

**Soyoung Chung**  
**Artist name: Soyoung Christina Chung**

**A Self-reflective Exploration in the Intersection of Synesthesia and Virtual Reality**

Academy of Fine Arts, University of the Arts Helsinki  
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Time and Space Arts  
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**PROFESSOR**

Daniel Peltz

**SUPERVISOR**

Timo Viialainen

**EXAMINERS**

Elina Katara, Maija Mustonen

**UNIARTS  
HELSINKI**

**✕ ACADEMY OF FINE ARTS**

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## LIST OF WORKS

The MFA thesis consists of a written component and two artworks: interactive sound installation and VR performance as a part of MFA graduation exhibition called *Kuvan Kevät 2024*.

*Kuvan Kevät 2024*: 3rd of May 2024 - 2nd of June 2024

Venue of exhibition: *Mylly Building* and *Kuva/Tila* gallery

### Orange (2024)

Interactive sound installation and two windows with orange films

Hair installation: 380 x 35 x 35cm

Colored windows: 460 x 287 cm

Location: *Kuva/Tila* gallery

### Actuality (2024)

VR performance

Duration: 14 hours

Date: Saturday 18th and Sunday 19th of May

11:00 to 18:00

Location: 2nd floor in *Mylly Building*

## SUMMARY

The thesis project consists of the written component and two artistic practices: an interactive sound installation titled *Orange* and a VR performance titled *Actuality* as a part of the MFA degree show *Kuvan Kevät 2024*. In this project, self-reflection was a central method as a part of the artistic process and it was explored in the two different scopes of performative and sculptural practices.

*Orange* was an interactive sculptural installation displayed next to two large scale windows covered with an orange plastic film. The installation was conceived as an abstract form of self-portrait. This portrait was then reinterpreted through personal synesthetic perception and a desire to be seen and acknowledged as I define myself. The materials were chosen based on personal synesthetic experiences of color, sound, texture and interaction. In terms of the aesthetic appearance and ambiance, black synthetic hair, a head object, technical components for interaction, and orange colored window films were employed. The technological components were installed to trigger an interactive communication with viewers. To reflect on the cognitive pathway in my synesthetic experiences, human presence was required to stimulate the sound interplay from the audience and this intercommunication was stressed. My aim with the hairy creature was to bodily enlarge the method of self-reflection and perceive it as personal representation.

*Actuality* was 14 hours of live-streaming VR performance executed in one of the metaverses called *VRChat* and it was conducted in the allocated space right in front of the staircase on the 2nd floor in the *Mylly* building. In this project, the objectives were to investigate my selfhood in the virtual universe and discover my new persona and values that emerged in the metaverse by engaging anonymous users. Alongside, positionality and accountability were elucidated in the questions of possible transition of ego and the environment of VR world. As the result was shaped in the intense moment of performative practice, hidden identity including altered attitude and demeanor was unveiled and I came to terms with the coexistence of two different personae.

While the themes of synesthesia and virtual reality seemed unrelated, both experiences led me to similar outcomes established in self-perception, unhindered by positionality in hierarchy and physical appearance. Simultaneously, self-determination and integrity were primarily positioned in the navigated introspection of subjects of synesthesia and VR world to promote the process of self-reflection in the projects of *Orange* and *Actuality*.

## ACKNOWLEDGEMENTS

I'm deeply indebted to my parents: **Kwangwon Chung** and **Eun Hee Ha** for their financial support to be able to derive high quality of artistic execution.

I would like to acknowledge my warm thanks to **Sami Mehtomaa** for his mental and physical assistance to help me to execute the artistic project.

I would also like to extend my deepest gratitude to **Tuomo Rainio** and **Sofia Haapamäki** for their countless amounts of technical support in terms of the interactive side of *Orange* installation.

Thank you **Timo Viialainen** for your informative and great feedback on the artistic practices, I am grateful for it.

Finally, thank you to everyone who helped me during the performance and preparation of artistic practices. Without your support, both works would not be able to be completed as much as I wished.

# INTRODUCTION

This thesis project is comprised of a written component and two artistic parts consisting of interactive sound installation titled *Orange* exhibited in Kuva/Tila and VR (abbreviation of Virtual Reality) performance titled *Actuality* as a part of the MFA degree show *Kuvan Kevät 2024*. In this paper, the journey of my personal synesthetic experiences and identity and positionality in the VR world will be addressed in relation to self-reflection and artistic practices.

Synesthesia is a perceptual phenomenon in which the senses are stimuli that generate experiences in different sensory modalities.<sup>1</sup> I have been frequently experiencing synesthesia since 2012. My central synesthetic senses are vision, touch and sound and these unique stimuli trigger to recognize individuals and distinguish their personalities through a level of interaction. When I hear intrinsic voices from individuals, I sense certain colors and textured objects that symbolize their characters. But, there is only one person I have never been able to discover their own representative color and texture, which is myself. The production of the synesthetic work has allowed me to primarily focus on the exploration of synesthesia and the process of discovering my inherent colors, textures and sound via my synesthetic capability. Additionally, personal introspection of how I embrace myself from the outside viewpoint was examined. Expanding the scope of the phenomenon from personal experience to the public and investigating my symbolic colors and textures, I created an interactive sound installation in an abstract form. This installation portrayed self-expression based on my subjective synesthetic interpretation, and the process will be demonstrated.

