multifaceted dynamics inherent in participatory artworks within the contemporary art milieu.

3.0 Literature Review

Computerized media transformed into a reality at the turn of the 21st century, and besides, progressively more has been expected on the digitalized side. Thus, according to Sohal (2018), contemporary artists consolidate and investigate their materials for instance light and steel, making an interesting sense of character to the work of art as opposed to utilizing pencil and paper. The contemporary artist consolidates conventional craftsmanship with various developments of excellent current practice for it to be considerably more deliberate to their crowds and simultaneously they can be recognized from their practice.

Moreover, digital art on the other hand ponders about the particular proliferation of the real world. Already, computers have quite recently been used for gray work. Today artworks are made carefully simplifying it for experts to make their own works of art. Besides, innovation in craftsmanship challenges our acumen and that is what science and imagination are about. If we are to understand that imaginative creation reflects the time period we are in with no reservations (Andrey,2017)

Contemporary artists transmit a clear substantial experience for the audiences, consolidating and eliminating the limits of workmanship with others from the consequence of manufacture to develop an intuitive art. Hence, according to Vensa, on the contrary side of the range, some demand that intuitiveness implies an activity of some sort or another/response between the (art) object/individual as well as the establishment and is fundamentally innovative/computerized (Hieslmair, 2016). The possibility of 'participation' required consideration regarding being supported in the specific settings of manifestations and response, subsequently, the idea of 'art audience' itself required a likewise watchful approach (Brown,2014).

The audience will be the ones to complete the purpose behind the artwork or to check out its affirmation. On specific occasions, this can be taken genuinely, and the gathering audience might be expected to participate in the genuine actual type of art. By and large, all interactive art invites the group to partake in a sort of "non-prearranged play" by executing the unaccounted-for part, getting from the circle of social association, into the setting of predesigned (Lee, 2016). Though it likewise opens new manners by which artworks that collapse in this style of art, as solicitations to take part are dismissed, one-of-a-kind jobs are dismissed, or moral predicaments are intentionally left unsettled in a way that nullifies the point of the work (Brown, 2014).



4.0 Analysis

4.1 Samsudin Wahab, Time Machine, 2014. (Feldman's).


Description	Small steel room (Time Machine), semi circle shape door, circle mirror, sound system, light, red carpet, stairs.	
Analysis	Three-dimensional form, rounded triangle, dim light raw steel color(Silver), bright red on the carpet and inside the room, semi circle triangle shape sculpture, balanced, repetitions on mirror.	
Interpretation	For audience experiencing Time Travel with the sound like engine, flickering light, and self image distort from the mirror. The artwork make the participant feels that time machine which can go travel in the future.	
Judgment	The artwork fulfill the idea of audience participate because if the audience doesn't engage to the idea or concept the artwork, it defeats the purpose of the artwork.	

Figure 3: The process of analyzing artwork by using a theory of art criticism method by Feldman's in Time Machine

(Source: Samsudin Wahab, 2014)

In the theory of art criticism method by Feldman's in Samsudin Wahab, Time Machine, 2014, the subject of the artwork is a circle mirror, a sound system, a small steel room, a semi-circle shape door, a red carpet, stairs, and light. Besides that, the form in Samsudin's artwork is a three-dimensional object. The artwork is a unique rounded triangle shape to visualize the futuristic and alienating object. Thus, the color in Samsudin's artwork is raw steel color, which is bright red in the inner room, stairs, and the color silver on the outer body of the artwork, the artwork is balanced horizontally and vertically. Plus, the repetitions on the mirror. Hence, the context of Samsudin's artwork is where he wants the audience to experience Time Travel with the sound of an engine, glimmering light, and mental self-view mutilated from the mirror. The artwork makes the participant feel that a time machine can travel in the future. However, the artwork fulfills the idea and concept of audience participation since this work requires the audience's participation to turn on the mechanism that has been programmed by the artist, and if the audience does not engage with the idea or concept, it loses the purpose of the artwork.



4.2 Samsudin Wahab, Time Machine, 2014 (McLuhan & Lev Manovich: New Media Art).


Element	Principle	
<p>Data: Color: Chrome Silver / hex code #E0E0E0, Vermilion / hex code #E34234. Texture: Metal surface. Space: Internal space. Composition: Balanced in vertical axis (left and right), symmetrical. Motion: Spectator, room vibration. Time: Looping.</p>	<p>Transcoding: (NM object from one format to another).</p>	
<p>Navigable Space: Physical</p>	<p>Automation: Representation render media able to be programmed.</p>	
<p>Installation: Engaging them in multiple ways making them a significant part of the artwork.</p>		
<p>Interact: Artist and observer between observers and artwork.</p>		
<p>Participate: Spectators.</p>		
<p>Multimedia: Light system, Sound system.</p>		

