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Paik Replayed: Non-Digital Art Transformed by Hybrid Exhibition Practices

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Abstract

This paper explores the transformation of non-digital artworks through hybrid exhibition practices, with a focus on Nam June Paik's pioneering concepts and their resonance in contemporary digital curation. It examines Paik's *Symphony for 20 Rooms* (1961), an unexecuted, instruction-based installation, as a framework for analyzing the integration of temporality, spatiality, and audience interaction in hybrid exhibitions. Drawing parallels between Paik's vision and the evolving role of digital tools in exhibition design, the study traces the history of hybrid practices, from early net.art shows to complex, computer-generated spaces.

Central to this research is the development of a typology for hybrid exhibitions, mapping over 200 cases to categorize their organizational, technical, and experiential dimensions. This typology bridges physical and digital realms, redefining curatorial strategies and audience engagement. Through case studies, such as *MIX-m* (2005), and an analysis of the influence of information technology on curatorial spaces, the paper addresses the challenges and opportunities of integrating non-digital works into hybrid formats.

Anchored by the Paik Replayed research project, the paper positions Paik's foresight within the broader context of digital curation, proposing innovative approaches to hybrid exhibitions that honor his legacy while embracing the transformative potential of contemporary media.

Keywords

Nam June Paik, scores, intangible cultural heritage, speculative design, Augmented/Virtual Reality and Metaverse, practice-based research, hybrid exhibition practices, mapping as an analytical tool, digital art mediation, digital curation, hybrid exhibition, distant viewing electronic art, artwork digitization, audience reception

Introduction

Symphony for 20 Rooms is a score for an installation that is made up of 16 rooms, or movements, including one empty room, when set up. The piece was never exhibited in Nam

June Paik's lifetime, thus contemporary interpretations can only rely on the written score. Unlike a traditional musical score, it contains only written instructions (text), which replace the usual scales or notes. These are arranged not on music paper but on square-shaped lines, likely representing rooms. The only indicators that this is a musical score are the dynamic marks. Paik assigned various sounds (from tape recorders), objects, and sensory-stimulating devices across the 16 rooms. It is clear from the score that these devices and thus the installation as a whole engages not only auditory but also visual, olfactory, and tactile senses, prompting the audience to take action, walking through the rooms as if progressing through musical movements. The sequence of the rooms and the overall soundscape change continuously depending on how the audience interacts with the score, moves between the rooms, and operates the devices. As Michael Nyman describes, these instructions turn the audience into co-creators, transforming their movements and interactions into an integral part of the work's evolution. [1] This dynamic setup reflects Paik's general approach to exhibiting with the inclusion of



temporality and multi-spatially. Even if at the time digital media or the internet wasn't available, parallels with today's exhibition practices that operate with multiple localities by online means.

Figure 1. NJ Paik, *TV Buddha* (1974), digitally remade. Early tests for the digital transposition project (Re)Viewing Paik (2021) © ECAL / Patrick Keller.

Paik's Vision of Mediated Exhibitions and the Digital Age

Hybrid exhibition praxis, in which digital platforms hold equal significance to physical exhibition spaces, was already embedded in Nam June Paik's inherently experimental approach, which transcended disciplines, genres, and boundaries. Just as he anticipated the critical role of the internet—coining the term "electronic superhighway"—and foresaw the potential for global connectivity through technology, his approach to exhibiting followed a similar visionary trajectory.¹ He recognised exhibition-making as an inherently hybrid activity, one that operates across multiple spatialities and dimensions, including the fourth dimension of time. These dimensions become fragmented and dispersed when mediated through information technology and global networks: an exhibition is no longer confined to a single venue or objectively defined timeframe but can instead be accessed anytime, anywhere, via a suitable device and internet connection.

As Lev Manovich argues, Paik's early works marked the beginning of a new media art paradigm, where technology actively participates in the creation and dissemination of artworks. [2] This foresight is particularly relevant in today's digital age, where his vision continues to shape the art world. If Paik's concept of the electronic superhighway was the informed prediction of a media pioneer, it's no surprise that his approach to exhibitions also anticipated today's hybrid exhibition practices, which are increasingly shaped by information technology.