The VR world, which is known as the metaverse, is something that has an enormous amount of potential. It is a fascinating space to delve into my position and persona during a social engagement. Many artists in recent years have also been drawing to the VR world as a site for artistic practice. Along with the synesthetic representation, I will elaborate on how I explored my selfhood and values: a sense of belonging and collective bond in the VR society with the performance titled *Actuality* conducted for 14 hours while live-streaming the VR world. In the metaverse, people are randomly socializing with each other behind a certain amount of

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<sup>1</sup> Lynn C. Robertson, and Noam Sagiv, *Synesthesia: Perspectives from Cognitive Neuroscience* (Oxford University Press, 2004), ProQuest Ebook Central, 3

anonymity. Each user has different motivations to join the world and communicate with people. However, one thing is definite that they are eager to seek their own values by making friends or belonging to new communities. Based on this objective and experience, the chapter on the VR work will introduce the metaverse in the platform called *VRChat* and explore the implementation of the performance. Alongside, it will be explained how my merits, position, and persona were determined as a consequence.

These two different concepts of synesthesia and VR are deeply correlated in the same determination of self-reflection and investigation to explore my positionality and identity. My interests are located in various fields and these elements are a few examples that would have me contemplate and define my own values and identity. To establish who I am for myself, the journey of self-examination will be explicated by presenting a self-portrait in different environments of synesthesia and VR.



# SYNESTHESIA

Synesthesia, which is a term derived from Greek (syn = together, aesthesia = sensation), is a phenomenon that denotes a condition where a sensory pathway leads to involuntary experiences in another.<sup>2</sup> Simply put, when one sense is triggered, another unrelated sense is simultaneously elicited. For instance, individuals with synesthesia might constantly perceive specific letters or numbers as intrinsically colored. They can also sense a certain scent or taste when listening to music. This is a neurological state where one sensory input automatically stimulates a response in a different sense and it cannot be conjured up at will or controllable.<sup>3</sup> As there are more than 100 kinds of synesthesia, each synesthesia has different stimuli that provoke cognitive pathways. The resulting synesthetic experiences are not restricted and can be activated with multiple senses at the same time.

Synesthesia is a common condition that the majority of us have experienced once in our lives. Whereas, it is also a term that a lot of people are not used to hearing about. As phenomena of this sort have also been reported in patients with various diseases historically, a lot of people regard synesthesia as a diagnosis or disease related to a cognitive sector. However, it is very normal as healthy individuals experience synesthesia regularly under normal conditions.<sup>4</sup>

Since synesthesia can be found more commonly among artists, its theme has been employed in a variety of artistic forms. As for an inspiring artistic practice, Daria Martin is one of the artists utilizing it in a structure of moving images as aesthetically inspired. Daria Martin's *Sensorium Test* (2012) is a 10-minute documentation presenting Daria Martin's investigation of mirror-touch synesthesia and a neurological condition whose subjects feel a physical touch to their own bodies when they witness touch to other people. To describe the documentation, the protagonist is tested for a form of synesthesia in which sight and touch are used as central components. A woman sitting on a chair is being measured for her capacity to respond to sensory catalysts while two researchers, oddly positioned behind a one-way mirror, observe

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<sup>2</sup> Op. cit. 3-5.

<sup>3</sup> Richard E. Cytowic, *Synesthesia : A Union of the Senses* (MIT Press, 2002), PreQuest Ebook Central, 67

<sup>4</sup> Lynn C. Robertson, and Noam Sagiv, *Synesthesia: Perspectives from Cognitive Neuroscience* (Oxford University Press, 2004), ProQuest Ebook Central, 3-5.

the scene.<sup>5</sup> Someone standing behind the protagonist is alternately tapping the subject's right and left cheek that looking in touch to objects or people is felt on her own body.

Can we transmit the sensations and trigger a spectator to feel a bodily reaction? Martin intended to question how sensations are created and shared between humans and objects in association with the phenomenon of synesthesia.<sup>6</sup> Synesthesia is an intangible thing that cannot be visually depicted and Martin presented the bond in the surreal atmosphere. As the experiment progresses, a subtle bond gradually arises between the protagonist and subject to which she is facing. *Sensorium Test* (2012) visually represents the correlation of merging the separate perceptions into one sensory reaction. The way Martin displayed the amalgam of unrelated perceptions was the feature in which my interactive installation was built. The numbers and methods of stimulative substances vary. But the importance of communicating and inviting spectators is the same in both my and Martin's pieces when it comes to the context of synesthesia.<sup>7</sup>



*Sensorium Test* (2012). *Sensorium Test*: Daria Martin. 2011. A Practice For Everyday Life.  
<https://apracticeforeverydaylife.com/projects/daria-martin-sensorium-tests/>

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<sup>5</sup> The way Daria Martin extended the theme of synesthesia from personal perspective to public (or 3rd witnessing person) is one feature that has been utilized in terms of the interactive part of the installation.

<sup>6</sup> Daria Martin: *Sensorium Tests* explained in MK Gallery.  
<https://mkgallery.org/event/daria-martin-sensorium-tests/>

<sup>7</sup> This will be unfold in details in the chapter of Material: Sound, Color, Texture, and Interaction

## **Synesthetic Experiences**

Synesthesia has been a familiar and significant phenomenon to me when memorizing and associating with individuals. Since I was 17, I've noticed a consistent experience of synesthesia whenever I engage in face-to-face conversations with people. It has been recurrently occurring with distinct colors and textures associated with each individual, and at times, I even find myself mentally sensing particular objects that stand for them. For instance, chatting with one of my professors at school, I feel an ash-pink yarn ball materialized with wool. From another acquaintance, I visualized an abundant black colored and metal-based elevator taped with yellow and black box tape. This involuntary experience has heightened my experience of recognizing people and finding a bond to mentally connect deeper. Although voices and personalities are the elements to evoke, these experiences have never been stimulated when interacting through electronic devices such as phone and video call. My synesthetic phenomena can only be elicited by having a dialogue with inherent voices in person and this is irreplaceable with other communicative ways.

