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Exploring the combination of visual and performance arts in contemporary installations

Abstract. This study aimed to examine the collaborative process between artists and performance artists in creating interactive, multisensory artistic experiences that challenge conventional boundaries between visual and performance arts. A range of contemporary installations and performances was considered, illustrating the capacity of art to engage audiences through active participation, transforming observation into a profound emotional and intellectual encounter. The research focused on installations that employ interactivity as a means of involving the viewer, shifting their role from passive observer to active participant in the artistic process. It was found that such works frequently incorporate temporal and spatial elements that evolve in response to changing conditions, resulting in a dynamic and ever-shifting artistic experience. The findings of the study also revealed that the integration of visual and performative elements enables the creation of multidimensional forms of expression, in which various components interact dynamically, enhancing the immersive experience for the viewer. The results highlighted the role of contemporary art as a powerful medium for social and political influence, as well as a means of evoking profound emotional responses. The use of emerging technologies, such as virtual reality and artificial intelligence, allows artists to push the boundaries of traditional art, creating complex and multidimensional works that actively engage audiences and offer new modes of interaction. These aspects underscore the significance of contemporary installation and performances as key sociocultural phenomena that shape the modern world, offering new pathways for engagement with both art and society

Keywords: artistic transformations; technological innovations; audience participation; artistic integration; cultural interpretations

INTRODUCTION

Contemporary art is in a state of constant transformation, where new forms of expression, such as the integration of visual and performance arts, are becoming increasingly relevant. However, despite the growing popularity of these integrated artistic approaches, research dedicated to their analysis remains limited. The issue lies in an insufficient understanding of precisely how these two distinct art forms can be combined to generate novel, multidimensional

experiences capable of stimulating audience sensibilities and engaging them in the creative process. Traditionally, visual and performance arts have been considered separately, which has complicated their integrated study. Consequently, there is a need to investigate how contemporary artists and performance artists collaborate to create multisensory installations that blur the boundaries between these art forms. This research aims to examine the

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mechanisms of such collaboration, as well as its impact on the viewer's emotional perception, which is crucial for comprehending the potential of these artistic forms. Furthermore, the question of how such installations can foster the development of new art forms and the new opportunities they unlock for artists remains underexplored. This problem is particularly relevant within the context of contemporary art, where the lines between different disciplines are becoming increasingly indistinct, necessitating in-depth analysis and investigation.

The lack of in-depth analysis into the integration processes of these art forms limited the understanding of how new types of artistic installations could be created by merging these two disciplines. The study identified the mechanisms of such integration and sought to determine how these artistic forms might interact to generate novel modes of artistic expression. Furthermore, the research focused on how artists and performance artists collaborated to produce a multisensory experience for viewers. In contemporary art, where interactivity and audience engagement are increasingly crucial, these aspects have been insufficiently explored. Analysis of this process helped to broaden the understanding of how works can be created that elicit profound emotional responses in viewers and involve them in the creative process. The topic of combining arts has indeed been addressed by various researchers, each contributing significantly to the understanding of this process.

A.K. Korkeaoja (2023) investigated performance art, concentrating on its interaction with the audience. He underscored the importance of spectator interaction and interactivity as key elements in the creation of multidimensional artworks. The author demonstrated that performance art possesses significant potential for transforming the perception of art by engaging the viewer in the creative process. C. Bishop (2023) researched the issue of audience participation in contemporary art. She emphasised that the integration of performative elements into traditional art forms contributes to the creation of works that powerfully impact the viewer's emotional and psychological state. Her research indicated that contemporary art should be interactive, drawing the spectator into active participation in its creation.

L.M. Straffon (2019) focused on the importance of site and documentation in performance arts. He considered how the context and location of a performance art influence its audience reception, and how these factors can be employed to enhance the impact of the artwork. S. Jackson (2022) analysed the historical development of performance art. The author examined its evolution from Futurism to the present day, highlighting the role of performance art as a means of social and political expression. S. Pera Rusca (2020) underscored the significance of collaboration in contemporary art. The scholar discussed how cooperation between artists from different disciplines can contribute to the creation of new art forms, opening up fresh possibilities for practitioners. M.T. Vassallo and A.P. Debattista (2023), in their research, investigated the transformative power of performance art. They emphasised that the interaction between artist and viewer can exert a profound emotional and psychological impact, resulting in multidimensional works that actively engage the

audience. P. Auslander (2022) investigated the impact of mediatisation on performance art. The scholar concluded that contemporary art is increasingly reliant on media, which alters its nature and mode of audience interaction. T. Giannini (2024) explored the power of art that transcends the traditional representational approach. The study analysed how contemporary artists utilise performative and visual elements to create innovative artworks. A.D. Bleichmar and V.R. Schwartz (2019) published a study on the interrelationship between communicative, visual, and performance arts, highlighting their significance in the development of education and literature.