While digital and online exhibition practices have garnered significant scholarly attention, particularly in the last decade—partially driven by the digital upheaval during the COVID-19 pandemic—hybridity, despite its prevalence in exhibition practices, has not been researched as thoroughly as online curatorial and exhibition models. The current virtual condition [3] and the sense of immediacy defined by 'too late capitalism' [4] call for hybridity, not only in art and exhibitions but also in curatorial and art mediation practices.

Defining Hybrid Exhibitions: From Documenta X to Contemporary Examples

¹ "In 1974 Nam June Paik submitted a report to the Art Program of the Rockefeller Foundation (...). Paik's report forecasted the emergence of what he called a "broadband communication network"—or "electronic super highway"—comprising not only television and video, but also "audio cassettes, telex, data pooling, continental satellites, micro-fiches, private microwaves and eventually, fiber optics on laser frequencies." By the 1990s, Paik's concept of an information "superhighway" had become associated with a new "world wide web" of electronic communication then emerging—just as he had predicted." Tina Rivers Ryan, *Television Nation: Nam June Paik's Electronic Superhighway*. In: *Seeing America*. Online Publication: <https://smarthistory.org/seeing-america-2/electronic-superhighway-sa-periods/>

Originally used in biology to describe the offspring of two different breeds or subspecies, the term "hybrid" was adopted in linguistics to denote the mixing and interchange between different languages. In the arts, particularly media art, hybridization refers to works that combine physical or analogue and virtual or digital elements to create an experience that transcends these dichotomies. Similar approaches are discussed under the term "post-digital."

Digital and virtual spaces are radically transforming physical exhibition spaces, merging them into a cultural ecosystem determined by developments in information technology. Visitors, but also the ones who determine the content of the exhibition spaces and their distribution, may perceive gallery walls as impenetrable barriers. Albeit the museum and art world tend to rethink and enhance visitor experience and their connections to the exhibits by exploring new ways of engagement using emerging digital technologies. These efforts are meeting the challenge by finding innovative ways to communicate an exhibition's meaning and message, without diverting audience attention away from the primary experience of visually exploring the displayed art in the physical galleries, but also to channel in born-digital works of art and primarily digital experiences.

An exhibition is considered hybrid when it simultaneously exists both virtually and physically, at multiple locations, including the internet. A definition of hybridity that challenges the analogue-digital boundary on every necessary level requires an approach that moves beyond binary oppositions, echoing Paik's understanding of permeable boundaries between genres and their rules². Thus, we aim to offer critical insights into the evolving nature of hybrid exhibitions by tracing their history, beginning with the first exhibitions that used the internet as a tool and were realised across multiple venues—whether physical or virtual. Our study does not exclusively concentrate on, but rather contextualizes hybrid formats among various types of exhibitions featuring digital and / or online elements.

*Hybrid Workspace*³ featuring net.art but also experimenting with a new exhibition format at documenta X in 1997 is an

² Manifold examples can be found in the artist's work, such as his video sculptures, merging new media with a classical genre or the visual arts.

³ "The Hybrid Workspace was a temporary media lab which operated during the 100 days of Documenta X (Kassel, Germany, June-September 1997). For the more than 200 participants, this was the "Summer of Content." Fifteen groups consisting of artists, activists, critics and their guests presented their work, produced new concepts and started campaigns that developed and continued long after the gathering. This archive not only documents the rich and diverse results of the Hybrid Workspace but also points to further threads of activity and the diversity of languages of today's independent new media culture in Europe and beyond." – From the archived website of Hybrid Workspace: <http://medialounge.waag.org/lounge/workspace/> Last download: 18.07.2024

early example for such a hybrid, physical and digital, exhibition, but also community and coworking space. The 100-day experiment at documenta X was followed by numerous net.art exhibitions, one of which is *Net_condition* at ZKM | Karlsruhe⁴. Similarly, this show had multiple physical venues⁵ but also expanded into the online realm, into the very habitat of the artworks it displayed⁶.

