



Interactive Artwork and Audience

The Correlation Between Interactive Performance and Audience

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ABSTRACT

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Interactivity has been one of the fascinating mediums to be combined with a variety of forms of art, and interactive performance is one of the merged forms in the field of contemporary art. Once an audience becomes a co-creator of the performance, interaction produces different effects on each component: performance, artist and audience. The objective of this thesis was to analyze how interactive performance and audience affect each other in various aspects. Along with the written part of the thesis, an installation and interactive performance titled *Colorful* was developed from the theoretical basis.

The data for this thesis were collected from publications, articles, and web sources. The main research was implemented through a survey of the audience who participated in *Colorful* and the author's previous performances, and interviews with the performance artists: Christian Falsnaes and Roi Vaara. Artworks by Marina Abramovic, Christian Faslanes, and Roi Vaara were mostly analyzed.

The findings of the thesis clarify the effects of interactive performance on participating and observing spectators as well as the effects of involvement of the audience on performative artwork and the artist. They indicate the significance of interactivity and its utilization methods in a performative form of art. The findings can be used in the development of upcoming interactive performances and various combinations of art employing interactivity.

Key words: interactivity, performance, audience, effects

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1 INTRODUCTION

Interactivity is an emerging medium employed in numerous fields as well as contemporary art. Artists are eager to strongly impact viewers and interact with audiences from various perspectives via artwork. Interactivity is an engaging medium which connects the viewers, artist, and the concept of artwork in intimate relation.

In this written part of my thesis, I focus on performative interaction and investigate a variety of effects of interaction on both sides: performance artwork and audience. The objective of this thesis is to define a relation between performance work and spectator. Once the audience becomes a co-creator of the performance with the artist, interactivity generates improvisation and a connection between performance and audience, along with effects on both sides. Audience and artists are affected emotionally and mentally in a phenomenon generated by audience participation during a performance. In terms of bystanders in the audience, they are also affected by observing others interacting during a performance through a third-person perspective. Additionally, the value of a performance is possibly influenced by unexpected incidents based on improvisation. I am looking to find the pros and cons of the effects of interactivity on audience and performance in diverse aspects.

The involvement of the audience gives an artwork form and meaning while breaking boundaries between life and art in the process (Priveekollektie 2020). In order to broaden the width of interpreted meanings in different types of art, I explore ways of merging forms with interactivity, and the importance of interactivity in the field of contemporary art. Thereby, this thesis is informative for anyone in any field that is interested in combining interaction with other elements so as to lead it to a new perspective.

At the end of the thesis, I present the interactive performance and installation titled *Colorful*, which was developed from a theoretical basis for the final exhibition. I came up with the concept of *Colorful* from my intimate trauma and the artwork was formulated in the shape of an interactive performance and installation. The performance of *Colorful* was conducted once for the documentation part

of installation, and is also scheduled to be conducted on the opening day of final exhibition in autumn.

Central sources for this thesis were collected from interviews with performance artists, empirical performances, and audience answers gathered by questionnaire. Two interviews were implemented with Christian Falsnaes and Roi Vaara. The opinions from the audience's side were anonymously collected from spectators who were present during the performances: *Worry* at Galleria Rajatila in Tampere, Finland in 2019, *The Place Where We Are Heading To* (우리가 향하는 곳) at Finlayson Art Area in Tampere, Finland in 2020 and *Colorful* at Galleria Rajatila in Tampere, Finland in 2021. The rest of the sources for this thesis was collected from publications, articles, books, and web sources.

2 INTERACTIVITY IN ART

What is interactivity? Interactivity means some kind of reaction between art and viewers (Ars Electronica 2016). It is a tool that increases engagement with an audience by allowing them to take a part in it. Interactivity is also a method that can be merged with a variety of elements in order to invite the audience and produce a stronger impact on them. When this interactivity comes to art another genre of art is made, which is called interactive art. Interactive art means that the audience takes a part in the artwork. Once an audience interacts with an artwork, they become a co-creator of the artwork. Interactive art includes audience participation alongside the expression of the artist's inner creativity. As a result, artwork responds to the viewers and meaning is formed in collaboration between the artist and the observers. (Priveekollektie 2020.)



PICTURE 1. Scott Snibbe, *Boundary Functions*, 1998 (Scott Snibbe 2021)

Boundary Functions by Scott Snibbe is a representative artwork in interactive art. *Boundary Functions* is an interactive installation made in 1998 and an audience is a required component. In this installation, there is a stage on the floor and a projector and camera installed on the ceiling. When two persons step onto the

stage, one line projected from overhead bisects them on the stage. The more people that come onto the stage, the more lines are projected to divide them. The lines dynamically move as the people move on the stage (PICTURE 1). The installation does not work with one person, which means it requires an interactive relationship with someone else. Without audience participation, *Boundary Functions* artwork cannot complete itself and the true image of the artwork cannot be seen. (Scott Snibbe 2021.)

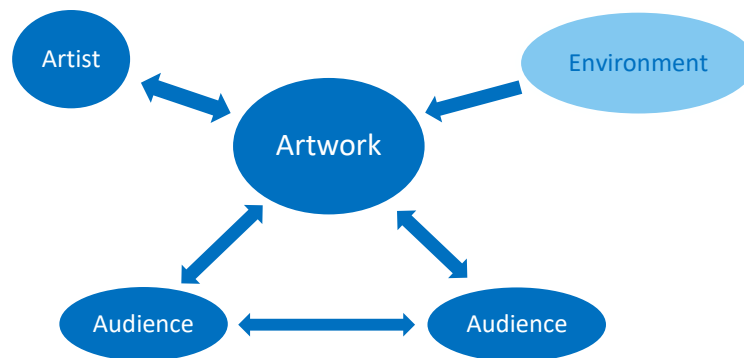


Figure 1. Components of an artwork system (Ahmed 2018)

Interactive artwork consists of the essential components: artwork, artist, audience, and environment and several relationships are created between different components (Figure 1). In the context of traditional art, the artist is not regarded as part of artwork system. However, artist and audience play fundamental roles in interactive art in this contemporary context. Depending on the form of interactive art, the artist and audience could be integral or peripheral elements in terms of an interactive artwork system. If the artist is regarded as part of the artwork, interesting relationships between artist and audience appear through the interactive artwork as artwork-artist-audience or direct interaction between artist and audience. According to how an artwork registers an audience's reaction, the artist gets direct interaction with the audience along with feedback from the audience via a co-creative process. (Ahmed 2018; Edmonds et al 2004.)

The relationship between each component creates varied meanings and they are located differently, depending on the form of interactive art. Interactive art is related to relational aesthetics; the interactive piece is deeply influenced by human relations and their social context (TATE 2021). Hence, it leads the artwork to be

located in the infinite possibility of diversified interpretations once an audience is involved directly in the artwork.

2.1 Forms of interactive art

Since interactivity is perceived as an absorbing method to make artwork more unique, it has been combined with diverse forms of contemporary art. Representative examples of interactive art are interactive installation, architecture, film, and performance. (Dixon 2007, 2-5.) In a broad range of interactive art, interactive dance, music, and drama are included (Dannenberg & Bates 2004). Each of the forms consists of different elements and interactive systems. Nevertheless, interaction still brings great advantages to many aspects in all interactive forms. Interactivity is an arising medium. New types of interactive art are constantly created by integrating interplay with any category within the arts. the arts.

2.2 Importance of interactivity in field of contemporary art

Then, how does interactive art create meaning and why is interactivity important in contemporary art? Interactivity invites the audience to play a part in the socially-engaged project. It is open for the audience to make the improvisational decisions in the artwork within the artist's range of anticipation, and the meaning is formulated among varied interpretations through improvisational decisions made by the audience. Eventually, this feature creates and results in numerous perspectives within the artwork.

Moreover, spontaneous engagement does not only make the audience interact with the artwork and artist, but also each other through unanticipated phenomena. It can bring diversity into an image and explanation of the artwork. According to all these potential consequences, interactivity is a significant method that can help the audience to understand the concept of artwork and expands the depth of interpreted meanings (Widewalls 2016; Digicult 2008).

3 INTERACTIVE PERFORMANCE

Interactive performance is one of the types of interactive art and interactivity that is most deeply associated with performance art (Dixon 2007, 4-5). Interactive performance is defined as any experience in which members of the public become co-creators of a performative experience (Interactive Playlab 2012). The audience becomes part of the performance with the artist and it shapes the performance into an unpredictable result. An audience is a required and important element for interactive performance and the artwork would be incomplete without viewers joining in. As unanticipated occurrences are generated through the intervention of the spectator, the meaning of the performance relies on the participation of the audience.



PICTURE 2. Marina Abramovic, *The Artist Is Present*, 2010 (Artnet news 2017)

Marina Abramovic is one of the most well-known performance artists and her artwork, *The Artist Is Present*, requires the involvement of the audience as the main component. This performance was very simply presented; Marina Abramovic sat silently on a chair and met the gaze of each one of the participants who sat opposite (PICTURE 2). *The Artist Is Present* lasted for 7 hours, 6 days a week, and the interaction of the audience completed *The Artist Is Present*. This

performance explored the relationship between artist and audience, and it became emotional at the end. Marina Abramovic said; “Nobody could imagine that anybody would take time to sit and just engage in mutual gaze with me”. (MoMa Learning 2010.) The audience was emotionally impressed and some of them even shed tears during the performance. Interactive performance can be very therapeutic and compassionate with potential power. It presents a connection between anyone who is sharing the moment with the artist and it comforts the viewers.

There are diverse performance artists who are known for their interactive performances. Depending on the artwork, the explanations of the works are formed through different processes. Some artists manifest the instructions for the audience, so that they can follow the artist and conduct the performance within foreseen parameters. Additionally, some of them improvise the performance along with unplanned situations or incidents created by the audience. In this chapter, interactive performances by Roi Vaara and Christian Falsnaes are analyzed and statements are described based on interviews implemented with the artists themselves.