These studies provided a rich context for understanding the integration of visual and performance arts, but simultaneously indicate the necessity for further analysis of this process, rendering the present research important and timely. Hence, this study aimed to analyse the collaborative process between artists and performance artists in creating an interactive and multisensory art experience that dismantles traditional boundaries between visual and performance arts.

The research methodology was based on selecting diverse examples of installations that demonstrate the integration of visual and performance arts. These installations were examined to identify how visual elements combine with performative ones to create unique multisensory experiences for viewers. The evolution of performance art was also considered, tracing its development from early forms to contemporary approaches. Changes influenced by social, cultural, and technological factors were tracked, as was how these changes fostered closer interaction between performative and visual arts. Attention was focused on contemporary trends in the development of this art form, particularly the creation of interactive and engaging experiences. The study explored how contemporary artists employ cutting-edge technologies and approaches to expand the boundaries of traditional art and forge new forms of artistic expression that actively involve the viewer and impact their perception.

THEORETICAL ASPECTS OF COMBINING VISUAL AND PERFORMANCE ARTS

The combination of visual and performance arts constitutes a complex and multidimensional process, involving the integration of various forms of expression to create unique artistic experiences. Within this context, several core concepts define the essence and methods of interaction between these two art forms. Interactivity is one of the key concepts determining the interplay between the viewer and the artwork. In traditional art forms, the viewer often acts as a passive observer, whereas in the combination of visual and performance arts, they become an active participant. This is achieved through various methods of audience engagement, such as the possibility of interacting with installation objects or participating in a performance. Interactivity allows the viewer to influence the course of unfolding events and even alter the nature of the work in real-time, significantly expanding their emotional and sensory experience. The model of interactivity is central to the study of the relationship between visual and performance art. This model views the artwork as a process in which the viewer becomes an active participant capable of

influencing the development of events. Interactivity in this context is considered not merely as the possibility of interacting with objects, but as a fundamental characteristic that alters the very essence of the work. For example, contemporary installations frequently employ this model, engaging viewers in direct interaction with objects that change in response to audience actions. Thus, the interactivity model allows researchers to consider artworks not as static objects but as dynamic processes that involve the viewer in their creation (Coessens, 2016).

Another important concept is the synergy between visual and performative elements. In this context, visual elements such as set design, lighting effects, and installation objects serve not merely as a backdrop for a performance but as active participants in the event. They can interact with performance artists, change during the action, or even dictate the rhythm and flow of the performance. Such synergy creates an immersive effect, where the viewer feels part of a live, multidimensional artistic space where all elements work in harmony. Synergy focuses on how different sensory channels function in combination, creating a multidimensional experience. This model is particularly relevant in studying the integration of visual and performance arts, where various sensory stimuli (visual, auditory, tactile) are synchronised to create a holistic experience. For instance, contemporary multimedia installations often utilise light, sound, movement, and even scent to create a comprehensive perception of the work. Synergy, or multisensory perception, assists researchers in understanding how these disparate elements affect the viewer and how they can be coordinated to achieve a specific effect (Schechner, 2017).

Temporality, or the sense of time, is another crucial concept defining the combination of visual and performance arts. Performance art is inherently an ephemeral phenomenon, existing only at the moment of its execution. Visual art, conversely, can possess a more static character, retaining its form and meaning over extended periods. Combining these two aspects allows for the creation of works that simultaneously exist in time and space, changing and developing as they are performed. This imparts an additional dimension to the work, rendering it dynamic and vibrant. Temporality focuses on how time influences the perception of an artwork. Performance art is typically a temporary event that exists only during its execution, whereas visual art can be more static and permanent. This model considers how the combination of these two aspects can produce dynamic works that change and evolve over time. Contemporary artists employ this model to create installations that can alter depending on the time of day, weather conditions, or even the viewer's actions, adding an extra dimension to the work (Bantinaki, 2006).

Spatiality also plays a significant role in the combination of visual and performance arts. In traditional performance, space is utilised as a stage or location for action, whereas in visual art, space can be an integral part of the work (for instance, in sculpture or installation). Combining these approaches allows for the creation of works where space not only serves as a backdrop for the action but is also an active participant in the process. For example, an installation might change depending on the movement of a performance artist, or the space itself could be

transformed during the performance, creating a new dimension of perception for the viewer (Bolt, 2010). The model of spatiality emphasises the importance of space in creating the artistic experience. It considers how space is used in visual and performance arts and how these approaches can be integrated. In contemporary installations, space often plays a key role, shaping the structure of the work and determining the interaction between its elements. Space can be transformed during the performance, creating new conditions for the viewer and altering their perception of the work. Thus, the model of spatiality enables researchers to view the artwork not as an isolated object but as part of a broader context that includes interaction with space and the environment (Lapp *et al.*, 2009).

