On Audience Attitude in Participative and Interactive Forms

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Introduction

- Artist and lecturer currently completing my doctorate titled:
  - The transformative nature of networks within contemporary art practice.
  - Constructing a framework for practice of connectedness or relationships, developing a practice.
Introduction

- Shorthand:
  - Interaction - collaborative, participative and interactive;
  - Audience - spectator, audience, collaborator, user and Spectactor (Boal, 1974).
Proposal

• One simple concept:
  ○ Audiences are increasingly apprehensive, perhaps even distrustful, of interaction in art and reluctant to engage with art that employs it.
Bahaviour
[bah, as in bah humbug, and behaviour]
Observation examples

More Songs of Innocence and of Experience (2012)
Thompson and Craighead
Observation examples

Change Painting (1968) and La Plissure du Texte (1983)  
Roy Ascott
Observation examples

Blackness for Sale (2001)
Mendi + Keith Obadike
Poetics (2015)
Laura Ventura Ricart, Yunqi Cai and Emily Kimura
Observation examples

Please Switch on your Mobile Phones (2014)
TaikaBox and MOON
Experience examples

A network of people who attended an exhibition and contributed to the creation of this work (2014-2016):
http://www.asquare.org/a-network-of-people/
Transformations: Actions to Matter / Matter to Actions (2015 – ongoing)
http://www.asquare.org/transformations-actions-to-matter-matter-to-actions/
Why Bahaviour?

- **Proposed reasons:**
  - Apathy
  - Art as entertainment
  - Art as object
  - Appeal of the new has worn off
  - Shift from mass to networked media
  - Technologically fearful audience
  - Socially aware audience
Why Behaviour?

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Media theory definitions of audience 'state of mind':

- **Active audiences**: Constantly filtering or resisting content.
- **Passive audiences**: Considered complying and vulnerable.
Art theory definitions of audience action:

- **Active audiences**
  - Media theory: Constantly filtering or resisting content.
  - Art theory: Engage (physically) with an artwork.

- **Passive audiences**
  - Media theory: Considered complying and vulnerable.
  - Art theory: Do not physically engage with an artwork.
Is Bahaviour a development of a rejection of meaning, what cultural theorist and sociologist Stuart Hall terms as 'oppositional reading' (1973), into a rejection of form through oppositional action?
Why Bahaviour?

- Is Bahaviour a development of a rejection of meaning, what cultural theorist and sociologist Stuart Hall terms as 'oppositional reading' (1973), into a rejection of form through oppositional action?

- If so Bahaviour must be understood as an audience strategy to subvert interactive art and take (back) control of an interactive scenario.
Thank you

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Slides available here:
http://tinyurl.com/audience-attitude

Contributions welcome and appreciated for
Transformations: Actions to Matter / Matter to Actions:
http://www.asquare.org/work/transformations/