3.1 Roi Vaara

Roi Vaara is well-known as a pioneer of Finnish performance art as well as a globally acclaimed performance artist. Roi Vaara has performed over 500 performances throughout 50 countries since 1979 and he has been actively spreading his ideas; he has also been a part of Black Market International since 1988. (Av-Arkki 2021.) His objective is to directly convey a message that viewers have never seen, felt, or experienced, through his performance works. Roi Vaara has gone through various emotions in his previous experiences. When the audience encounters his performances, he wants the audience to get surprised by a fresh sentiment which they have never seen or experienced before.

Wet Paint Handshakes is one of Roi Vaara's interactive performances. In this performance, he is well-dressed in a black tuxedo and his right hand is covered in white paint. Standing in a venue of a gallery or festival, he offers a handshake

to anyone who enters in (PICTURE 3). By offering the wet painted handshake, it makes the audience hesitate whether they should shake hands with his wet painted hand. After handshaking, Roi Vaara wipes his hand off on his black suit and dips it into the bucket of white paint. He repeats this over again until the end of the performance, whereas his black tuxedo gradually gets into a mess of white paint. (Live Art Danmark 2015.)



PICTURE 3. Roi Vaara - One Night Stand 2, *Wet Paint Handshakes*, 2010 (Artsy 2021)

Wet Paint Handshakes was originally developed from a performance of offering a golden handshake. Roi Vaara had the first performance of golden handshakes at Kiasma in Helsinki, Finland. He came up with the idea of *Wet Paint Handshakes* from the second performance of golden handshakes in Quebec. Roi Vaara was standing in the middle of a street with a hand covered with gold and leaves; however, viewers were overly suspicious and no one boldly attempted to shake his hand. The idea of *Wet Paint Handshakes* came from the basis that he wanted to approach the audience in a more direct method. His way of approaching the audience in *Wet Paint Handshakes* demonstrates an intriguing situation for the audience; they are at a crossroads of deciding whether to interact with him.

Improvisational engagement by viewers produces the aesthetic of *Wet Paint Handshakes* and makes it more absorbing to bystanders. "I make the situation and then it's opened for everybody to take it as they want. It is part of the work. That makes the situation also intriguing for the others who happened to be there". If someone interferes in the middle of his performance as an unplanned case it influences the performance, grips the attention of others and causes bystanders to become more curious. Unexpected interruptions can turn into positive effects in his performances.

An interplay is naturally generated when the audience engages or interrupts, and it seems to be a necessary element in *Wet Paint Handshakes*. Nonetheless, Roi Vaara is more concerned with the value of sharing present moments with the audience than having a physical interplay. He differently interprets interactivity and embraces it as part of his performances. Roi Vaara does not see interactivity as a separate component. The whole situation is interaction and it is already part of his performances. "Whatever happens, it is part of a work". It is not only the physical reactions either; every emotional reaction from viewers is addressed as an interplay by Roi Vaara.

The way he embraces interactivity could be considered as a passive approach. Roi Vaara definitely opens and gives more opportunities for a random audience to influence the performance through interruption. But it also allows for the possibility of the fundamental objective and message of the performance to become distorted; this possibility of misunderstanding through distortion can make it challenging for onlookers to understand the concept of artwork.

The way he receives and interprets his performances is straightforward. Even if the audience does not take part in his interactive performances, the artwork is still regarded as a completed piece. Roi Vaara perceives the concept of coexisting in the present moments with the audience as a central element while performing. Interactivity is a factor that is already employed in his performances and it is one of the most significant elements that make his performances meaningful for anyone sharing the same moment alongside Roi Vaara.

3.2 Christian Falsnaes

Christian Falsnaes is a Danish artist, currently working and living in Berlin. He is known for involving an audience as co-creator in his performances. Christian Falsnaes explores the relationship between submission and control with power. His interactive performances deal with intricate and invisible structures such as group dynamics, social mechanism and hierarchy (TodaysArt 2016).

Opening is an interactive performance in collaboration with an unprepared audience. The *Opening* performance starts with recording a music video with an audience. Christian Falsnaes gives the audience orders to move their bodies, pose and gives directions where to go while he is dancing and singing a song. After recording the music video, everyone moves to a prearranged space for the next performance. Christian Falsnaes gives a speech and answers questions collected from the audience. Whilst Christian Falsnaes is speaking, the audience cuts his clothes into pieces with scissors one by one and staple them onto the stretcher bars on the wall (PICTURE 4, PICTURE 5). The conversation with the audience lasts until Christian Falsnaes is completely undressed without any piece of clothing left on his body. (Christian Falsnaes *Opening* 2015.)



PICTURE 4. Christian Falsnaes, *Opening*, 2013 (Christian Falsnaes 2021)



PICTURE 5. Christian Falsnaes, *Opening*, cut up clothes on stretcher bars, 2013 / 2015 (Christian Falsnaes 2021)

The *Opening* performance was made without informing the audience of anything in advance. The audience receives instructions when the performance starts and the performance proceeds. Christian Falsnaes tries to think of every possible reaction from the audience with prepared scripts and he addresses the audience with commands in order to carry out the specific situation. “It’s much more about having this set up of situations and overall strategy of how I am going to address them and then trying to bring them to those situations”. On the basis of premeditated processes, each person in the audience follows his orders and this forms a group dynamic as well as an invisible hierarchy of authority between submission and control.

Christian Falsnaes’s performances are inspired by the theme of submission and control and it leads to an intriguing depiction of social phenomena. Within the hierarchy of the art world, he is an artist with the power to control a group of people. To make the audience to follow his commands, he has to convince them utilizing the authority of his position. The group dynamics in his performances turn out to be the interesting consequences and experiences of social dynamics; they are the message he conveys through the performances. By participating in the performance, viewers experience social dynamics within a specific ritual routine.

Christian Falsnaes leads the viewers to explore the group dynamic via interaction with him and themselves.

To interact his performances, the audience should be controlled to behave by the authority of Christian Falsnaes under his predetermined routine. This implies that freedom of expression is restricted for the audience and represents a submission. The choreography occurs through his anticipation and this could lead the artwork to be considered less diverse if they are viewed under the assumption that they are to be regarded as improvisational art. Christian Falsnaes's performances are difficult to receive as spontaneous artworks. Nevertheless, that is the message he wants to convey and presents the submission, control, and authority within an art world hierarchy.

For Christian Falsnaes's performances, interactivity is regarded as one of the most central components in helping to convey the message of social dynamics. Alongside interactivity with the audience, it creates the situation and social mechanisms visually emerge. "The way I have been working for the past, 7 to 8 years, I would say that the participation is absolutely necessary and a lot of my works don't even exist without the participation of the audience". Depending on the artworks, the importance of interactivity and participation of audience vary. However, the essential aspect of interactivity in his performances is still the same. Interactivity is the fundamental substance because the audience is the main performer in Christian Falsnaes's performances. The audience can be even interpreted as the interactivity itself. Christian Falsnaes employs interplay to the performances so as to create the specific situations and invite the audience into them. Through interplay, he wants the audience to create a gesture in their own way and the situation itself is effectively delivered as the message.

4 THE CORRELATION BETWEEN INTERACTIVE PERFORMANCE AND AUDIENCE

When viewers become a part of a performance as the main performer, interesting phenomena emerge; physical and mental effects start working on the artist and audience. How then does interactive performance affect the audience? Does it influence only the people who directly participate in a performance? Also, how does the involvement of the audience influence the performative artwork and artist? What are the effects of interactivity on each element of a performative artwork: the performance, artist, and audience?

In this chapter, the correlation between interactive performance and audience is defined. Additionally, the effects of interactivity on not only the performance artwork, artist, and audience, but also the non-participating observing audience as well. When the audience collaborates with the artist, interaction is generated and the interactive performance and audience influence each other in various ways. To specify the precise consequences of performative interactivity on both sides, ethnographic research has been implemented such as surveys and interviews with audiences and artists. The research mainly centers on interaction in performative artworks rather than other forms of contemporary art.

4.1 Audience

In performative artworks, the audience can be divided into two main groups: people who physically interact with the artist and conversely, people who only spectate without direct interaction. In order to analytically approach the effects of interactive performance on the audience, separate surveys were prepared and implemented for two different groups: the Participants group and the Observers group. The survey form for the Participants group was for the audience who has interacted with the artist and the form for the Observers group was for the bystanders who did not interact with the artist during the performance. The surveyed audiences were part of my previous performances and degree show performance: *Worry* in 2019, *The Place Where We Are Heading To* (우리가 향하는 그

天) in 2020, and *Colorful* in 2021. Due to the pandemic restrictions, I was unable to conduct more *Colorful* performances to collect more recent survey data from audiences. Hence, to acquire a sufficient amount of opinions, I decided to collect the research from the audiences who had participated in previous performances.



PICTURE 6. Soyoung Chung, *Worry*, performance at Galleria Rajatila, 2019

The *Worry* performance was conducted at Galleria Rajatila in 2019. I was blindfolded and standing still in the middle of the gallery space. There was a set of instructions, a pen, and floating balloons next to me. The audience wrote their concerns on floating balloons and gave them to me one by one (PICTURE 6). During this process, interaction was generated between the audience and artist. I tied the balloons around my neck and the more balloons I tied, the tighter it choked my neck. I was struggling and the audience could see it and related to the pain of choking. After a while of struggling, I grabbed a pair of scissors and made a small hole in the balloons one by one. The balloons did not pop and they were slowly deflated while the escaping air made a funny sound. Once I deflated every balloon around my neck, the *Worry* performance finished. In this *Worry* performance, the audience was not informed of anything about the interaction of the performance in advance and anyone could participate in the performance if they wanted to.