Another concept determining the success of integrating visual and performance arts is emotional engagement. Performance art traditionally elicits strong emotional reactions in viewers witnessing a live execution. Visual art also has the capacity to influence emotions, but in combination with performative elements, this effect can be significantly amplified. The emotional engagement of the viewer with the work is achieved through creating situations where they feel part of the event, and their reactions become an integral component of the artistic process. By studying emotional engagement, one can ascertain how an artwork influences the viewer's emotional state. Within the combination of visual and performance arts, this model considers how the viewer's emotional reactions become part of the artistic process. Contemporary installations are often aimed at provoking specific emotional responses through the combination of visual and performative elements. This model helps to understand how artists utilise emotions as a tool for engaging the viewer and how these emotions impact the perception of the work (Fischer-Lichte, 2008).

The final important concept is transformation, which occurs both within the artwork itself and with the viewer during the process of perception. The combination of visual and performance arts allows for the creation of works that change in real-time, transforming their appearance and content. The viewer also undergoes a process of transformation, perceiving these changes and adapting their understanding of the work as it develops (Kaye, 2000). These fundamental concepts provide a framework for understanding precisely how visual and performative elements can interact, creating new art forms that transcend traditional notions. They offer a basis for further research and analysis of how contemporary artists employ these concepts in their work to create innovative artworks. The combination of visual and performance arts is a complex process that evolves under the influence of various theoretical approaches and models. These models help to elucidate the mechanisms of integrating two distinct art forms and offer tools for analysing such works within the context of contemporary art. All these concepts have broad application in contemporary studies of visual and performance art integration. They assist not only in analysing existing works but also in developing new approaches to art creation that extend beyond traditional ideas and actively involve the viewer in the creative process. The application of these models facilitates the creation of innovative works that reflect the complexity and multidimensionality of contemporary art.

HISTORICAL DEVELOPMENT AND EVOLUTION OF THE COMBINATION

The combination of visual and performance arts is a complex and multidimensional process with origins stretching back to ancient times, when art first became a tool for expressing human emotions, cultural values, and rituals. From ancient theatrical performances to contemporary installations, performance and visual art have always coexisted as parts of a larger cultural whole, but their paths of integration and interaction have evolved over time. In ancient cultures, such as Greece and Rome, art was an inseparable part of rituals and celebrations. The theatrical performances of antiquity combined elements of drama, music, dance, and painting. For example, Greek theatre frequently utilised painted backdrops and costumes that complemented the performance and heightened the dramatic effect. This early synthesis of the arts created a comprehensive experience for the spectator, who was immersed in the world of mythology and tragedy.

The Middle Ages and the Renaissance also significantly influenced the development of interaction between visual and performance arts. Medieval mystery plays and religious dramas, performed in town squares, were frequently accompanied by elaborate sets and costumes symbolising biblical scenes and spiritual themes. During the Renaissance, with the flourishing of painting, sculpture, and architecture, these art forms began to integrate with theatre and music. Eminent artists such as Leonardo da Vinci and Michelangelo were actively involved in theatrical productions, creating stage designs and costumes that complemented the performance and amplified its impact on the viewer.

With the emergence of the Baroque and Rococo periods in the 17th and 18th centuries, the interaction between visual and performance art became even more intensive. Baroque theatres were venues where painting, sculpture, architecture, and music merged into a unified whole, producing grand theatrical spectacles. This was a period when theatrical sets became a crucial part of productions, helping to create the illusion of reality and transport the audience to another world. Innovations in architecture, such as scenography, allowed for the transformation of space during a performance, significantly broadening the possibilities for integrating different art forms (Bishop, 2006). In the 19th century, with the rise of Romanticism and Realism, interest in the integration of the arts began to grow. Romantics aimed to create a complete aesthetic experience where literature, music, painting, and theatre collaborated to evoke profound emotional responses in the viewer. This period was marked by the development of new theatrical forms, such as opera, which combined music, vocals, acting, and scenography into a unified artistic spectacle.