I sense it from every human being as long as they have their own intrinsic characters, yet there is one person whom I cannot objectively sense any material, color or element from, which is myself. As we all subjectively evaluate ourselves, my synesthetic capability has never been promoted from communicating with myself. Along the way, I had a strong desire to create and introduce another self which was shaped in an interactive installation with a sound. It was also an artistic form that I reinterpreted myself based on my synesthesia with three objectives: to provoke individuals to contemplate synesthesia, to engage with an audience and to express myself in the way I embrace throughout my own synesthetic sense. While these purposes were coming together, my fundamental motivation manifested and I was entering into the procedure of material research.

### **Material: Sound, Color, Texture, and Interaction**

What color and texture symbolize my personality and voice? Which voice and character should be the ones determining my representative color and object? Am I aware of myself too subjectively? If so, are discovered colors and textures still valid to represent myself? These listed questions were the starting point to investigate mediums that are composed of an

interactive installation. In the continuation of consecutive synesthetic experiences, the artistic practice was produced from the perceptual condition of my own synesthesia. My pivotal mediums: sound, color, textured objects, and personality were utilized in the artistic practice. To seek my symbolic sensory stimuli, I had a long period of self-reflecting moments to ponder about myself objectively and subjectively. Meanwhile, the biggest challenge was to decide the direction of my standpoint to approach and the way to depict myself through my objective synesthetic ability and subjective interpretation.

Before my exhibition space for *Kuvan Kevät* was determined, I was already certain that my installation should be exhibited next to big windows that are covered with color films and its color should be the ones that address my synesthetic personality. As for the central mediums of the sculptural installation, long lengths of black synthetic hair and orange colored window film were foregrounded. Black hair is a familiar element whenever I observe myself from a mirror, whilst I strongly feel distant from orange. Orange color is the one I had rarely applied to the surrounding environment to which I belong and this thought has led me to the conclusion that colors we feel the most unfamiliar are representatively speaking our identities. We are the beings who know ourselves the best, but we are also the ones who do not know much about ourselves. This ironic combination of familiar and unfamiliar materials used in the installation explicates how I am ignorant and blind, yet in the know about myself.

In terms of hair entity for the body frame, I intended to use 6 pieces of 300cm synthetic black hair. To sum up, the length of the sculptural installation was long and far beyond the normal size of a human figure. The scale implies my desire to dominate and how I wish to look to the public as an Asian residing in a Western country.<sup>8</sup> Settled down in different Western countries for a long term, I am captive under the stereotypical biased appearance which is unbreakable. The wish I hope to be reflected in a certain way is strongly associated with the scale of sculpture and this connotation is placed in the core.

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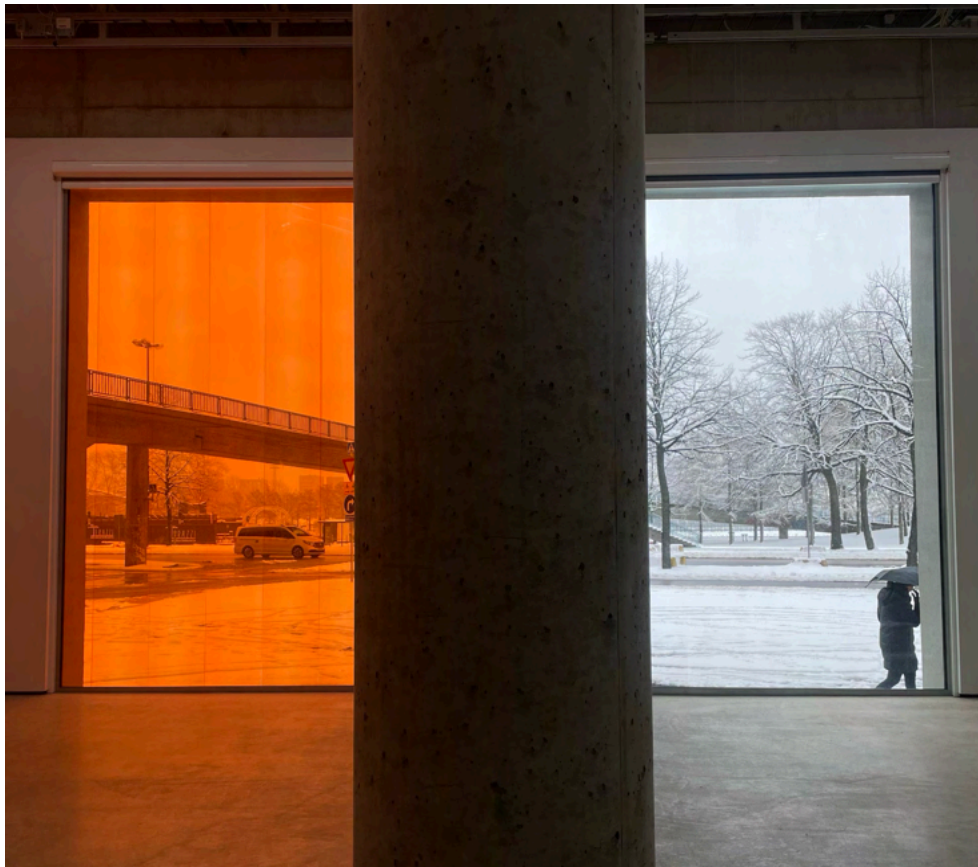
<sup>8</sup> The total and final length of installation was 380cm and this phrase is one of the most important messages situated in this project of synesthesia.