PICTURE 7. Soyoung Chung, *The Place Where We Are Heading To* (우리가 향하는 그 곳), performance at Finlayson Art Area in 2020

Yet, the interactivity in *The Place Where We Are Heading To* (우리가 향하는 그 곳) was a little different than the *Worry* performance. Before I started performing, three persons were specifically informed of what they would do during the performance. *The Place Where We Are Heading To* was conducted at Finlayson Art Area in 2020. I was performing a traditional Korean shamanistic ritual under a tree which I reinterpreted in a contemporary way. This performance could be divided into three big parts and in the second part, the three persons engaged as a part of *The Place Where We Are Heading To*. In the second part, I performed while holding white and red fabrics. I slowly went to the three persons who were informed beforehand and they each picked out one of the pieces of fabric. They went to the tree and tied the fabric around whichever branch captivated their emotions (PICTURE 7). Interactivity was generated when the audience picked out the fabric and tied it to the branches. This performance contained a slightly different way to participate since it was arranged with a specific amount of people who were informed in advance.

4.1.1 Effects of interactive performance on audience

According to the audiences' answers to the questionnaires, slightly different effects are discovered between the two groups. These results demonstrate in which aspects, interactivity does influence and not noticeably impact the audience. In terms of comprehension of the artwork, the result indicates that people from the Participants group understood the idea of performance slightly better than the Observers group. According to question number 6, 73% of the Participants answered that they understood the idea of the artwork very well; however, 56% of the responders from the Observers group understood it very well (Figure 2). This is not a prominent difference, yet it shows that performative interaction helped the audience to understand the artworks to some degree.

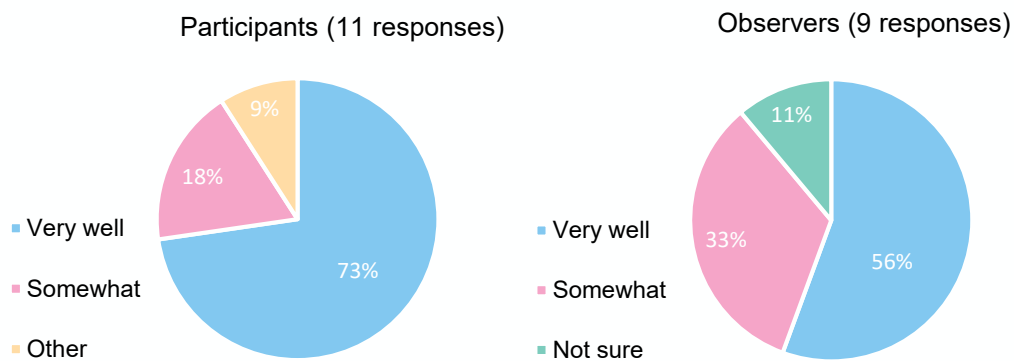


Figure 2. Comprehensive results from the Participants group and the Observers group, question 6. Did you understand the concept of the performance?

The noticeable difference is that those in the Participants group are conspicuously more willing to be involved in the performance again in the future. 91% of the Participants group answered that they would definitely take part in the performance again, but only 55% of the Observers group answered that they would absolutely be involved again (Figure 3). Although the engaged audience was randomly selected, the people who interacted with the artist are positively more interested in taking part in the performance again in the future. This result also addresses the possibility that interactive artwork can cause division among the audience members. People who did not participate seem unlikely to take a part

in other performances in future. It can be interpreted that the amount of the audience who wants to participate in the performance will not increase a lot. People who have participated will want to participate again, but the people who did not participate, will likely not participate in future.

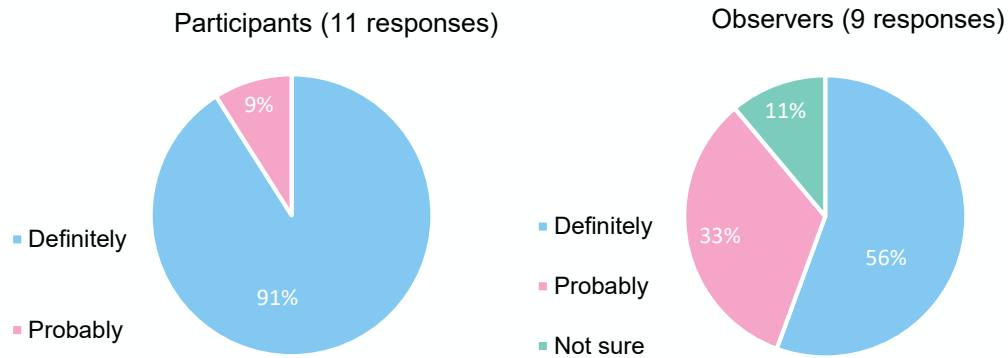


Figure 3. Comprehensive results from the Participants group and the Observers group, question 8. Would you be interested in taking a part in other performances in future?

Nevertheless, the people who did not interact also benefit from watching the others interacting with the artist. 77% of the Observers group found the performance very interesting, but only 36% of the Participants group considered the performance very interesting (Figure 4). This consequence can be interpreted as a difference in immersion; the people who did not interact had more moments to observe the performance from the third-person perspective. As stated in the answers to question 4 on the survey form, the Observers group specified more about how they observed the various expressions of the artist and the audience as well as collective attention amongst the audience; however, the A group specified more about their intimate emotions during the performance. In addition, more people from the Observers group found it interesting to see others take part in the performance. When the people of the Participants group became the main performer, they concentrated on the expression of the artist and their movements more closely while people from the Observers group observed everything happening, noticing changing factors from various points of view, such as ambiance, emotion, environment and performers.

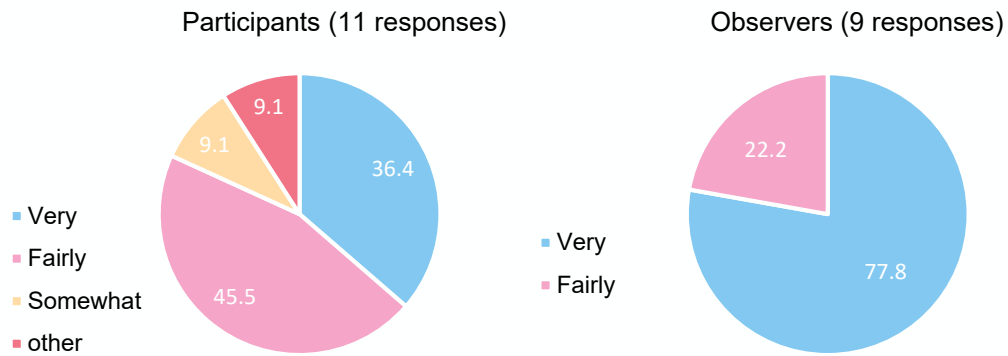


Figure 4. Comprehensive results from the Participants group and the Observers group, question 5. How interesting would you say the performance was?

In terms of the emotional connection, a prominent difference was not discovered between the two groups. Only 27% of the Participants group and 22% of the Observers group were emotionally connected. The majority of the audience from both groups felt somewhat emotionally connected with the artist and artwork. In fact, the emotional connection through interactivity relies on different types of performance artwork as well as what different environments the audience had experienced before.

4.2 Performance and artist

As effects of interaction differently influence the audience, involvement of the audience also affects the performance and the artist in diverse aspects. To approach the subject objectively, research data was collected from interviews implemented with Roi Vaara and Christian Falsnaes. They addressed the questions regarding the importance of interactivity, value of participation, emotional changes, and the process of employing interactivity in performance pieces.

4.2.1 Effects of participation of audience on performance work

Interactive performance artists always prepare a plan of how the audience will participate before conducting a performance. They also pre-calculate every possible unexpected incident which could occur; one of which is possible rejection

from the audience. Among interactive performance artists, the participation of an audience is valued as one of the most significant elements in their performances. As an audience is in collaboration with the artist as though they are another main performer, involvement of the audience is considered as an essential factor. Consequently, does interaction with the audience affect the artistic value of a performance? What if the audience does not take a part in the performance? Technically, the participation of the audience does not influence the artistic value of a performance. Artists do not regard an absence of audience as a failure and it is a result formed from valuable decisions made by the audience. Interactivity is one method used to invite the audience into a performance. Nevertheless, just because the participation of the audience is important, it does not mean that artists force anyone to take a part in the performances as a compulsory step. Artists invite the audience and the audience can reject it. Hence, performance artists respect every reaction and decision from the spectator and this does not change the artistic value of the performance.

Interaction with the audience also explores the relationship between performance and artist more deeply. By engaging with the audience, the performance is linked with the artist's feeling and identity. It helps the artist to analytically approach the performance artwork, and not be tied to the artist's own emotions and reactions. Furthermore, a level of honesty is present through experiences with the artist and the audience. When an artist performs, a level of honesty is deeply associated with their performance. Incorporating an audience into a performance generates a certain level of honesty between the audience and the artist.

By inviting an unprepared audience into a performance, it makes the performance look intriguing to other spectators who do not directly participate. The more the audience gets involved in the performance, the more it draws the attention of more people and they also become interested in what is happening. Perhaps, if the artist performs with an appointed number of audience members in a private space, this might not be relevant in such a case. However, it is a beneficial phenomenon for the artist who performs in public. Curiosity stimulates onlookers; when a random audience starts engaging with the artist, it brings more bystanders.

4.3 Summary

According to the results from the questionnaire, it was discovered that interactive performance brings optimistic effects on both the interacting audience and the non-participating bystanders. Interaction with the performance artist motivates the audience to be part of other performances again in the future and it also influences them to have more optimistic thoughts about similar artwork. However, it creates a division between the participants and observers so that there is a portion of the audience who are not likely to increase their level of interaction in the future. By spectating while others took part, people had more opportunities to observe and analyze all the components in the performance from a broader point of view. Furthermore, performative interactivity does not always lead to a deeper emotional connection. It was determined that emotion and interactivity are not proportionate and that this result will absolutely vary depending on different performances and artists.