With the dawn of the 20th century, avant-garde movements such as Futurism, Dadaism, and Surrealism made revolutionary strides in the development of integrating visual and performance arts. Futurists sought to dismantle traditional notions of art, creating performances that combined dynamic visual elements, music, and movement. Dadaists, in particular, experimented with form and content, producing performances where the boundaries between viewer and performer were blurred, and art objects became part of the action. Surrealists employed techniques of automatism and engagement with the subconscious,

creating performances where visual imagery acquired symbolic meaning. In the first half of the 20th century, avant-garde artists, including Futurists, Dadaists, and Surrealists, began actively experimenting with the combination of different art forms. Futurists, notably, aimed for dynamism and movement, believing that art should reflect the fast pace of modern life. They combined painting, sculpture, musical compositions, and performance to forge a new type of art that appealed to all of the viewer's senses. For example, Futurist performances incorporated the use of machines, lighting effects, and rapid movements, which complemented the visual elements. Dadaists, conversely, concentrated on the deconstruction of traditional art forms and content. They combined randomness and spontaneity in their performances, where visual and performative elements interacted to create chaotic yet simultaneously meaningful works. Installations and performances produced by the Dadaists often transcended the boundaries of traditional art, challenging the viewer and compelling them to reevaluate the role of art in society. Surrealists, in turn, used the subconscious as a source of creative inspiration, merging visual imagery with spontaneous performances that reflected profound internal experiences. They employed techniques such as automatism to create works that combined dream and reality, visual symbols, and theatrical actions. This resulted in integrated artworks that elicited strong emotional responses from audiences (Hannabuss, 2012).

In the latter half of the 20th century, the development of technology and mass culture further facilitated the integration of artistic forms. Artists began actively using video, light, sound, and other technologies to create multimedia installations, which became foundational for the development of contemporary art. Postmodernism, with its propensity for eclecticism and deconstruction, created conditions for an even greater fusion of different art forms, where performance and visual elements could freely interact, generating new, innovative modes of expression. In the post-war period, with the advent of conceptual art, the emphasis shifted to the idea and concept as the primary elements of the work. Visual and performative elements began to converge around a specific idea that became central to understanding the piece. Artists such as Joseph Beuys actively experimented with combining objects and actions to create works where the very process of creation became the art. This approach expanded the possibilities for integrating different art forms, where performance became part of the installation, and the viewer a participant in the process (Goldberg, 2013). In the 1960s and 1970s, with the development of Happenings and Performance Art, the combination of visual and performance arts reached a new level. Artists like Allan Kaprow and Marina Abramović created works where the boundaries between visual art, theatre, and life were blurred. Their performances frequently involved interaction with the audience, who became part of the work. Installations and performances from this period were characterised by a high degree of interactivity, where visual elements and the artist's actions formed a unified artistic space (Glendinning, 2004).

In the modern era, with the advancement of digital technologies and multimedia art, the integration of visual and performance arts has become even more profound.

Contemporary artists utilise video, projections, interactive objects, and even artificial intelligence to create installations that actively engage with viewers. These works frequently change in real-time, responding to the viewer's actions or presence, thereby facilitating the creation of unique, multidimensional experiences. Visual elements and performance in such works do not exist in isolation but constantly interact, shaping new modes of expression and communication (Kester, 2011). Thus, the historical development of the combination of visual and performance arts demonstrates a gradual evolution from early synthetic forms to contemporary integrative approaches. This process has been driven by both socio-cultural shifts and technological innovations, which have enabled artists to experiment with new forms of expression and create multidimensional artistic experiences. The evolution of approaches to combining visual and performance arts attests to a continuous search for novel forms and methods that expand the boundaries of art. Contemporary artists, building upon the experiences of their predecessors, continue to experiment with the integration of different art forms, producing works that not only reflect the complexity of the modern world but also actively involve the viewer in the creative process.

CONTEMPORARY TRENDS AND INNOVATIONS

Contemporary art continues to evolve, reflecting the profound changes occurring in society. Installations and performances have become key forms of expression that enable artists to interact actively with viewers, generating new modes of perception and contemplation. These artistic practices are characterised by the intensive use of technology, which significantly expands creative possibilities. One of the most prominent trends is social and political engagement, which is becoming a central element of many contemporary works. D. Boll (2024) emphasises that contemporary artists are increasingly utilising installations and performances as tools to draw attention to pressing social and political issues. Artists address themes of human rights, environmental problems, gender equality, and social justice, making their works not only aesthetically appealing but also meaningful. For example, projects focusing on the refugee crisis or ecological disasters often elicit strong emotional reactions, engaging viewers in active discussion of these issues. Another significant trend in contemporary art, highlighted by M. Wickham *et al.* (2020), is the rise of interactivity and active audience participation. Contemporary artists strive to create works that are not merely contemplated but actively involve the audience. This can involve using interactive elements where viewers directly influence the artwork, or creating spaces where spectators become part of the installation or performance. Interactivity enables viewers to shape their own experience and the meaning of the work, drawing them into active participation in the artistic process. This enhances the personalisation of the artistic experience, making each visit unique.