Hair materials. Photo by Soyoung Christina Chung

Aurally engaging with people in person, I see a certain object and feel a texture that speaks about their personalities. This movement creates an intimate bond that deepens my sense of connection with the person. In light of this, communicative interactivity is another primary component in this installation since my synesthesia cannot be awakened without verbal engagement and listening to voice. To convey a vivid ambiance of interaction, I decided to use an abstract sound inside of the hair object. The sound represented the voice of the installation. The type of sound was considered to make the hairy object look like an alive creature when the audience is approaching close and generates a form of interactive communication.

Two extensive windows and spaces in the corner of *Kuva/Tila* were eventually allocated for my installation. Regarding the correlation between the hair object and the location where it is exhibited, window means a bridge between intimate and public atmospheres and it was a tool to provide a spatiotemporal experience. Window is another shape of interaction. When lights came through the window covered with colored films, soft orange lights were reflected on the hanging hairs and this image portrayed an ongoing social engagement via synesthesia.



Inside window view of *Orange* in *Kuva/Tila*. Photo by Soyoung Christina Chung

## Execution

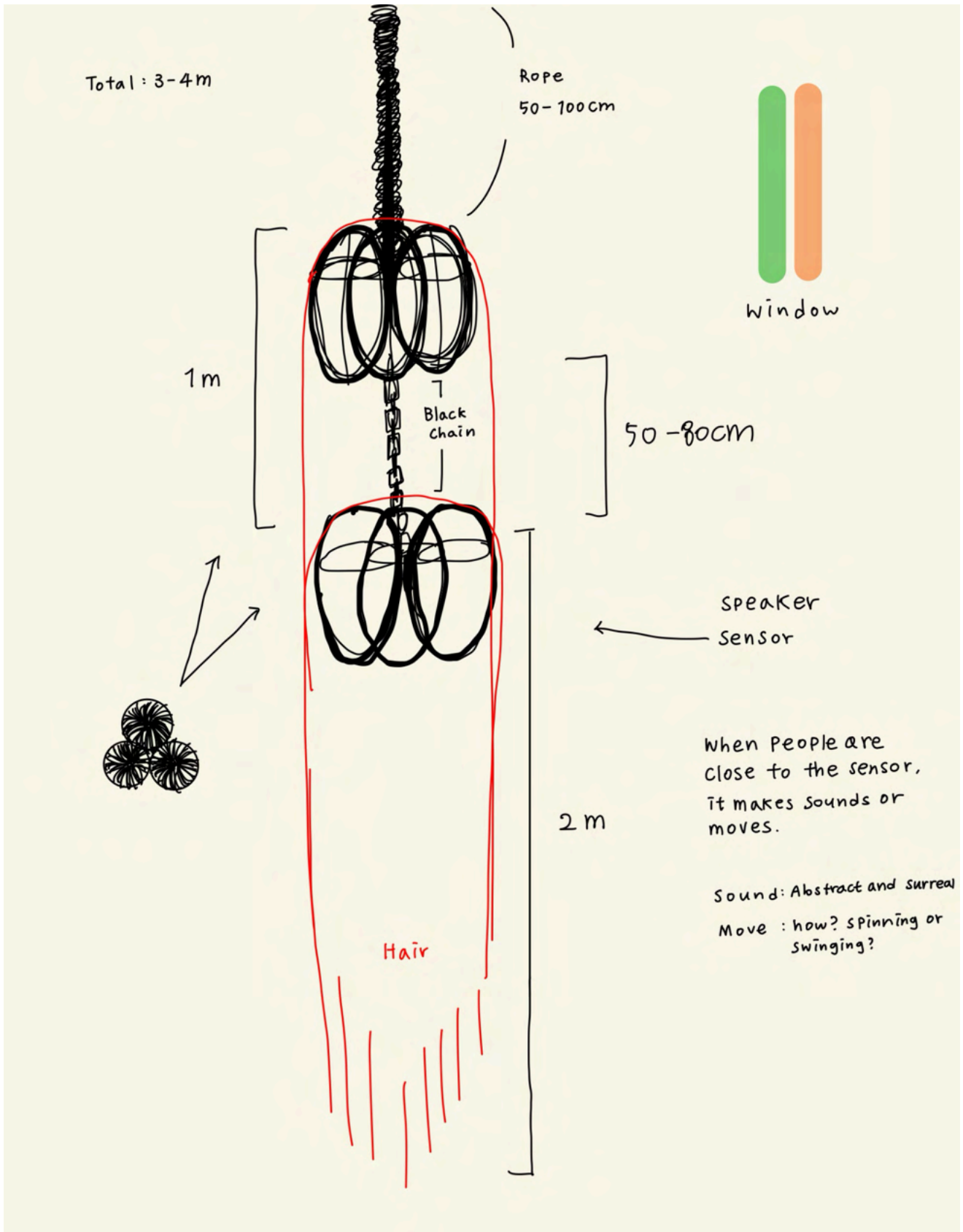
In this chapter, the process of execution will be unraveled as a logbook. At the very outset, I started sketching the initial configuration of the installation. I purchased 7 pieces of hair wigs along with 16 orange PET color films. Since the length per wig was 200cm which was not long enough, I decided to combine it with another one to extend the length. Therefore, to look like one piece, it had two different levels of frames in which wigs were hung. In the beginning, I was planning to create a body frame with plastic hair stands, however it was too weak and breakable to handle the weight of entire hair wigs and two transducer speakers.<sup>9</sup> For that reason, I switched to a new plan of making a metal frame in the same structure of plastic ones by soldering metal wires. I first welded metal wires to create 6 hair stands and then merged them with a metal chain. Metal plates were also soldered inside of the frame for the speakers. It was solid and strong enough to hold the heavy weight of wigs and other components.