Numerous aspects of performances and artists are also influenced by the involvement of the audience. The more people engage with a performance, the more onlookers become interested, and curiosity invites more people to join the audience of a performance. Yet, this phenomenon may not be applicable in certain cases, such as with a performance which is conducted in private space with an appointed number of audience members. As for another positive effect, audience involvement helps the artist to analytically approach the performance and not only focus on the artist's own emotions. It allows artists to approach the performance from a broader perspective. Unexpectedly, the absence of an audience or rejection from an audience does not affect the artistic value of a performance. Since every decision is valuable, artists respect the individual decisions of the audience and they do not consider audience absence or rejection as failure.

Interactivity in performance is an absolutely significant and powerful element and it offers great opportunities for generating closer connections with random spectators. Based on these results and research, the correlation between interactive performance and audience is defined. Individual factors in performances have complementary relationships and they influenced each other. Several effects

which were observed cannot be generalized and they depend on different types of interactive choreography. In spite of exceptional cases, the value of each element and complementary effect is still indisputable.

5 INSTALLATION AND INTERACTIVE PERFORMANCE: *COLORFUL*

5.1 Background and concept

Colorful is an installation and interactive performance with a two-channel video documentation. The idea for *Colorful* was developed out of my traumatic experiences from 2010 to 2015 in Seoul, South Korea. During that period, I was learning aquarelle techniques, while sitting on a chair for 14 hours a-day at the art academy located in Seoul. Back then, there was a certain rule that we were allowed to use only ultramarine blue and vandyke pigments to make a base tone before painting. I wanted to use other colors, but it was impermissible. Whenever I tried to use different colors for the base tone, the instructor scolded me in front of the many other students.

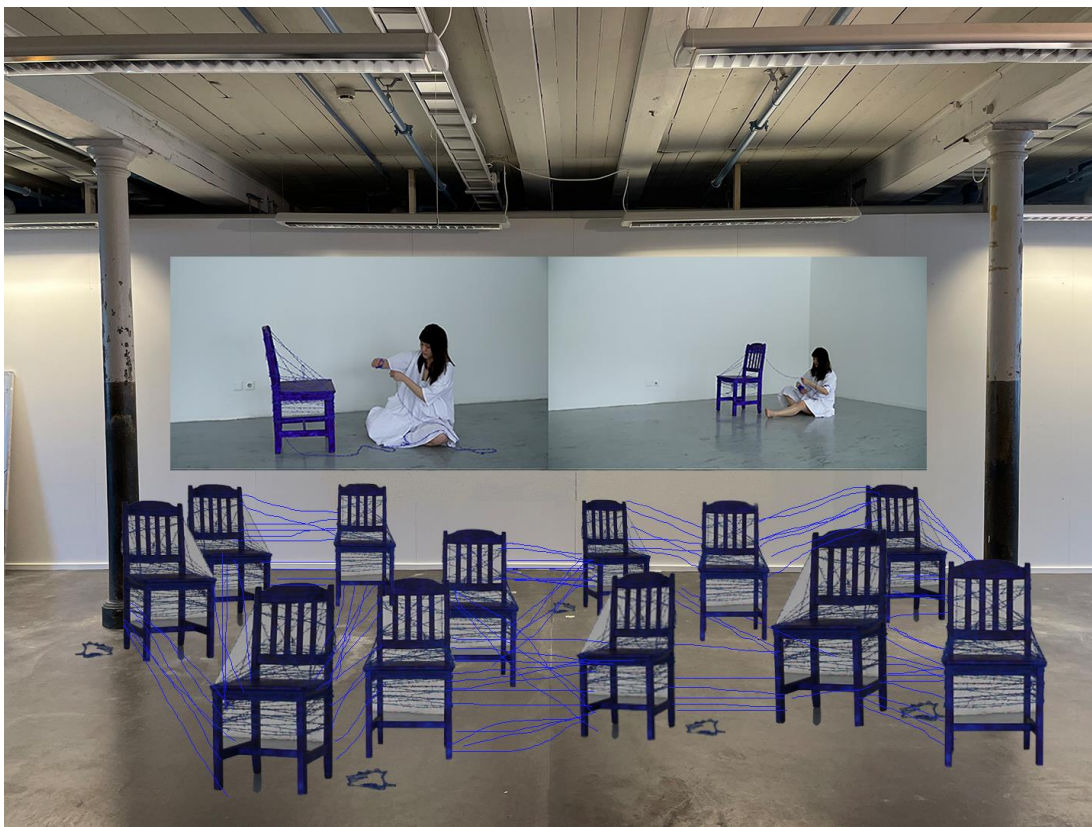
Diversity was not accepted. No one hardly dared to raise any questions about the controlled situation directed by tacit rules. The only right behavior students could have towards an instructor was submissiveness and following his instructions. Otherwise, we would get humiliated and punished. Since then, ultramarine blue has become my traumatic color—previously my favorite which evokes the traumatic memories from 2010 to 2015.

Colorful demonstrates how we overcome and deal with a trauma once we enter into a society and meet new people. Whenever we get connected with new people, everyone shares their own strands of yarn and subconsciously leave traces of our histories. Everyone is eventually getting connected in a jumbled society through numerous strands of yarn. As to the title of this artwork, *Colorful* contains contradictory meanings. *Colorful* has three prominent colors: ultramarine blue, white, and black and the name implies a hope that our society can accept diversity and comprehend differences. Ultramarine-blue stands for trauma, punishment, and coercion and I regard myself as a captive of the trauma. Through the performance of *Colorful*, I can get healed and comforted by unravelling the strands of yarn around an audience. Additionally, viewers can relate to the suffo-

cating and traumatic emotions by interacting with me. Once the audience is involved in the performance, they become part of my society and help me to get away from my trauma.

5.2 Installation

The *Colorful* installation consists of 12 ultramarine-blue chairs, ultramarine-blue strands of yarn and a two-channel documentation of the performance projected behind chairs. The physical performance is conducted in the middle of the chairs and the ultramarine-blue strands of yarn are tied to the legs of each of the chairs and tangled around the chairs (PICTURE 8). 12 chairs are displayed in a random configuration and they consist of 11 big chairs and one small-sized chair; the 11 big chairs stand for adults and the one small chair stands for children. First, the chairs were painted with white acrylic paint and then painted with ultramarine-blue acrylic paint on top.



PICTURE 8. Soyoung Chung, *Colorful*, installation view, 2021

To utilize the ultramarine blue color as a metaphor of my trauma, the chairs were employed to manifest the traumatic sensation. The chair was the perfect object for the *Colorful* installation. It is one of objects implying my traumatic memories and it is also easy-deformable and paintable. Moreover, regarding the choreography of the *Colorful* performance, the chair was a suitable object to complete the plot the way I wanted. The *Colorful* installation is comprised of 12 chairs surrounded by numerous strands of ultramarine-blue yarn. Each of the chairs' legs is tied to one long strand of yarn. Every yarn strand is tangled and connected to the other strands and they create the shape of a spider web. In order to convey a more anxious atmosphere, I decided to use messy and rough strands. The ultramarine-blue strands of yarn stand for trauma, history, and stuffiness but also bonds and relations. It presents a web of various histories that different people left; the strands are like their traces in an interconnected society. As each yarn strand stretches to surround other chairs starting from a single chair, I wanted to build the installation to show how every memory and history starting from one person can affect the memories and histories of others when we start meeting new people.

5.3 Interactive performance

The *Colorful* interactive performance lasts about 15 minutes and the audience is a required component in this performance. Interactivity is a central element in the *Colorful* performance and the plot is completed by the involvement of the audience. The choreography was composed from the frustration of trauma and the enlightenment of meeting new people. The *Colorful* interactive performance can be divided into four parts: frustration, despair, expanding a society, and relief. The performance starts with the frustration part; I lie down on the ultramarine-blue chair and my right wrist is tied with ultramarine blue yarn (PICTURE 9).

At the beginning of performance, I start struggling to escape from the yarn tied to the chair. I untangle the yarn around the chair and rewind it onto my right wrist. I try to express the frustration and anger by aggressively hitting and dragging the chair. I eventually realize that it is impossible to get away from the yarn and become despondent; this is the despair part. After a moment of dejection, I start

looking around and stare at the audience. In this expanding society part, I slowly walk around the audience while unravelling the yarn from my wrist (PICTURE 10). The strand of yarn goes around each person in the audience and it creates the interesting shape of a web. In the end, my wrist is free of the yarn. I go sit on the chair and rest with a relieved expression on my face. The *Colorful* performance is completed by the relief part when I can finally be free from the ultramarine-blue chair and yarn.



PICTURE 9. Soyoung Chung, *Colorful*, interactive performance, 2021



PICTURE 10. Soyoung Chung, *Colorful*, interactive performance with an audience, 2021

In terms of the visuals of the performance, I wanted to make it look as minimal as possible. To make the viewers mainly concentrate on the ultramarine blue color and my facial expressions of emotion, I excluded unnecessary elements which could make the overall image look messy and disturb the audience's immersion in the flow of the performance. The color palette of the *Colorful* performance is mainly composed of three colors: ultramarine blue, white, and black. I employed achromatic elements around the ultramarine blue chairs such as the white uniform, and my black hair so that it heightened the contrast of the ultramarine blue color.

The audience is a significant component in the *Colorful* performance and they are co-creators with me. As the audience participated, it is no exaggeration to say that they completed the performance. When the *Colorful* performance was conducted at Galleria Rajatila in January 2021, the number of audience members was pre-determined due to pandemic restrictions. No one was informed of anything about the performance in advance and everything was improvised. The audience's involvement enhanced the value of the artwork and the concept of the *Colorful* performance became more meaningful. No matter how few or many were involved, the *Colorful* performance successfully reached its goal of interactivity.

5.4 Two-channel documentation

The two-channel performance documentation video consists of two *Colorful* performances filmed at different times. The left channel plays the interactive performance with an audience, while the right channel plays the performance without scenes of audience participation, so that it looks like I performed alone (PICTURE 11). Both of the documentation videos were filmed at Galleria Rajatila on the same day and the interactive performance with an audience was filmed first. The documentation with scenes showing an audience were filmed with a hand-held camera, to influence the viewers to feel the ambiance of performance as realistically as possible. The left video itself looks shaky, yet viewers can feel as though they are part of the audience in the performance while watching it. However, the

still documentation without scenes of an audience was filmed with a standing camera so that the video footage looks more stable during the entire duration.