According to the findings of T. Giannini (2024), contemporary art is also characterised by the integration of natural and technological elements. Artists are increasingly incorporating natural materials and phenomena, such as light, water, and plants, in combination with high-tech solutions. This facilitates the creation of new forms of

expression that underscore the connection between humanity and nature, whilst also drawing attention to ecological issues. Such an approach reflects contemporary trends in art where technology becomes a means for a deeper understanding of and interaction with the natural world. Installations that combine natural elements with technology generate new visual and sensory experiences that captivate viewers and offer novel ways of engaging with the surrounding environment. K. Chávez and J. Pape (2024) underscore the significance of multisensory experiences in contemporary art. Artists are actively experimenting with the use of various sensory stimuli, such as sound, light, scents, and even tactile sensations, to create multidimensional works that engage the viewer on different perceptual levels. This approach allows for the creation of profound and multi-layered artistic experiences where the spectator feels part of the work, and art becomes a tool for deep emotional engagement. They emphasise that the use of multisensory elements in art can enhance the viewer's perception, rendering their experience more intense and meaningful.

Another notable trend is the deconstruction and reinterpretation of classical art forms, as observed by E. Single (2020). Contemporary artists are increasingly turning to a re-examination of traditional forms and themes, employing modern technologies and approaches. This enables the preservation of cultural memory while simultaneously offering new avenues for its interpretation through the prism of contemporary realities. The deconstruction of classical forms allows artists to create works that provoke new reflections and contribute to a deeper understanding of historical events and cultural phenomena. This also opens up possibilities for critical analysis of the past and its influence on the present, which is a vital aspect of contemporary art.

Technology also plays a pivotal role in the development of contemporary installations and performances. It unlocks new possibilities for artists, enabling them to experiment with form, content, and interaction with audiences. As T. Giannini (2024) notes, digital tools and cutting-edge technological advancements allow artists to create innovative works that extend beyond traditional forms of expression. These can include interactive and multimedia spaces where viewers become active participants in the artistic process rather than mere observers. Virtual and augmented reality technologies also open up new avenues for artists, creating spaces that transcend physical limitations. Virtual worlds enable viewers to interact with digital elements that coexist with real objects, expanding the boundaries of traditional art. Technologies such as virtual and augmented reality facilitate the creation of multi-layered installations where the physical and digital realms interact, offering new ways of perceiving art. Artificial intelligence is another significant technology transforming contemporary art. AI algorithms can generate or transform visual imagery and musical compositions in real-time, providing artists with new tools for realising their creative concepts. Artificial intelligence can also participate in performances, interacting with the audience and generating unpredictable and unique artistic experiences. This makes it possible to create works capable of adapting to context and changing depending on conditions.

3D printing and new material technologies also offer the possibility of creating complex structures and forms

that were previously technically unattainable. This allows artists to create installations with novel tactile and material properties, adding an extra layer of interaction with viewers. Such installations are not only visually appealing but also unlock new possibilities for interactive experiences, making art more accessible and engaging for a wider audience. Communication technologies and social media similarly play a significant role in the development of performance art. The ability to stream performances in real-time enables artists to expand the audience for their work to a global scale. Social media platforms facilitate interactive projects where artists can engage with viewers in the digital space. This generates new forms of communication between the artist and the audience, where physical presence and the digital realm interact and merge. This blurs the boundaries between them, allowing artists to reach wider audiences and create more interactive and personalised artistic experiences. Social media also provides artists with the opportunity to involve viewers in the creative process, opening up new possibilities for collective creativity and collaborative project work.

Thus, contemporary installations and performances are not merely artworks but complex socio-cultural phenomena that both reflect and shape the modern world. They propose new avenues for engaging with art, where the viewer becomes an active participant and art serves as a tool for reflection and change. The use of technology in contemporary art unlocks new horizons for creativity, enabling artists to generate innovative and multidimensional works that actively involve viewers and offer novel ways of interacting with art. Technologies such as virtual reality, artificial intelligence, 3D printing, and social media allow artists to experiment with new forms of expression, rendering art more accessible, interactive, and relevant within the context of contemporary society.

CONTEMPORARY INSTALLATIONS: A LIVING EXPERIENCE OF ART

Contemporary installations have become a significant phenomenon in the art world, offering viewers a unique, interactive experience that transcends traditional artistic perception. These installations not only demonstrate technical innovations but also engage the viewer in active interaction, transforming them from passive observers into active participants in the event. The living art experience offered by these installations allows viewers to immerse themselves in the work, sensing it on physical, emotional, and intellectual levels. The installation *The Red Line* by artist C. Shiota is a powerful and symbolic artwork that explores themes of connection, memory, and interaction between people (Fig. 1). The project consists of thousands of red threads stretched across space, forming a complex web that encompasses and connects various objects, often household items or parts of an interior, such as chairs, tables, or even suitcases.