As a next step, after the expansion of the exhibition space with streams to other venues and to flat websites in highly specific exhibitions that represented a certain niche of contemporary arts, computer-generated networked spaces have gotten more widely used. An expansion beyond the site of the exhibition, or an “extraterritorialization” of the curatorial space [5] has become a wide-spread practice, specifically in case of contemporary art exhibitions of the last decade, that function as platforms or assemblies for various temporal, discursive and collaborative formats.

The definition of hybrid exhibitions should also encompass the implications of hybrid exhibition practices, such as presenting non-digital-native artworks in digital realms, with a particular focus on how these practices have the potential to redefine curatorial narratives, influence the perceived value and reception of artworks, and contribute to the historiography of online exhibitions.

This hybridization process is inevitably intertwined with the application of information technology and networked computer-generated spaces, online platforms, etc. in curatorial work and art mediation. Pointing at the fact that accepted notions of the exhibition space, for example the still wide-spread exhibition practice of the *white cube*, shall be revised from the aspect of information technology. [5]

Mapping as an Analytical Tool

Our comparative study of past digital exhibitions and their practices from the 1990s to the present day applies mapping as an analytical tool.

Throughout the research process we listed more than two-hundred online and hybrid exhibitions from 1993 to nowadays and elaborated on a typology that outlines a structured framework for categorizing these exhibitions. The typology encompasses their organisational, experiential, spatial, and technical dimensions. Central to this framework is the identification of the hosting organisation and initiator of the exhibition, which may include private or public institutions, galleries, or museums. These entities shape the conceptual and practical

dimensions of the exhibition, while the production organisation is detailed to include the entities responsible for realising the exhibition, often incorporating mediation processes such as art mediation to facilitate audience engagement and interpretation.

The typology also examines the core experience offered by the exhibition, focusing on its interactive or immersive aspects. This analysis considers the duration and scheduling of exhibitions, distinguishing between short-term, pop-up projects, and long-term shows, as well as the type of exhibition space. In some cases, this space may be a purely online 2D surface, as in early net.art projects, or a hybrid configuration where digital and physical 2D and 3D spaces are interwoven. Furthermore, the analogy of the digital exhibition space is scrutinised, exploring whether it functions as a replica or twin of a physical exhibition space, or if it constitutes an entirely computer-generated environment.

The artworks featured in these exhibitions are categorised by the periods from which they originate, encompassing works from pre-modern to contemporary eras. Additionally, the typology accounts for the media types of the artworks, including 2D or 3D representations, static images, moving images, and generative or code-based works. Visitor interaction is another critical focus, addressing the modes of interaction such as keyboard and mouse input, body gestures, or tracking technologies, as well as the way visitors are represented within the digital space. This representation might take the form of humanoid avatars, alternative figures, or the absence of representation altogether. The visitor experience is further analysed, with attention to engagement mechanisms, feedback systems, and the distinction between single-user and multi-user environments.

The technical framework of the exhibition is an integral part of the analysis, detailing the software and hardware employed, including display technologies, and examining energy usage configurations to highlight infrastructural and sustainability considerations. The platforms used for disseminating exhibition content are also explored, ranging from exclusively digital environments to hybrid approaches that blend digital and physical exhibition spaces.

This typology offers a structured approach to understanding the evolving landscape of digital exhibitions, enabling an in-depth evaluation of their organisational and technical underpinnings, their capacity to engage audiences, and their integration of artistic and technological innovations. Through this lens, it becomes possible to trace the trajectories of digital and hybrid curatorial practices and

⁴ *net_condition*: Art and Global Media was an exhibition of net art held at ZKM in Karlsruhe from 23 September 1999 through 27 February 2000 and curated by Peter Weibel, Walter van der Cruysen, Johannes Goebel, Golo Föllmer, Hans-Peter Schwarz, Jeffrey Shaw, and Benjamin Weil.

⁵ *Net_condition* was an exhibition, which as a multi-local networked event took place simultaneously in Karlsruhe (ZKM), Graz (steirischer herbst), Tokio (ICC Intercommunication Center) und Barcelona (MECAD Media Centre d'Art i Disseny).