PICTURE 11. Soyoung Chung, *Colorful*, two-channel performance documentation, 2021

If the unsteady performance video were only used as the documentation, it could cause the viewers to feel nauseous and dizzy. I wanted to prevent those phenomena with a stable balance, so the *Colorful* documentation was produced using two different versions. The *Colorful* documentation has two different paces. Viewers can alternately switch from watching one channel to the other, whenever they feel uncomfortable. Additionally, viewers are given more moments to observe detailed factors in the footage shown in the right channel. Unlike in the left channel, the right channel is steady and shows emptiness most of the time. Viewers can focus on detailed movements along with emotional expressions, and the shape of the web created with the yarn.

The two documentations are not fully synchronized. Both channels start with the scene of lying on the chair, but the left channel finishes three minutes earlier than the right channel. Several scenes are synchronized although they were not planned to be. Through this coincidence, it makes the two-channel documentation video more absorbing and viewers encounter the synchronized scenes surprises. The *Colorful* documentation was produced as a balance of different pacing between the two channels. As the mixture of void and fullness, the two-channel documentation can be enjoyed in comparison with one another.

6 CONCLUSION

Interactivity is a communicative medium that can be utilized with various forms of art in the contemporary era. It has tons of potential to lead artworks to be open-ended with broad interpretations. My starting point was to define the correlation between interactive performance and audience. This written part of my thesis mainly dealt with performative interactivity and I have created an theoretically based artwork which is called *Colorful* for the final exhibition. By analyzing the numerous effects of interactivity on audiences and performative artwork, the relation between the two was deeply investigated and new aspects of the relationship were discovered through the research results.

According to survey results from the audience and data from the interviews with Roi Vaara and Christian Falsnaes, it was proved that interactivity influences performance artwork, artist and audience in positive ways. Interaction with the artist as a main performer is advantageous to understand the concept of the artwork better. In the results, a prominent gap was not found, but it was evident that being part of the performance is absolutely beneficial to more closely approaching the idea of the artwork. Also, interactivity makes people more willing to join other interactive performances in the future. However, the evidence also suggests that some types of onlooker audiences are not likely to want to participate in future performances. Interactive performances affect more than just the audience members who participate; it also affects onlookers who do not directly engage. Bystanders consider the artwork more fascinating by watching the others taking a part in the performance. This was a surprising result beyond my hypothesis and it will help my artwork develop in new directions and dimensions.

When an audience becomes a part of a performance, it makes the artwork look more intriguing and enhances the curiosity of other viewers who do not directly engage with the performance. In addition, inviting an audience helps artists to have inner reflection and analytically explore their emotional reactions to the performance artwork. The involvement of an audience is valued as one of the most significant factors for interactive performances. Nevertheless, unexpectedly, the artistic value of an interactive performance is not affected by the absence of an

audience. Artists do not take the absence of an audience as a failure and they respect and value every decision made by individuals.

Effects vary depending on the type of interactive performance and choreography. The results cannot be generalized as representative data for all performative artworks since there are many factors which can change the results. However, the fact that interactivity brings positive effects to every component of a performance will be a constant element in every interactive performance.

Based on the research, the correlation between interactive performance and audience can be defined as a beneficial interrelation. Components of performance equally benefit from each other. No factor takes advantage of the other factors. Individual elements enhance and combine themselves in order to create a better consequence. Interactivity extends the interpretation of performance artworks as well as the ability to invite in random spectators. Interaction works in a broad range of circumstances and it has never been redundant for anyone and anything, no matter whether an audience was involved or not.

Colorful, the artistic part of my thesis, successfully completed what I wanted to accomplish. *Colorful* is the successful combination of interactivity and my intimate history. It can be interpreted as an emotional bridge through which to welcome random viewers into my personal artistic expression. Through the *Colorful* performance, I wanted to influence, but also be influenced by the audience through interactivity. Eventually, I was mentally comforted amidst my unforgettable trauma by a random audience and presented to them how they can start unraveling their own strands of yarn in our society. *Colorful* prompted them to spread connections and create an open society that accepts the diversity of individuals. My upcoming and future performances will be evolved and deepened by the advantages of interactivity. Merging the extension of interactivity and my expression will strengthen my artwork into forms with greater accessibility and potential for impact.

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APPENDICES

Appendix 1. Interview Roi Vaara

This interview was conducted through video meeting on 9th of January, 2021

How are you working now under this covid restriction?

Well, since the corona came and work was cancelled, this situation forced me to find out what is going on generally. I have been studying and getting more input about the world where we are living in. I've always had this feeling that whatever I do in my art that it should be something what's going on now, how we perceive our lives and the world now so that something to participate with my art to the world.

I haven't been busy with my work now almost one year. It's little bit of feeling that I have to process everything again how to put in together because of global challenging situation. I am kind of retired and now. I am 67. Also in this time, I digitalized a lot of stuffs what I have performed already, more than 500 times mostly with unique works. There is a lot of materials on the videos. There is this kind of feeling that I should go through all this archive materials and edit something. Since I have been actively trying to create something new, it keeps my mind busy. When being fully oriented to work in this way, it feels a bit difficult to shift perception and attitude

So I'm in this kind of dilemma where to make this achieve. On the other hand, I would feel that I could continue my performance or art, but that challenge what I feel now. I have to process what to do so everything is not clear.

How do you think about audience participation in your performance?

For example with *Wet Paint Handshakes*, first this idea came from that I was offering golden handshakes. That was before this (*Wet Paint Handshakes*). I had real golds, my hand was covered in the gold and leaves and I was offering this. First one was in the Kiasma, and then I performed same thing in Quebec where

I offered in the street. People were suspicious that there is some kind of trick. I was thinking “There is no any trick”, you will get some gold actually with the handshaking. Then I’ve got this idea that next time, I offer you wet paint handshakes so you will see that this is real paint because people were so suspicious. I was happy to get this new idea from this golden handshakes, in which the idea for the golden handshakes is that rich people or people in the top level, when they leave, they get the golden handshakes meaning that they would support for money. That was the idea of golden handshakes that I offer everybody. Then I was happy that “I offer you wet paint handshakes”. It’s very direct. There is no conceptual golden handshake idea, this is very direct and also more challenging to the audience because you can see that you will get paints on hands.

I have performed many times in the street, not really interactive way like *Wet Pain Handshakes*, but I think basically all situations is interactive. When you perform in street, I used to make live installation type of thing so there is not necessarily much of action. The image is so strange and makes people wonder. They can come, anybody who are not involved in art. When they see something they don’t know what this is, sometimes people get angry because they don’t understand so that comes immediately to reaction. When people are surprised, they see experiences they don’t know what this is, then they react immediately. It is also interaction.

I think everything is actually interaction. In this kind of situation, it’s very clear. I consider this situation like performing in the street and people react, for me it is all performance. Whole situation is performance. If somebody calls police, then it’s also part of performance. Whatever happens, it is part of a work. I have the idea, I make the situation and then it’s opened for everybody to take it as they want. It is part of the work. That makes the situation also interesting for the others who happened to be there.

How do you come up with the idea of performance work? What inspires you?

I studied traditional visual art in 70s. In that time, it was very traditional to paint and draw the model. For me, that was already problematic. I felt that this has

been done already some years ago. This is not how we experience life and world today. Our perceptions of the world and life dramatically changed. Art must live today and it must say something today. I felt that this should have a something else.

As a young like 18 or 20 years old, I've felt that I have so much something inside life. I was not really curious to get more information. I have felt that I have already got so much somehow. I only need to put all these materials what I have to make my head more clear. I need to find what does this all mean and how I should make my art. I first try to paint and I wasn't with all these technical things and materials. Then I started to paint, but I had all the time the feeling that what I want to say with my painting. There must be some kind of idea. I've found it very difficult to find it. At some point, I had a canvas and started to put some paints and I was meditating. I was on this trip for one month; painting from the morning until I feel so tired. All the time, I was painting on big canvas. I couldn't finish it. After some-time, then I was thinking "Is that really what I'm looking for?" In the end, this will never end and I've never reached to this point that I would be happy that I found what was inside of me and what needs to get out. After that, I have to stop all these painting.

This is not really what I am up to and I have to find another way. Actually this meditation brought and made me clear that I have to find other way. Then I started thinking that what is interesting. It's not necessarily artwork which is like formal painting or sculpture, maybe even the environment art. Environment is more interesting because you are inside the artwork. Well, I actually moved to that direction (environment) before the performance. Then, I was thinking that actually are there more interesting to get more direct contact to the person what somebody is doing.

That led me to think how I could be the artwork. That brought me to think about performance art, but I didn't know about. This traditional way which I went through, is like you paint what eyes can see, but this problem was that world is here, but world is also here (heart). I'm part of this world. All my feelings and thoughts, they interact with what I see. It means that I'm part of everything. All these feeling and thoughts, whatever I feel and how I think are part of the whole.

It's natural to think that it can be also art. It's kind of crucial part in a way because we are all in a same position that we perceive the world. For me, that was very interesting thought that I become the work of art. People, when they see, they see me human being doing something.

What was also so important for me, was the idea to think that actually everything what we know and we have lived through. Still, what we know is very little compared to what we don't know. I've always felt that unknown is so much more interesting than what we know. What makes us curious is what we don't know. When I present something that people don't know what this is, then you are opening there. There is no explanation. There is just artwork and people experience directly, not through the painting. This is very direct and contact with the audience and you.

For example, in *Wet Paint Handshakes*, if the audience doesn't take a part in, then does the absence of audience participation somehow change the value of performance?