The main idea of the installation lies in reflecting the invisible connections that exist between people, objects, and places. The red colour of the threads symbolises blood, life force, and the strong bonds that unite people, regardless of distance or time. The installation creates the impression of a complex but harmonious network where every thread has its place and meaning, emphasising that

even the most tenuous connections are important and influence the overall structure (Levin, 2022). The outcome of this project was the creation of a space where viewers feel part of this network, in which they can see a reflection of their own lives and interactions with others. The installation garnered widespread attention among the audience, prompting reflection on the importance of connections and how they shape the perception of the world.

The slide installation created by C. Höller and installed at Tate Modern (London) is a striking example of an artwork that combines play, architecture, and social experiment (Fig. 2). This installation, titled *Test Site*, was presented in 2006 as part of the Unilever Series programme and consisted of five enormous metal slides descending from different levels of the Tate Modern's Turbine Hall (Kwon, 2004).

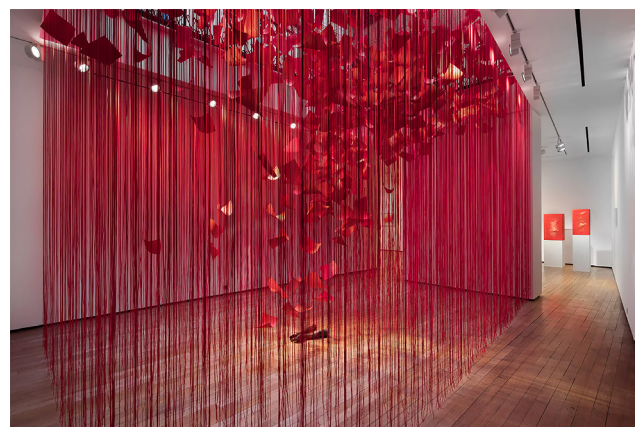


Figure 1. Installation *The Red Line* by artist C. Shiota
Source: Templon (2023)



Figure 2. Slide installation at Tate Modern, London
Source: Arthur is a Digital Museum (n.d.)

The main idea behind the installation was to explore the interaction between people and space through an unusual playful element that simultaneously offered a physical and psychological experience. The artist viewed the slides not merely as a means of entertainment but as a tool that compelled people to rethink their attitudes towards risk, control, and freedom. The descent down the slide symbolised a moment of losing control and, at the same time, a moment of liberation from the routine constraints people face in daily life. The installation resulted in the creation of an active artistic space that invited visitors to participate directly. Visitors not only observed but also physically interacted with the work, which intensified the emotional and sensory experience. The installation received a strong response from the audience, drawing attention to the idea of art's interaction with corporeality and space.

The installation *The Floating Piers* by Christo and Jeanne-Claude, installed on Lake Iseo in Italy in June 2016, is a striking example of a temporary artwork that engages viewers in physical interaction with the natural environment (Fig. 3). The project consisted of floating walkways, with a total length of 3 kilometres, connecting the mainland to two islands on the lake. The walkways were covered with golden-yellow fabric, which accentuated their integration with the landscape and the water's surface.

The idea behind the installation was to create the sensation of walking on water, an experience combining physical and metaphorical meaning. Christo and Jeanne-Claude aimed to offer viewers the opportunity to feel a closeness to nature by moving across a shifting surface that changed under the influence of waves and wind (Gibbons, 2007). The installation symbolised the idea of connection between people and nature, as well as the temporality and fragility of this bond, given that the project was open to visitors for

only 16 days. The outcome of the project exceeded expectations, attracting over 1.2 million visitors. The *Floating Piers* became not only an artistic achievement but also a social phenomenon, connecting people from around the world in a shared experience that transcended the usual perception of space and time. *The Visitors*, created by Icelandic artist R. Kjartansson, is a video installation comprising nine screens that synchronously play a musical performance (Fig. 4). Each screen shows a separate musician playing and singing in different rooms of an old house in Hudson, New York. Together, they perform a melancholic composition that creates an effect of simultaneous isolation and unity.