Figure 4: The process of analyzing artwork by using a theory of new media art by McLuhan and Lev Manovich in Time Machine

(Source: Samsudin Wahab, 2014)

Theory of new media art by McLuhan and Lev Manovich describes and uses new language in analyzing and interpreting the body of artwork by Samsudin Wahab, Time Machine, 2014. In this artwork, the data that has been collected and categorized are color, texture, space, composition, motion, and time. Samsudin's used colors such as chrome silver/hex code #E0E0E0, and vermilion red/hex code #E34234. The texture is a metal surface and carpet. Thus, Internal space can be seen inside the installation room full of circle mirrors. The composition of the Time Machine was balanced in the vertical axis (left and right), and symmetrical. In this body of artwork, the artist used the participant as a motion and mechanical to vibrate the installation artwork. Time in this artwork is looping as the audience participates in this artwork. However, elements such as navigable space, installation, interaction, participation, and multimedia have been included in this process of analyzing and interpreting.

The element of navigable space in this artwork is physical as the audience can walk around the installation artwork. Plus, Samsudin's concept of installation is connecting with the



audience in more ways than one making them a critical piece of the work of art. The connection in this artwork occurred between the artist, the audience, and the artwork. Hence, this artwork was presented as multimedia artwork because the artist implemented a light system, sound system, and mechanical vibration to create the spatial in the room and make the participants experience as they can be in the past and future time. Equally important, two principles have been identified. Transcoding is a new media object from one format to another, for instance, a digital media program is used as an imprint in the context of the artwork. Lastly is automation which a presentation renders media able to be programmed, for example, the mechanical vibration, light, and sound system.

4.3 Haris Abadi, Kimba-Kimba, 2018 (Feldman's)


Description	Animation (<i>Augmented Reality</i>), two lion, robot head, trees, mountain, stone, plants.	
Analysis	Line on the lion, two-dimensional form, light tone and value, shape on robot head, color white and gray on lion, nature color palette like green, brown, blue, harmony color, balanced, proportion, symmetrical.	
Interpretation	In the artwork the artist try to symbolize the clash between man-made and nature, the element of memory, tradition shape of <i>Wayang Kulit</i> and technology.	
Judgment	The purpose of the artwork is defeated if the audience does not engage with the idea or concept of the work. Therefore, the artwork fulfills the idea of audience participation.	

Figure 5: The process of analyzing artwork by using a theory of art criticism method by Feldman's in Kimba-Kimba

(Source: Haris Abadi, 2018)

By implementing the theory of art criticism method by Feldman's in this augmented reality artwork by Haris Abadi. Four main categories of model crit which are describing, analysis, interpretation, and judgment have been identified and categorized in this artwork. The subject in this artwork is an animation of augmented reality, robot heads, lions, mountains, plants, stones, and trees. The line element of the line shown on the lions, the tone and value in this artwork are vibrance and the shapes discovered in this artwork are geometrical and organic, which can be seen in the robot head, lions, and overall background. Plus, the artist uses colors of white and gray on the lion, and nature color palettes like green, brown, and light blue. Moreover, with harmony in color, the overall body of the artwork is balanced, and the proportion and juxtaposition of the subject are symmetrical.

Moreover, the artist's work of art welcomes the audience to utilize their smartphone to initiate the augmented reality innovation to see the animation of the artwork that shows the semiotic



conflict between man-made with nature, the component of memory, and the conventional methodology of *Wayang Kulit* and contemporary craftsmanship. At long last, the artist and the artwork demand for the crowd to partake and draw in with the thought or idea of the work of art. Accordingly, the artwork suits the possibility of participatory art.

4.4 Haris Abadi, Kimba-Kimba, 2018 (McLuhan & Lev Manovich: New Media Art).

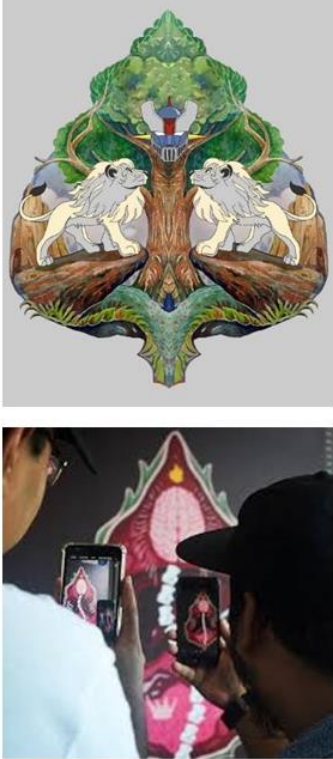
Element	Principle	
<p>Data: Color: CMYK color gamut. Texture: Virtual Texturing. Space: Augmented reality (AR). Composition: Isometric composition. Motion: Motion graphics and vector video. Time: Infinite time looping.</p>	<p>Automation: Representation render media able to be programmed and manipulated mathematically.</p> <p>Modularity: Structure of web page: image, text, movies, function as whole.</p>	
<p>Navigable Space: Virtual.</p>	<p>Numerical: NM objects as digital code/form.</p>	
<p>Installation: Engaging them in multiple ways making them a significant part of the artwork.</p>	<p>Transcoding: NM object from one format to another [text to sound].</p>	
<p>Interact: Artist and observer between observers and artwork.</p>	<p>Variability: Digital product not fixed, exist infinite versions</p>	
<p>Participate: Spectators.</p>		

Figure 6: The process of analyzing artwork by using a theory of new media art by McLuhan and Lev Manovich in Kimba-Kimba.