Well, in this kind of situation, offering wet paint handshake and waiting for somebody to come to shake hands, but also I was thinking that maybe nobody comes, then I just stand there and there is audience around, that's fine. I was thinking that when paint is dry completely, maybe then I finish. As I said before, as long as there is audience, there is participation and there is situation. We share the physical time there, breath the same air and we are living in a same moment. We are sharing the same moment and we are alive now so there is an interaction anyway happening. If I'm offering my hand, nobody comes to shake hand, but people are looking that. The situation is charged still because the situation is ongoing.

For example, in *Wet Paint Handshakes*, how did you feel when audience start taking a part in your performance?

Well, I was happy that. Also it's nice because it's physical contact. In every handshake, everybody shakes their hands in different way and then, in such a situation, you notice differences. It's very intimate meeting. Yes, it's very exciting, you get the more personal contact to this people in the situation and moment.

What kinds of unexpected case have you ever experienced during your performances?

Well, one of last works I did, Grounding was that I was with electronic guitar. I made this several times in different cities, and people who were somewhere in the street, they could say that "Hey! Stop the terrible noise!" because it was loud. Sometimes people, they got irritated and twice, they called police. Police came to stop and people took off the cable twice, so I stopped and when they went away, I put it back and continued. Basically, whatever happens, it is okay. I stopped when sometimes like this happens because it's a part of the work, it's alright.

I think that it's also interesting when police comes because there is always group of people following the performance. When somebody calls police and police come, and then they (audience) are all seems like "Okay, what happens now?" It changes the level of the performance in a way, becomes more official.

It becomes very alive and face the real situation. When it happens to real life and real time, then it becomes more real. Everybody who is there is part of the work. How they react, how they think, how they perceive and everything, it becomes visible to everybody. It becomes very alive when people show their values on the spot on the situation. They become the performers actually.

Do you have a plan of upcoming performances?

Now I've got invitation for the Black Market International and we will have it in October, Frankfurt and of course I will go there because we haven't performed now lately. Earlier we've performed like once or twice or 3 times a year and already since the 80s and now it must be 2 or 3 years last time. So, in this situation, for me it's lovely to meet them, colleagues and see what happens so I am now thinking about this BMI October in Frankfurt. When we have this Black Market,

we also make some solo works so it's always a bigger program. I think we are also invited to New York, that's not clear and when we go to Frankfurt, we probably go to Cologne as well.

Appendix 2. Interview Christian Falsnaes

This interview was conducted through video meeting on 22nd of January, 2021.

How are you working now under this Covid restriction?

It has been little bit complicated because many of my works are dependent on physical interaction between strangers, so a lot of my works have not been able to be shown during this period now. But my latest work was a video installation that has been a little bit easier to show. This is definitely something that I'm struggling with.

How do you think about the participation of audience in your performance?

The way I have been working for the past, 7-8 years, I would say that the participation is absolutely necessary and lot of my works don't even exist without the participation of the audience. I originally come from a more traditional way of doing performance inspired by feminist performance art of the 70's: the ideal of using my own body and identity as a material, but at some point, I had this idea of using the body and identity of the viewer as material instead of my own, and instead of using myself and letting the viewers see me go through an experience. I try to share the experience of doing a performance so that the audience go through the experience of performing themselves. In many cases, if there is no viewer to perform with, then there is no performance. It is an absolutely integrated part of the work. They (the audience) are the main performers.

How do you come up with the idea of interactive performance work?

When I had this idea of including the audience into the work, I did a couple of experiments and I quickly realized that it's not only necessary for me to have an idea of what people should do. I also need a strategy of how to make them do it. I need to convince them somehow. Convincing somebody to do something, I found, has a lot to do with power and hierarchy. If you give orders and control the situation, you put yourself in a position of power. The reason why people are willing to follow my orders is also because I, as an artist, have a position of power

within the hierarchy of the art world. If I would go on the street or in a supermarket, shout at people and say “Everybody do this now”, nobody would follow. Because I’m an artist and I do it in the museum, people come to see me and I have a natural position of power. A lot of my performance has been about exploring the relationship between someone in power and someone following, between submission and control especially within the art world. That has been one theme going through my work. That has inspired a lot of my performances, exploring the theme of control and also group dynamics. I often try to create a transformation of a situation where something like art opening that is very specific ritual, suddenly can transform into something different.

Since you are an interactive performance artist, there must be an incident that audience didn’t follow your order or behave out of your expectation. How do you deal with these incidents?

If you don’t hire performers and you work with audience, there is always element of something uncontrollable, something you can’t foresee. The way I deal with it is different, depending on the situation. Sometimes I allow people to react differently all the time; I would try to control and correct them if they do something else. There are always people who refuse to participate and that’s completely normal. Depending on the works and situations, I would either throw them out or except them that they don’t participate. That depends on the work. Some works require everybody in the room, to be completely focused and I throw out the people who refuse to participate.

How do you think a participation of audience affects to your performance work and yourself?

When I started it out, I mostly took the position of controlling the performance myself. I was in active part of the performance myself in lot of my earlier works. What happened was that the work would become very linked with my own identity and my feelings as well. Even though I have a rationalization of people’s expectation, when you stand in that position yourself and you get all the reactions and the feedback and the rejection, everything influences you a lot as well. I’ve also felt that my identity as the artist of the work also influences the situation a lot. I

started at certain point to hire other people to do the performances instead in order to get the distances and be able to analytical approach to the work, not so strongly emotionally tied to myself and my own reaction. So, this is definitely one way that the reaction of the people has influenced my work. Now recently also with the last film I did, I have been starting to introduce myself as character into the work again because I feel there is a level of honesty involved in performing yourself, that changes a lot when you hire professional performers. There is element of professionalization where you become an employer. I think there is a level of honesty going through that experience with your audience and yourself.

Does the participation of audience somehow affect the artistic value of your performance work?

I have never seen it as failure if people don't want to participate because I think the moment of individual choice is very important. If someone who has been facing with the request to participate and takes the decision and says "No", I think that's a valuable choice as well. Sometimes allowing people to make a conscious choice to say 'No' can be a valuable experience.

Do you think interaction with audience would help you to convey your message to audience?

In most of my works, interaction with the audience is the message. My work is about the mechanics of participation itself. It's about what is required to make a mass of people participate in a specific ritual. The methods used to make that happen is more important to me than what people are actually doing. The things people actually are doing is more a frame that allows them to reflect upon the nature of their participation in that action. It's about the social dynamic that takes place when people participate in them. The experience of that moment is the message I want to convey.

Do you rehearse before you perform with audience?

Well, it's very difficult to rehearse because you don't know exactly what will happen. But What I do rehearse is trying to learn the script and think through possible

audience reactions and how to deal with them. The scripts I create are mostly based around a set of situations that I want to carry out, but the exact way that I get each of situation carried out has to be open. I don't memorize exactly what to say and how to move because I need to look the people in the eyes and react to them in the moment. It's much more about having this set up of situations and overall strategy of how I am going to address them and then trying to bring them to those situations.

Do you have a plan for upcoming performances?

I have a work in an exhibition at the Malmö Konstmuseum in Sweden, which is a performance called *Solo*, that I actually developed during this Covid restriction in order to have a work that can be shown. In this work, there is only one person present so you have to be alone in the room and you are performing in front of the mirror only by yourself. So there is no interaction with an artist, performer or any other viewers. You are completely isolated in the room. This was one attempt to formulate possible solution to that problem. I'm also working on a performance with the royal ballet in Copenhagen that is supposed to premiere in May and I have to be completely honest that I have absolutely no idea how to deal with it because there can be absolutely no interaction with the audience and there has to be distance between dancers and viewers. So I don't know exactly how to deal with that, but I'm working on that right now.

Appendix 3. Audience questionnaire result (1)

The questions of survey were answered on January and February, 2021 by the audience who was part of Worry performance at Galleria Rajatila in 2019 and The Place Where We Are Heading To (우리가 향하는 그 곳) performance at Finlayson Art Area in 2020.

A Group: Audience participated the performance

1. Which of following age groups do you belong to?

7 responses



2. What was your expectation before the performance?

8 responses

To have an emotional and meaningful experience

I came there to meet a friend and spend time with him while experiencing the performance.

I was open minded, i knew about the theme of the performance beforehand and i was interested in how it would play out.

Curiosity, something different

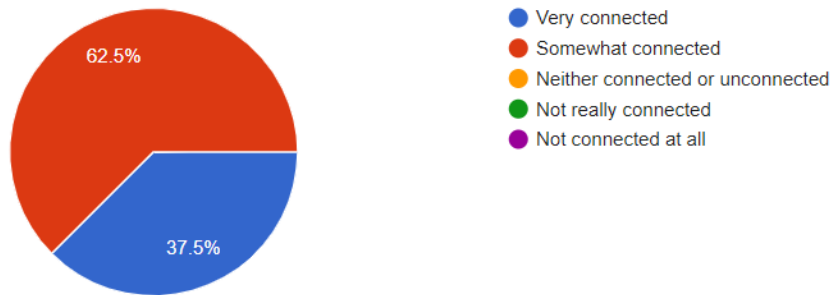
None, really. I knew balloons were involved

I wasn't familiar with the artist's work so I only came with an open mind.

I expected a calm, contemplative performance

3. How connected emotionally were you with the artist during the performance?

8 responses



4. What did you feel during the performance?

8 responses

Anxious, worried

I was worried that the performer might feel cold, alone, uneasy and anxious. I was worried that the balloons would be blown with a big bang, but luckily they weren't.

I was emotionally moved, i think the biggest thing i felt about was seeing what people i know wrote on their balloons. Seeing all of those worries piled up together around the artists neck made me feel like choking too.

I felt inspired

Honestly, about every emotion there is. Mostly sad and slightly angry. As well as sympathetic to the others.

The space was really intimate some how. Also I was nervous because I needed to perform too. I felt interested in interacting but also obligated to join since I was in the space.