Figure 3. Installation on Lake Iseo in Italy, *The Floating Piers* by Christo & Jeanne-Claude
Source: Visit Lake Iseo (2016)



Figure 4. Multi-screen musical performance video installation *The Visitors*
Source: Esker Foundation (2023)

The idea behind this installation lies in exploring themes of loneliness, communication, and collective experience. Kjartansson combines the intimate experience of each musician with a profound sense of community that arises from their shared musical interaction (Jones, 2012). The performance participants, though separated by space, are united by the common melody, symbolising the connection between people despite physical distances. The project demonstrated the creation of an emotionally rich artistic experience where viewers not only observe but also immerse themselves in the feeling of joint music-making. *The Visitors* generated significant

resonance in the art world, becoming one of the most notable video installations of the last decade. It was highly acclaimed for its ability to convey a deep sense of human interaction and emotional closeness through the medium of contemporary art. The installation *Sunflower Seeds* by Chinese artist A. Weiwei, presented in 2010 at Tate Modern, London, is one of the artist's most renowned and ambitious works (Fig. 5). It comprises over 100 million porcelain sunflower seeds, each individually hand-painted by artisans from the town of Jingdezhen, a centre of porcelain production in China. The seeds were spread across the floor of Tate Modern's Turbine Hall, creating a

striking carpet of tiny, ostensibly identical but simultaneously unique objects.

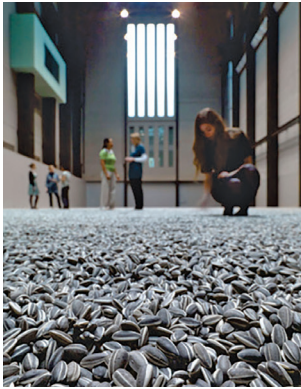


Figure 5. Installation Sunflower Seeds at Tate Modern, London, consisting of millions of porcelain sunflower seeds
Source: Designboom (2010)

The primary idea of this installation lies in exploring the concepts of mass and individuality within contemporary society. Each porcelain seed symbolises a single person, their uniqueness and importance, but together they form a mass representing the collective. Through this contrast between the individual and the mass, A. Weiwei addresses the themes of totalitarian control, standardisation, and mass production in China, as well as the consequences of the Cultural Revolution. The installation Sunflower Seeds also holds deep historical significance for the Chinese people, as sunflower seeds are traditionally considered a symbol of life and hope. During Mao Zedong's rule, the sunflower was often associated with the people looking towards the "sun" – their leader. Thus, the installation also serves as a critical commentary on Chinese history and the political regime.

Initially, it was planned that visitors would be able to walk across the installation, but due to the potential risks from dust rising from the porcelain, access to the seeds was restricted. This, however, did not diminish its impact – Sunflower Seeds became a symbol of contemporary art that combines profound social commentary with high craftsmanship. The installation prompted active discussion among both art critics and the general public, becoming an important example of politically charged art that achieves its objectives through aesthetics and conceptual depth. The installation Memory by artist Anish Kapoor (Potts, 2001), first presented in 2008 at the Solomon R. Guggenheim Museum, New York, is a landmark work embodying deep reflections on memory, space, and human perception (Fig. 6). Crafted from rusted steel, the installation takes the form of a massive, ungainly shape that fills the exhibition space, simultaneously creating a sense of massiveness and elusiveness.

The installation's idea is to create an experience that prompts the viewer to reflect on the nature of memory and space. Memory takes the form of a giant egg or cosmic capsule that appears to have no clear function or purpose. This abstract shape, which is simultaneously monumental and enigmatic, compels the viewer to focus on what is hidden and inaccessible. An important aspect of the installation is that the viewer cannot see the entire object at once.

Its different parts are positioned in such a way that they cannot be viewed from a single vantage point, symbolising the fragmented nature of human memory, where something inaccessible, hidden deep within the consciousness, always remains.

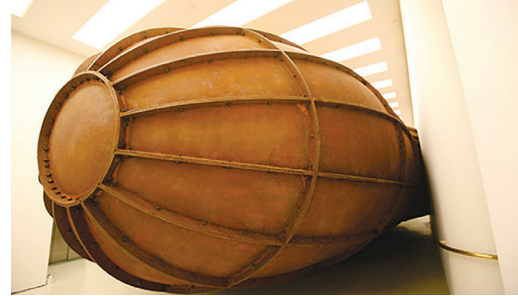


Figure 6. Installation Memory by artist Anish Kapoor
Source: K. Johnson (2009)

Memory symbolises the notion that memory is partial and never complete. Like the installation itself, memory consists of fragments that constantly shift depending on context and time. This work underscores the significance of what people do not see or remember and how these unseen elements shape the understanding of the world. The outcome of this installation generated considerable interest and acclaim within the art world. Memory became an exemplar of how abstract form can evoke profound emotional and intellectual responses, prompting viewers to contemplate complex questions of human existence, memory, and space. The installation cemented A. Kapoor's reputation as one of the foremost contemporary artists capable of combining physical grandeur with conceptual depth. Each of these works actively engages viewers in participation, offering them not only a visual experience but also deep intellectual and emotional reflections. All these installations underscore the importance of art as a means for exploring human experience and societal processes, rendering art more accessible and meaningful for contemporary audiences.