(Source: Haris Abadi, 2018)

The theory of new media art by McLuhan and Lev Manovich describes and uses new language in analyzing and interpreting the body of artwork by Haris Abadi, Kimba-Kimba, 2018. Six elements of data have been identified in this artwork, color, texture, space, composition, motion, and time. This artwork uses a color of CMYK color gamut and textures are created in virtual texturing. Thus, the artwork creates an augmented reality (AR) digital space in a smartphone to see the movement of the animation's virtual artwork. The artwork showed an isometric composition. Additionally, the motions that have been utilized in this



artwork are motion graphics and vector video. Subsequently, the time length in this artwork is an infinite time looping animation.

Hence, other elements such as navigable space, installation, interaction, and participation also have been identified. The navigable space of the artwork is digital or virtual. Despite the nature of this work being digitalized, the artist is still implementing the idea of the audience engaging in multiple ways and making the audience a significant part of the artwork. Plus, this artwork fully formed audience participation using augmented reality technology through their smartphone or tablets to see how the audience reacts and towards this digital artwork.

In this augmented reality installation, the artist explores new media principles such as automation, which is the representation of render media that can be programmed and manipulated mathematically for instance, the artist combines the two-dimensional artwork with animation, sound, and augmented reality (AR). In addition, the feature of augmented reality in this artwork is the principle of new media modularity a structure of web pages such as images, text, movies, and function as a whole. Also, the numerical in this artwork formed as the artist generates this body of artwork, and the element of transcoding can be identified as the artist shifts the two-dimensional drawing format to animated video. Lastly, variability whereas this digital artwork was not fixed and exists infinite versions.

4.5 Chong Kim Chiew, Badminton Court, 2019. (Feldman's)


Description	Badminton court, metal fences, referee chair, badminton racket, shuttlecock.	
Analysis	line in the badminton court, and metal fences, form at chair, racket and shuttlecock, green color on metal fence and white on badminton court, balanced, repetition at metal fence.	
Interpretation	The participant playing badminton to know and communicate with other participant even the presence of borders such as fence. Although the border forbidden from physical contact.	
Judgment	The purpose of a work of art fails if the viewer does not engage with the idea or concept of the work. Thus, the artwork fulfills the idea of audience participation.	

Figure 7: The process of analyzing artwork by using a theory of art criticism method by Feldman's in Badminton Court, 2019.

(Source: Chong Kim Chiew, 2019)

Chong Kim Chew's artwork is known as Interactive Installation. Where the artwork becomes more enlivened when the audience participates. In Chong Kim Chiew, Badminton Court, Installation, 2019, the subjects analyzed in this installation are the badminton court, metal fences, referee chair, badminton racket, and shuttlecock. Moreover, in the partition of categorizing the element, lines can be seen around the badminton court and metal fences.



Plus, the form is a chair, racket, and shuttlecock. Meanwhile, the element of color in the body of the artwork is a green color on the metal fence, a white line on the badminton court, and black on the chair. The overall of this artwork is balanced and the element of repetition at the metal fence.

Through the process of analyzing and understanding, the idea of Chong Kim Chiew, Badminton Court, Installation, 2019 is to make the audience participate in the artwork by playing badminton and communicating with other participants even in the presence of borders such as a fence. Although the border is forbidden from physical contact and creates a notion of detachment. Still, the audience plays badminton joyfully while getting a handle on every one of the associations between the components of the artwork. It satisfied the possibility of audience participation since, in such a case the audience doesn't take part in the thought or idea of the artwork, it nullifies the point of the work of art.

4.6 Chong Kim Chiew, Badminton Court, 2019. (McLuhan & Lev Manovich: New Media Art).


Element	Principle	
<p>Data: Line: Height: 13.40 meter, Width: 6.10 meter, Pole height Net: 1.55 meter, Steel wire: 13.40 meter. Color: Egg White / hex code #FFF5C3 (line) Dark Charcoal / hex code #333333 (equipment's) Fence green / hex code #09332C (wire fence). Space: Badminton court, Height: 13.40 meter, Width: 6.10 meter Composition: Balanced in vertical axis (left and right), symmetrical. Motion: Players movement. Time: Player's play time.</p>	<p>Transcoding: (NM object from one format to another)</p>	
<p>Navigable Space: Physical</p>		
<p>Installation: Engaging them in multiple ways making them a significant part of the artwork.</p>		
<p>Interact: Artist and observer between observers and artwork.</p>		
<p>Participate: Spectators</p>		

Figure 8: The process of analyzing artwork by using a theory of new media art by McLuhan and Lev Manovich in Badminton Court.