The silence made me feel somewhat uneasy, as did the distress the strings seemingly caused the artist

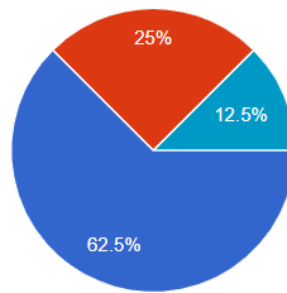
5. How interesting would you say the performance was?

8 responses



6. Did you understand the idea (concept) of the performance?

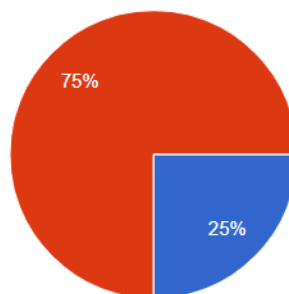
8 responses



- Very well
- Somewhat
- Not sure
- Not really
- I couldn't understand at all
- At the moment I didn't, but the fourth question in this questionnaire really hit me. I created my own interpretation.

7. Would you say that, interaction (participation) helps you to understand the artist and the performance better?

8 responses



- Definitely
- Somewhat
- Not sure
- Not really
- Not at all

8. Would you like to take a part in other performances again in future?

8 responses



- Definitely
- Probably
- Not sure
- Probably not
- Definitely not

9. What would you wish to see in upcoming art performances?

7 responses

Not sure exactly but something intense

I'd like to see you and your art flourish with its own brilliant way. I didn't get the idea while I was part of the performance, but I saw meanings when I came back to it.

More interactivity, something that makes people connect with each other. Of course when the world situation settles down.

Rarely a performance invokes such a deep emotional response in me. I just say, keep it up, you have an incredibly deep understanding of how to connect to your audience. Perhaps, go even further. The only way is forward!

Interaction is interesting media.

I always enjoy music, so maybe that? Or some sound. Lights are also very good for creating a desired mood, so those could be incorporated somehow as well. I like the aspect of including the audience.

10. Any other opinions about interaction in performance?

5 responses

Makes the audience get a sense of belonging

Personally i find it very interesting! Although i am a shy person, taking part in art feels like something that is easy to do.

I remember people being hesitant to participate at first, to go out there and write their worries. If you want to avoid that, agree with some people to go first (but I have a feeling you might have done it already). However, I think that waiting and silence only added to the experience of first being uncomfortable and then finding relief.

As stated before, interesting and helps with engaging with the art.

B Group: Audience did not participate the performance

1. Which of following age groups do you belong to?

5 responses



2. What was your expectation before the performance?

5 responses

Since I saw several other works and performance of Soyoung's I kind of expected something what she did

Excited and eager to see what will happen

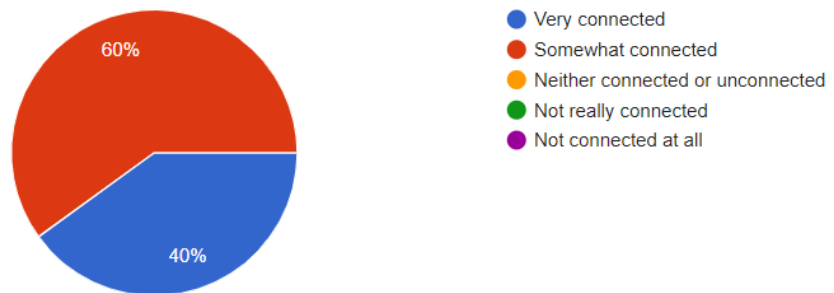
Difficult to remember. But definitely positive, as I like you as a person and also as an artist.

I was expecting an introspective performance by the artist. I knew it would be emotional, personal and thought provoking.

To be able to understand the performance and/or have some kind of a connection with it. An artwork doesn't always need to be understood but it is important for the audience to feel captivated by it or connected to it. It is important to me to be able to get behind the idea and also somewhat 'feel' the artist through an art performance.

3. How connected emotionally were you with the artist during the performance?

5 responses



4. What did you feel during the performance?

5 responses

I also wanted to have direct interaction but I hesitated kept thinking about what to write and I missed the chance

I felt connected during her performance

The atmosphere during performance was bit serious (?) (i felt like that)

I was mesmerized and excited to watch what was happening and what would happen next. It was also exciting to see when people took part the performance. It created kind of element of surprise.

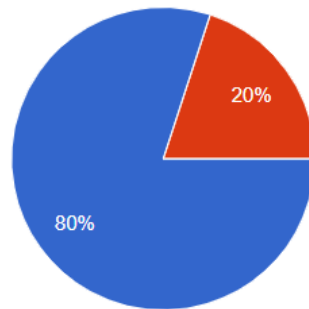
I wanted to write something on a balloon but was afraid to do it, I thought everything was agreed beforehand and therefore I couldn't have written a balloon.

Slight confusion, deep interest and a collective attention amongst the audience.

There were mixtures of feelings but definitely very spiritual in a sense through the music and also the performance. It was captivating and almost trance like.

5. How interesting would you say the performance was?

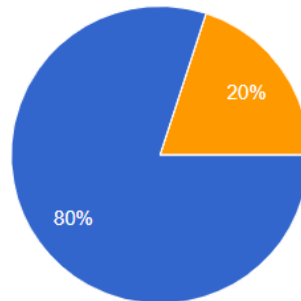
5 responses



- Very interesting
- Fairly interesting
- Somewhat interesting
- Hardly interesting
- Not interesting at all

6. Did you understand the idea (concept) of the performance?

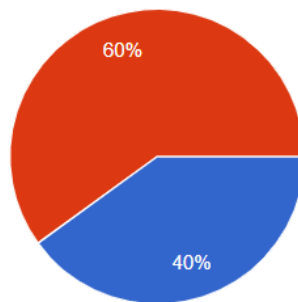
5 responses



- Very well
- Somewhat
- Not sure
- Not really
- I couldn't understand at all

7. Would you think that, it could help you to understand the artist and the performance better if you interacted during the performance?

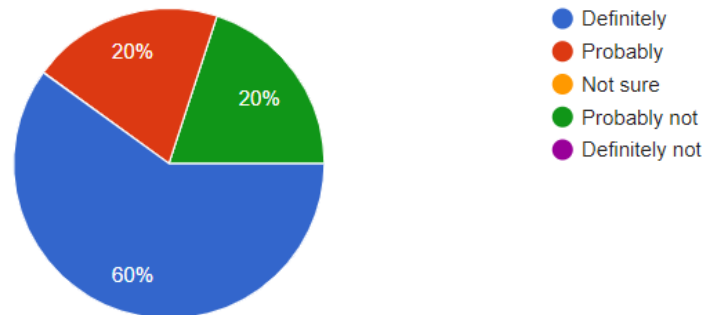
5 responses



- Definitely
- Somewhat
- Not sure
- Not really
- Not at all

8. Would you be interested in taking a part in other performances in future?

5 responses



9. What would you wish to see in upcoming art performances?

4 responses

I like when the performance has concept and certain created mood in it. Also I like when there combination of visual and auditive elements used.

Something difficult to grasp, yet touching.

I thought the interactivity of mentioned performance was fantastic, and I hope to see it in upcoming performances. I would however say that the way in which the artist intends to engage the audience should be slightly clearer.

Personally I would like to see a little introduction to the work or after the work and maybe a piece where audience can also interact with each other with the guidance of the artist or a little more interaction because it really helps to activate the audience to the performance and creates more of a connection.

10. Any other opinions about interaction in performance?

3 responses

It's intresting to see other people participating the performance. It bring new element to whole performance since it's very unexpected what will or might happen. Creates kind of excited atmosphere to the audience.

I like that interaction is encouraged, and that it can be a therapeutic experience for the participant, but it isn't mandatory for the flow of the work for each audience member to participate.

A great part of understanding the performance came from seeing the artist interview before the performance where the artist explained the thoughts and motivation behind the performance but also a connection was felt during the performance because it reminded me of some memories/ experiences in the past. So if the artist wishes for a deeper understanding of the art work it's always helps to have some statement text or even an interview about the artwork. But of course a connection can still definitely be felt without understanding it thoroughly, interactiveness can help immensely since the audience can feel as a part of the work and not just looking at it from an outside perspective. Art can often feel very distant to the viewer but through interaction it immediately feel more close and personal.

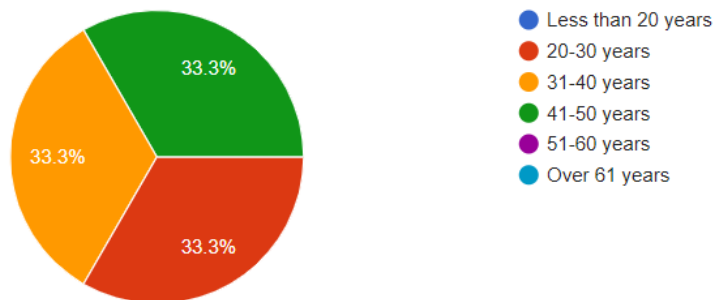
Appendix 4. Audience questionnaire result (2)

The survey questions were answered by the audience who was part of Colorful performance at Galleria Rajatila on 27th of January in, 2021.

A Group: Audience participated the performance

1. Which of following age groups do you belong to?

3 responses



2. What was your expectation before the performance?

3 responses

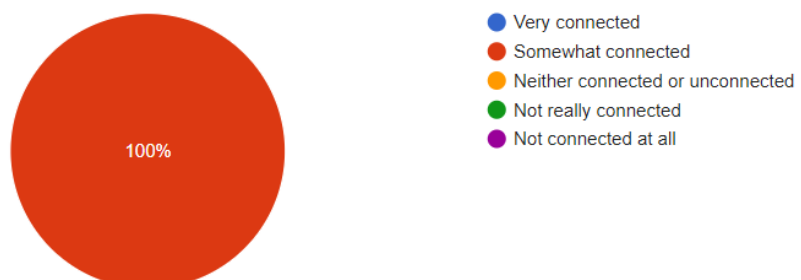
That it will be something interesting, moving and touching

I didn't have any expectation really. I like to experience art kind of blindfolded without knowing anything

I didn't have many expectations beforehand, only that it might involve the viewer somewhat.