⁶ Further examples for hybrid exhibitions are MIX-m (CAC / Centre d'Art Contemporain (Geneva), 2005), Nail Art Museum by Jeremy Bailey (2014), RMB City by Cao Fei, the so-called Immaterial Display featuring the digital models of the past exhibitions Iconoclasm and Les Immatériaux (2022) and the digital twin of the exhibition Wake Up! It's 2024. 40th Anniversary of Good Morning Mr. Orwell at the Nam June Paik Art Center.

their responses to the broader shifts in art, technology, and audience participation. The typology provides us with a basis for mapping chosen exhibitions.

An Analysis of MIX-m

The diagram encapsulates *MIX-m* as an early exploration of hybrid exhibition spaces, leveraging digital tools to expand the boundaries of visitor experience and artistic presentation. It foregrounds the interplay of technological innovation

Only a few key examples will be mapped with the aim to understand what makes a hybrid exhibition. Here presented is the diagram of the exhibition titled MIX-m (2005),

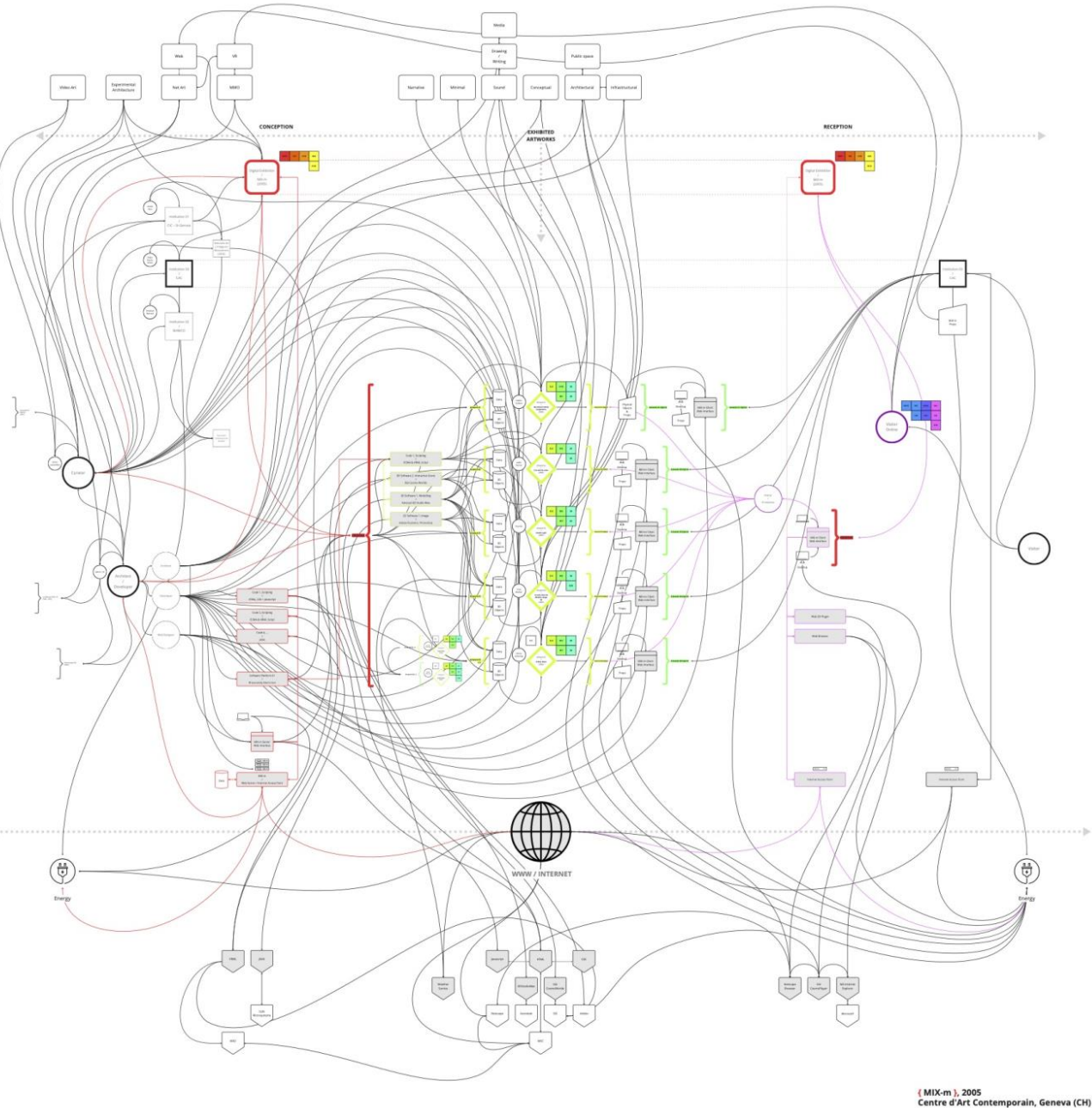


Figure 1. Diagram depicting the relations between concept, exhibited artworks and the reception of the exhibition *MIX-m*.

offering a detailed representation of its hybrid nature and technological foundation. It situates the exhibition at the intersection of digital and physical realms, emphasizing its

layered design, visitor interaction modes, and the technological frameworks enabling its presentation. The exhibition integrates both digital and physical elements. It features artworks presented in multiple formats, including digital-only versions, desktop-based installations, and hybrid configurations where physical props and digital 3D objects coexist. Each artwork is connected to an overarching server infrastructure, the MIX-m web interface, which acts as the core platform managing the exhibition's online and local components.

and artistic experimentation that defines the exhibition's conceptual and practical framework.

Artworks in the exhibition are diverse, ranging from 3D object-based works to multimedia pieces. Specific examples include "Fire-wall de salon (2005)" and "A Basic Work (2000, 2002, 2005)" by Heimo Zobernig, among others. The exhibition utilizes scripting languages such as HTML, CSS, JavaScript, and VRML to construct its interactive elements and visual environments, highlighting its reliance on early web technologies.