Soldered metal frame for the body of *Orange*. Photo by Soyoung Christina Chung

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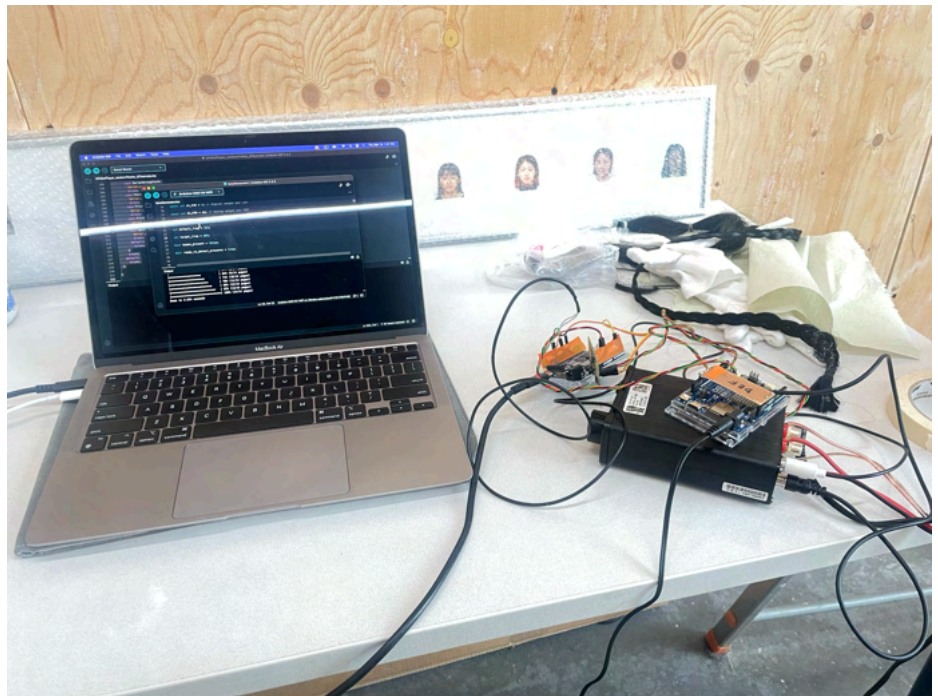
<sup>9</sup> The final weight of the sculpture was around 15kg.



Initial sketch of *Orange*. Photo by Soyoung Christina Chung

According to the drawing, the sculpture has a sensor that detects motion and human presence and it triggers the speaker to play a sound. As this part requires professional knowledge regarding coding and technical equipment in electricity, Tuomo Rainio, and Sofia Haapamäki, the art and technology teachers' at the *Academy of Fine Arts* helped me to complete the interactive part. Unfolded how it works, the sensor is displayed on top of the hair object and once someone is moving around the hair object, the sensor detects a human presence and it activates the speakers. This mechanism was processed by a Raspberry Pi, and the human presence sensor along with it was utilized as fundamental modules.

The beauty of a transducer speaker is vibration. When it plays a low pitch frequency, it vibrates the attached materials regardless of any type of substance. I had a desire to make the sculpture vibrate when interacting, but unfortunately, it could not be shown due to the heavy weight of the wigs. Hence, I amended the plan to use high pitch frequency sound consisting of an unstable rhythm that makes the sculpture look like an alive thing.



Transducer speaker glued on metal plate in the frame and Raspberry Pi with Arduino connected to an amplifier.  
Photo by Soyoung Christina Chung

The official period of exhibition construction was from 28th March until 26th April. But, we were allowed to start installing works in *Kuva/Tila* on 15th April. On the first day in the *Kuva/Tila*, I started figuring out how to apply the orange color films on the windows in the corner. For a couple of days, I tried to attach the films by myself, with assistance from one of the exhibition technicians. But, it was extremely time-consuming and impossible to cover the massive scale of windows without crinkle.<sup>10</sup> Thus, I had to independently contact a professional installation company where they mainly deal with window films and provide installation services.