(Source: Chong Kim Chiew, 2019)

The body of artwork by Chong Kim Chiew, Badminton Court, 2019, in this installation clearly shows that the artist created the actual size of the badminton court. Hence, in the element of data, the line in the badminton court with a length of 13.40 meters, width: 6.10 meters, pole



height Net: 1.55 meters, and steel wire: 13.40 meters. Plus, the elements of color egg white/hex code #FFF5C3 (line), dark charcoal/hex code #333333 (equipment), fence green/hex code #09332C (wire fence). The space in this artwork is from the whole badminton court area. Besides that, symmetrical and composition are balanced on the vertical axis (left and right). Chong Kim Chiew uses a participant or player as a motion in his work of art and the duration of this artwork is the player's playtime with no time limit.

Moreover, the navigable space in this work of art is physical and the interaction incorporated the artist, audiences, and the installation. This establishment completely connects with the audiences to take part in more than one way, making them a significant piece of the workmanship.

5.0 Findings

Based on the results of appraisal and analysis using Feldman's theory of art criticism and the theory of new media art by McLuhan & Lev Manovich on the three selected artworks by Samsudin Wahab, Time Machine, 2014, Haris Abadi, Kimba-Kimba, 2018 and Chong Kim Chiew, Badminton Court, 2019, unveiled:

- 1) All three artists require the audience's involvement to finish the tenacity behind a work of art, to understand, demonstrate, and celebrate the content and context the artist intends to convey.
- 2) The approach used by these three artists is diverse, as Samsudin Wahab's artwork establishes an environment and state where the audience can interact and sense as if they are in a time machine. Meanwhile, Haris Abadi uses the Augmented reality (AR) technology approach, where the audience uses their device to interact with his artwork. Lastly, Chong Kim Chiew's artwork that requires the audience to join and play with his artwork is badminton, where the sport is loved by the masses, but he changed the context of the badminton court to the opposite context such as the border is forbidden from physical contact and creating a notion of detachment.
- 3) The audience's involvement in all selected works reveals that art today is not passive and rigid. Audience participation can create two ways of communication, interacting, acquiring experience, and knowledge, appreciating the connection point of enthusiasm or philosophies of others also thinking outside the cocoon of thought.

6.0 Conclusion

In conclusion, Feldman's theory of art criticism aided by the theory of new media art by McLuhan & Lev Manovich analyzes and identifies the elements and principles in the body of artwork. It unveils even more profoundly the distinctiveness and characteristics of participatory art by revealing the selected contemporary artists and their new media artworks. The use of these theories reveals that the artworks trigger the audience participation to enliven, engage, the vital part of the artwork, and finish the tenacity idea in the context of the body of artwork.



The exploration of specific artworks by Samsudin Wahab, Haris Abadi, and Chong Kim Chew exemplifies how these theories unveil the intricate layers of audience participation in the construction and culmination of artistic endeavors. Samsudin Wahab's "Time Machine" ingeniously immerses the audience in a participatory experience, simulating time travel through sensory elements such as vibration, engine sounds, and flickering light. Similarly, Haris Abadi employs augmented reality, prompting active engagement to unravel the tenacity behind his conceptual artwork. Chong Kim Chew's "Badminton Court" ingeniously utilizes audience participation to address societal borders, making his artistic concept more direct and impactful.

However, it is essential to acknowledge potential limitations or criticisms of the applied theories. One potential critique may be the subjective nature of interpretation, as different viewers may derive varied meanings from participatory artworks. The theories may also be critiqued for their potential cultural bias, given that artistic interpretations can be influenced by cultural perspectives.

Despite these potential limitations, the undeniable significance of audience participation in contemporary Malaysian art becomes evident. The dynamic and interactive nature of participatory art challenges the conventional static and passive perceptions associated with traditional artwork consumption. In fostering two-way communication, interaction, and information acquisition, audience engagement becomes a catalyst for a deeper appreciation of diverse perspectives, encouraging creative thinking beyond conventional boundaries.

In summation, this research endeavors to contribute valuable insights and serve as a reference for future generations, shedding light on the significance of audience participation in the evolving landscape of contemporary art in Malaysia. The acknowledgment of potential limitations enhances scholarly discourse, recognizing that interpretations of participatory art are multifaceted and contingent on diverse perspectives and cultural contexts.



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