Visitor engagement is facilitated through web interfaces, which support various interaction modes. These include mouse and keyboard inputs as well as avatar-based interactions in 3D spaces. The MIX-m platform enables multi-user participation, reinforcing the exhibition's experimental approach to shared virtual environments.

The diagram also details the technical infrastructure, showcasing the integration of software such as SGI Cosmo Worlds, Autocad, and 3D Studio Max for modelling and interactivity. It references foundational web technologies like the Netscape Browser and SGI CosmoPlayer, underscoring the exhibition's grounding in the technological landscape of its time. Centre d'Art Contemporain, Geneva, contributed to the exhibition's development, based on a collaborative approach that merged curatorial and architectural practices.

The Research Framework: Paik Replayed

The Paik Replayed project, hosted by ECAL (University of Art and Design Lausanne (HES-SO)) and funded by the Swiss National Science Foundation (SNF), is a research initiative dedicated to understanding the effects of digital exhibition practices on non-digital artworks, in close observation to Nam June Paik past instruction-based and broadcast exhibition practices. With Paik's thoughts and works at the centre of its reflection and comparative process, this research nevertheless aims to address a contemporary phenomenon in exhibition design.

It is facilitated by a structured approach involving multiple research threads, each focusing on a distinct aspect of digital exhibition studies and practices. From analyses of past or recent cases and the establishment of a typology for digital and hybrid exhibitions, to practice-based research and user

reception studies. Driven by the transformative potential of Paik's vision in contemporary digital art curation. The Paik Replayed research project follows a year of preliminary study (2021–2022) conducted by Prof. P. Keller at ECAL, in partnership with Curator SangAe Park at the Nam June Paik Art Center in South Korea and based on the museum's unique collection of videos and artworks by Paik, as well as archives relating to his practice. It resulted in a prototype of digital exhibition.

With the research on hybrid and digital exhibitions we aim to situate the Paik Replayed project within the broader context of digital curating. We aim at offering potential solutions for hybrid exhibiting, with the development of a new show that resonates with Paik's ideas on exhibiting, notably manifested in *Symphony for 20 Rooms* (1961).

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