17.04.2024  
Window installation company called *Easytape* installing the films. Photo by Soyoung Christina Chung

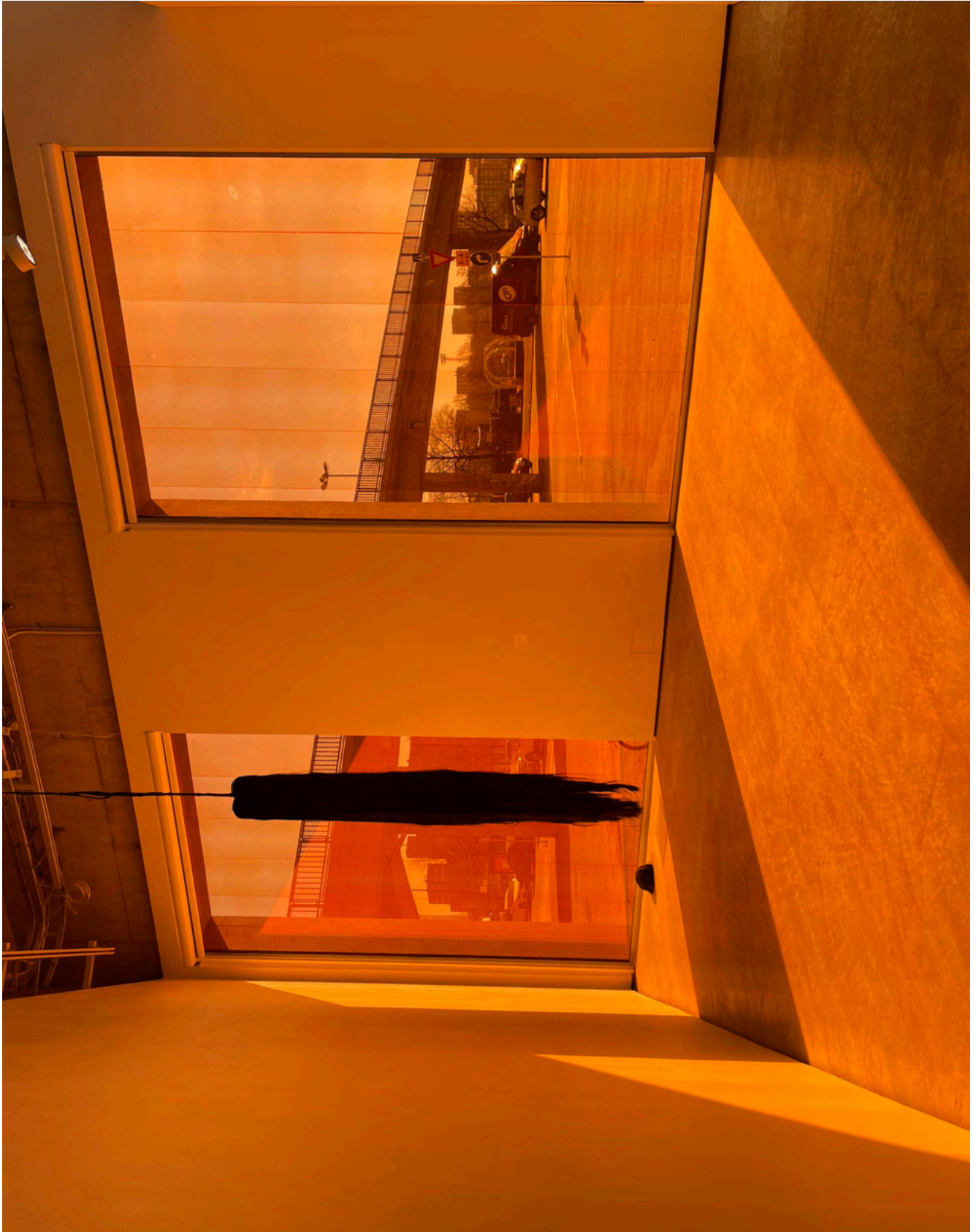
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<sup>10</sup> The width and height of each window was 460cm x 287cm.

Before they came to proceed with applying the window films, I hung the metal body frame and entire technical equipment with the wires in the ceiling and put 6 hair wigs to it in advance. The most challenging part was the interactive sound and sensor. It was difficult to find a perfect location to place the sensor to be triggered and it is because the spectrum of the sensor was oval-shaped and inconsistent depending on the angle at which it was set. Once it was fixed in the right spot, I kept walking around the hair object to test out if it perfectly worked and played the sound. As explained above, the sound was high-pitch frequency composed in an unsteady pattern and, thankfully, it was clearly audible in spite of the fact that speakers were hidden under the synthetic hair.

As the last installation day was coming closer, I added a head object in the corner of the exhibition area that was not included in the initial plan. The inside frame of the head was a plastic stand filled with papers and cotton fabrics and it was covered with the same wig. It was a spontaneous decision to include the head at the last minute. The reason why I added this object was to arouse an even more horrifying and spooky mood when it welcomes viewers. *Orange* is yet another version of myself subjectively reinterpreted within my synesthetic perspective. It holds my ideal wish of how I am eager to be seen and exude to the public apart from the stereotypical image of Asian women ingrained in Western countries. The ambiance surrounding the installation should be dominating and powerful to greet viewers in the first impression. Furthermore, my other expected image was that the audience is approaching deeper towards the corner and appreciating the sound and installation at the same time their movement wakes the sensor up. This way was creating an invisible storyline between the sculptural installation and the head. Consequently, the head was able to be employed as a surprising tool to invite spectators closer to the massive size of the hairy creature.

Finally, *Orange* was assembled and completed and ready to meet viewers. When the sun shone, sun lights came through two orange windows and the whole exhibition space was filled with orange light. It was a vivid orange color that I had never thought about applying in my life. When someone was entering into the room and walking towards the installation, interactivity emerged by sensing the movement and the speaker played the sound. It reminded me of an enormous hairy critter waking up and roaring in a sharp voice. The space was slowly filled with the transition of sound and turned into an isolated space.