3. How connected emotionally were you with the artist during the performance?

3 responses



4. What did you feel during the performance?

3 responses

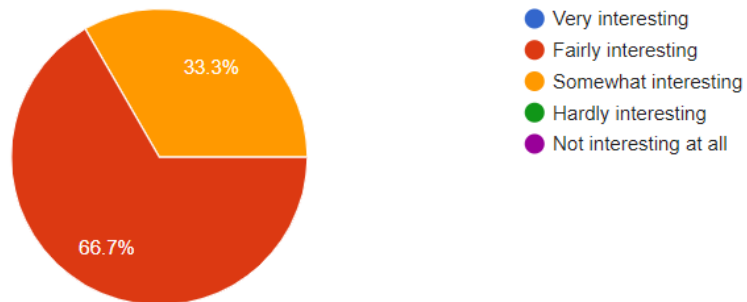
I felt like I was part of something

I felt that it was related to some negative emotions

Empathy towards the performer.

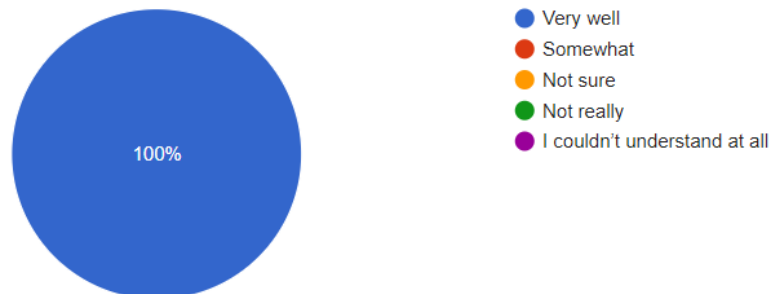
5. How interesting would you say the performance was?

3 responses



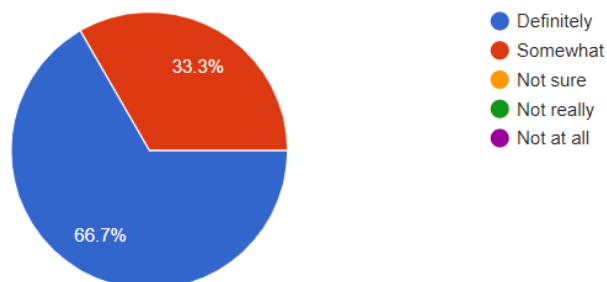
6. Did you understand the idea (concept) of the performance?

3 responses



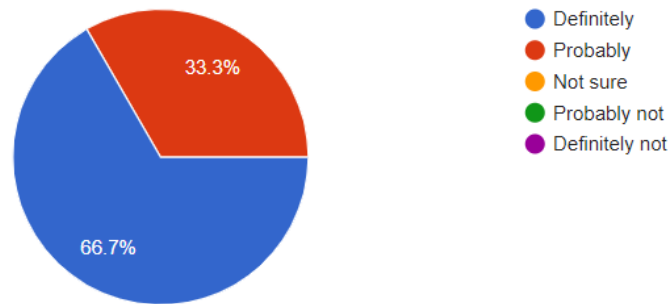
7. Would you say that, interaction (participation) helps you to understand the artist and the performance better?

3 responses



8. Would you like to take a part in other performances again in future?

3 responses



9. What would you wish to see in upcoming art performances?

3 responses

Connection is very important especially now

I'm not sure; I'm not really familiar with the concept

Similar sensitivity that this performance had.

10. Any other opinions about interaction in performance?

3 responses

I think it's a lovely way to get random people connected but also emphasize them

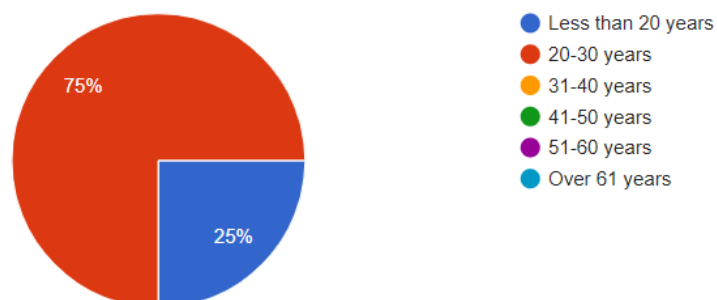
I think that in this performance, interaction was really important. It was really nice to participate for the first time.

It can be somewhat scary, but usually it is a fulfilling experience.

B Group: Audience did not participate the performance

1. Which of following age groups do you belong to?

4 responses



2. What was your expectation before the performance?

4 responses

Excited, interested and focused

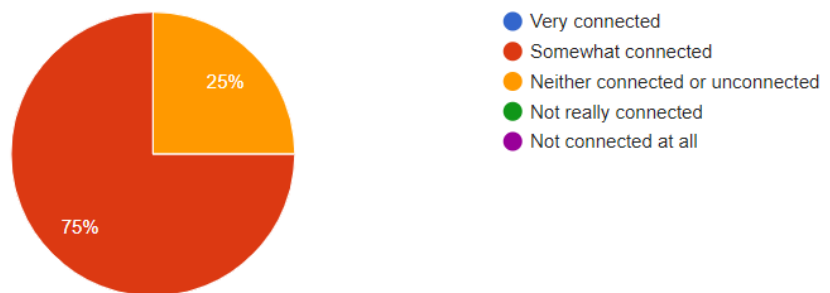
I was a bit afraid

No idea what was I going to see

No expectations, except that it would be quite intense

3. How connected emotionally were you with the artist during the performance?

4 responses



4. What did you feel during the performance?

4 responses

Calm, relaxed and stressed about performer's personal feelings because it reflected so well for the audience

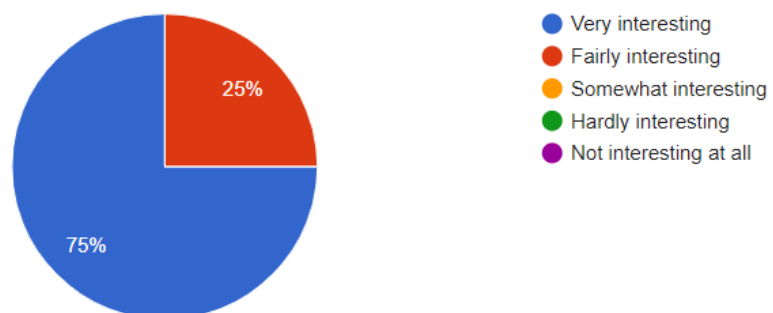
I really focused on yarn first and after that I gave myself a chance to relax and when the artist was sad and almost cry, and that strongly influenced me as well.

It felt weird

Pull, alert, anxiousness, excitement, relief, surprised, happy, love, grateful

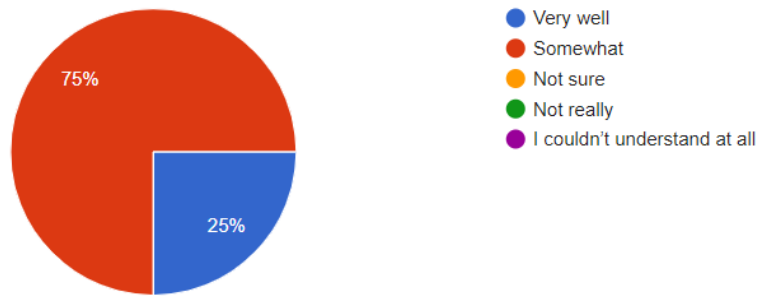
5. How interesting would you say the performance was?

4 responses



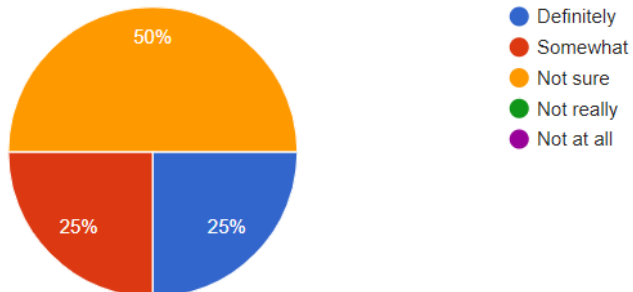
6. Did you understand the idea (concept) of the performance?

4 responses



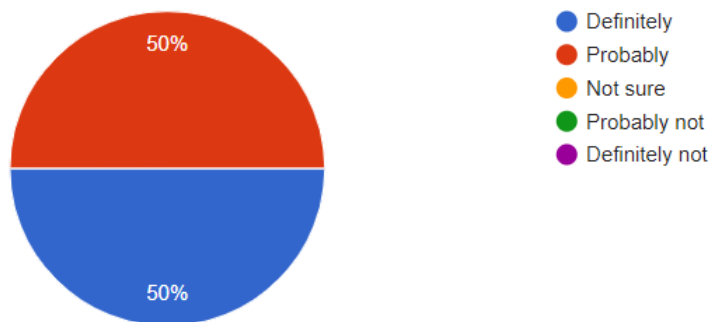
7. Would you think that, it could help you to understand the artist and the performance better if you interacted during the performance?

4 responses



8. Would you be interested in taking a part in other performances in future?

4 responses



9. What would you wish to see in upcoming art performances?

4 responses

More audience hopefully but I guess that is something a performer can not affect that much

It would be much more longer

Not sure

I love the physical, powerful and intense elements as well as all the rawness, honesty and sensitivity in (your) performance.

10. Any other opinions about interaction in performance?

4 responses

Very personal and interesting! The duration was so good it didn't feel like 15 min

It was ok. I find it quite calm and it wasn't any scary because I'm usually really out of my comfort zone when it something interaction in performance.

I liked the performance

Special and beautiful when done with love! Always very exciting, needs to be respectful (like this one was).