CONCLUSIONS

Contemporary installations and performances significantly influence the development of art and its interaction with audiences. These art forms demonstrate not only technical skill and innovation but also considerable social and cultural significance. One of the most important aspects distinguishing these works is their interactivity, which provides viewers with the opportunity to participate directly in the artistic process. This transforms spectators from passive observers into active participants, which in turn alters their perception of art. Interactivity not only engages the audience but also heightens their emotional and sensory experience, making art dynamic and capable of changing in real-time under the influence of audience actions and reactions. This interaction creates new possibilities for artists to experiment with ways of engaging viewers, rendering each work unique and unrepeatable.

The combination of visual and performative elements is a significant factor influencing contemporary art. Visual components in such installations no longer serve a purely

decorative function; they become active participants in the action, interacting with performance artists and determining the rhythm and flow of events. This combination creates a multidimensional artistic space where viewers feel part of a holistic experience. Contemporary artists actively employ this approach to extend the boundaries of traditional art, generating new forms of expression that move beyond conventional notions of what art can be.

Time and space also play a crucial role in contemporary installations and performances. Modern works often incorporate temporal and transformative elements that change according to external conditions or the actions of viewers. This adds dynamism to the artistic experience, compelling viewers to adapt their perception to the constantly shifting conditions of the work. This not only enhances the sense of immersion but also prompts viewers to reflect on the changes occurring and their significance. This approach enables artists to create works that are not static objects but living processes that change and develop over time. The emotional engagement that arises from the combination of visual and performative elements is another crucial aspect of contemporary art. Performance art traditionally elicits strong emotional responses from viewers, and in combination with visual elements, this effect is significantly amplified. Viewers do not simply observe the event; they become part of it, and their emotions become an integral component of the artistic process. This makes the artistic experience more intense and meaningful, leaving a lasting impression on the viewer's consciousness. Contemporary installations and performances are also actively utilised as platforms for critical social and political commentary. Artists address pressing societal issues such as human rights, ecology, gender equality, and social justice. This renders

art not only aesthetically appealing but also a meaningful tool for social change. The use of such themes allows artists to connect with a broad audience and draw attention to important social problems, making art a powerful means of influencing society.

Cutting-edge technologies, such as virtual reality, artificial intelligence, and interactive media, play a key role in the development of contemporary art. They facilitate the creation of complex, multidimensional works that expand the boundaries of traditional art and unlock new possibilities for viewer interaction. Technology enables artists to experiment with new forms of expression, making art more accessible, interactive, and relevant in the modern world. All these aspects underscore the significance of contemporary installations and performances as crucial socio-cultural phenomena that actively shape the modern world, offering new avenues for engagement with both art and society. A notable limitation of this study is its focus on specific examples of installations and performances, which may not encompass the full breadth of contemporary art's diverse aspects. Promising directions for further research could include examining the impact of cutting-edge technologies, such as artificial intelligence and virtual reality, on the integration of visual and performance art.

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Дослідження поєднання візуального та перформативного мистецтв у сучасних інсталяціях

Анотація. Метою дослідження був аналіз процесу співпраці між художниками та перформерами для створення інтерактивного та мультисенсорного мистецького досвіду, який руйнує традиційні межі між візуальним і перформативним мистецтвом. Було охоплено різноманітні сучасні інсталяції та перформанси, що демонструють здатність мистецтва залучати аудиторію до активної участі, перетворюючи споглядання на глибокий емоційний та інтелектуальний досвід. Під час роботи були проаналізовані інсталяції, що використовують інтерактивність як засіб активного залучення глядача, перетворюючи його з пасивного спостерігача на учасника мистецького процесу. Було встановлено, що такі твори часто використовують часові й просторові елементи, що змінюються в залежності від умов, створюючи динамічний та змінюваний мистецький досвід. Результати дослідження також показали, що інтеграція візуальних і перформативних елементів дає можливість створювати багатовимірні форми вираження, де різні компоненти активно взаємодіють між собою, підсилюючи ефект занурення для глядача. Отримані результати підкреслили значення сучасного мистецтва як потужного інструменту для соціального й політичного впливу, а також як засобу для виклику глибоких емоційних реакцій у глядачів. Використання новітніх технологій, таких як віртуальна реальність та штучний інтелект, дозволяє художникам розширювати межі традиційного мистецтва, створюючи складні й багатовимірні твори, які активно залучають глядачів і пропонують нові способи взаємодії з мистецтвом. Усі ці аспекти підкреслюють значення сучасних інсталяцій і перформансів як важливих соціокультурних явищ, що активно формують сучасний світ, пропонуючи нові шляхи для взаємодії з мистецтвом та суспільством

Ключові слова: мистецькі трансформації; технологічні інновації; глядацька участь; художня інтеграція; культурні інтерпретації