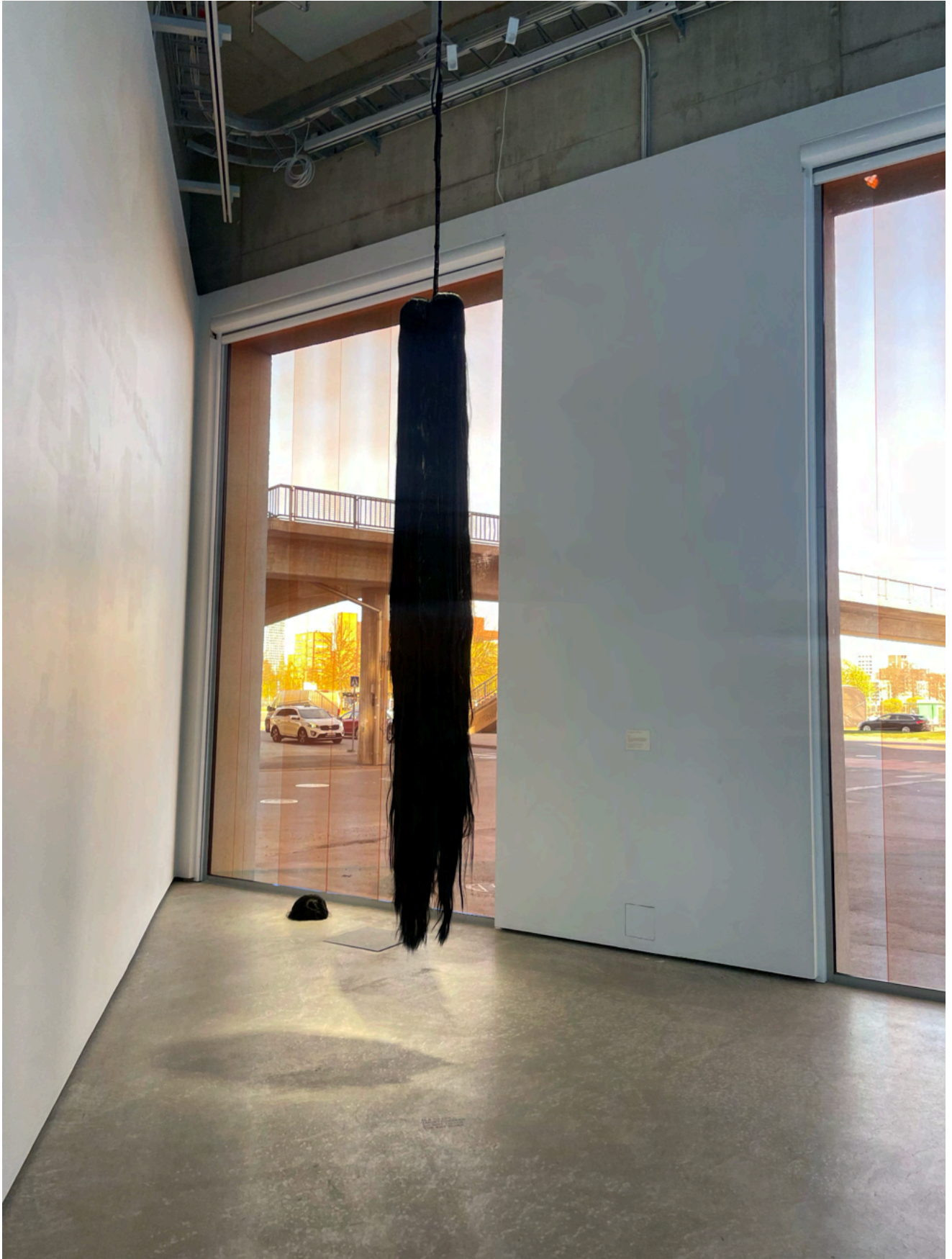
*Orange* (2024) taken in the morning. Photo by Soyoung Christina Chung



Details of *Orange* (2024) taken in the morning. Photo by Soyoung Christina Chung



Head object of *Orange* (2024) taken in the morning. Photo by Soyoung Christina Chung



*Orange* (2024) taken in the afternoon. Photo by Soyoung Christina Chung



Details of *Orange* (2024) taken in the afternoon. Photo by Soyoung Christina Chung



Head object of *Orange* (2024) taken in the afternoon. Photo by Soyoung Christina Chung

## Personal Approach to the Exhibition Space

*Orange* is my self-portrait framed in an abstract formation. It was interpreted throughout my synesthetic perception and my emotion towards the hairy creature and head on the floor. My feeling towards those objects gradually rose in not only a unique way, but conversely a familiar way with some amount of compassion. As sound, vision and touch are the main catalysts, these were importantly associated with my synesthetic self-reflection concerning the theoretical part of *Orange*.

I was planning to apply a sound that resembled my voice at the beginning. Yet, since I started perceiving the sculpture as my alternative persona, I was confident with the determination to use a peculiar sound that only my creature can intrinsically make. When I hear my own voice, I gradually feel discomfort about myself, as many of us do. I could not objectively take in and feel my voice as itself through synesthesia. Eventually, I separately situated the meaning of voice outside of my synesthetic symbolization as well as self-reflection and contemplated it as the innate voice of the sculptural installation.

In terms of color, orange has been officially and personally represented as my synesthetic color and I accepted the fact during the process of execution. As said above, I have never reckoned of utilizing the orange color in anything surrounding my circumstances and environment. To be blunt and honest, it was the most distant and ugliest color from my personal viewpoint. This, therefore, led me to the decision of using the color and consequence as a turning point to face it. Whenever I was in the exhibition space, a warm orange color filled the entire space without any empty spots and it stroked my skin and eyes. Each sense in my body slowly got immersed in the orange color and influenced me to even feel afraid to leave the room. The color was dominating and powerful to isolate itself out of the whole exhibition space. As time went by, the amount of light coming from the windows varied and it accordingly affected the atmosphere of the room. Every morning, the color turned very distinct, but in the afternoon, the color got calmed and softened down. The orange color was indeed a beautiful color and I was overwhelmed and started dwelling on my previous thoughts and perspectives.

As to the primary material, the bizarrely long black hair stands for my synesthetic object. Its texture feels soft and sharp, and the length demonstrates how it can be strong and take up

space. The power of the black hair was confined, but it came out in a new synesthetic structure by being mingled with other pieces. As the feeling of hair can be reflected in different ways, I had a subtle relationship with my own hair that I wanted to be seen by others as an affectionate and familiar, but also strong person regardless of my race, appearance or any assumption from my background. This expectation could originate from my insecurity due to long term of immigration since I was underage. Alongside the meaning of the hair object itself, I felt scared, but also enjoyed the horrifying atmosphere the installation generated when spectating. I appreciated the intimidating environment. During the process of self-synesthetic reflection, I was often baffled in discovering many different and unpredictable images of myself that cannot be imagined from history. I intimidated myself and these frightening and surprising feelings were well-expressed in the use of hair.

My synesthetic experiences cannot happen without having a conversation in person. When the hindrance called any kind of interaction is entailed, my irrepressible synesthesia is finally complete. Simply, self-examination signifies interactivity in *Orange*. When I walked close to the installation, I started hearing the sound. My presence was enough to give rise to interplay and began a synesthetic communication with the hair. From that moment, the connotation of interaction altered as a synesthetic dialogue, and I continued listening to how my ego was screaming.

The installation was implemented based on my wish how I was keen to look to the public and I am regarded to myself. The whole reflecting process of this project was self-mirror therapy. *Orange* was the result representing my personality as well as telling about my point of view to which I perceive myself based upon my synesthetic experiences. The way in which I was aware of my voice and aura were aesthetically expressed in the interaction and appearance of the sculpture along with the ambiance, object and the texture of sound. Nonetheless, all these used materials are not permanent representations as our personalities will change every moment and year. Synesthesia is deeply related to individual history so that is why it is a very subjective perception. Even if the orange color, hair and horrifying ambiance symbolize my synesthetic personalities as of now, they will be transposed into something else that I cannot predict because I do not know how I will age and become in the future.



*Actuality* (2024). Photo by Tiago Mazza

## VR (VIRTUAL REALITY)

What if there is an artificial universe created by humans where we can do anything and be whoever we want beyond our imagination? Virtual reality<sup>11</sup> also known as VR is computer generated simulation of a three-dimensional environment that feels real. Users can explore and interact in this artificial reality as if they were physically present. They use their senses to experience and there is no restriction on accessibility to enter the world as far as a VR device is owned.<sup>12</sup> As many different kinds of VR devices have been published at affordable prices, it has become even more accessible for diverse people to experience it. There are countless activities and entertainment and you can do anything that originated from your creativity and imagination. Virtual reality is one of the most recent and emerging technologies that intrigues artists with an enormous amount of potential to be utilized in various fields.

In recent years, many artists have been exploring virtual reality as a new medium for their artistic practices. Laurie Anderson is one of the artists who have employed VR in artistic practice. Anderson's *Chalkroom* (2017) is virtual reality work created together with Hsin-Chien Huang in which the viewers fly through an ethereal landscape filled with words and drawings. Once the reader enters the room, they are free to fly and wander around guided by Anderson's distinctive voice as an audio narration. As a storyteller and performer, Anderson said virtual reality does what she has always wanted to do which is a kind of disembodiment.<sup>13</sup> Anderson expressed the feeling of being completely free by utilizing virtual reality into her pieces. She exhibited the tapestry of stories in the structures and allowed the audience to encounter and interact with it in the virtual space. *Chalkroom* (2017) is a noteworthy work that pushes the boundaries of virtual reality in the context of contemporary art. With the advantage of being free of spatial constraints and containing infinite possibilities, Anderson presents how VR can be applied and create a performative interaction by inviting the public into the VR space that she created.

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<sup>11</sup> In the continuation, VR which is the abbreviation of Virtual Reality will be mainly used in this paper.

<sup>12</sup> Yasar, Kinza. 2024. Virtual Reality. TechTarget.  
<https://www.techtarget.com/whatis/definition/virtual-reality>

<sup>13</sup> Anderson, Laurie. Chalkroom: Laurie Anderson & Hsin-Chien Huang's Virtual Reality Exhibition. Laurie Anderson's website.  
<https://laurieanderson.com/?portfolio=chalkroom>



Laurie Anderson, *Chalkroom* (2017). Virtual reality installation with Hsin-Chien Huang. Artsy.  
<https://www.artsy.net/artwork/laurie-anderson-the-chalkroom>

Anderson appreciates its potential and *Chalkroom* (2017) is one of representative artistic examples that broadened the horizon of using VR as a part of performative practice. VR is a technology that enables humans to experience anything conceivable. There are a multitude of various worlds in VR and you can enjoy tons of entertainment by playing different games and activities. Expanded broadly, it has been fossilized as an essential part of many people's lives for the purposes of working, socializing, learning and so on. For some users, they even perceive the world more than the reality and spend most of the day by making friends, chatting, sleeping, playing, eating or even building their intimate relationships. This virtual world where different communities co-exist and people associate with each other is also called the metaverse.

## Metaverse

Metaverse is a collective virtual universe or digital world that combines the aspects of the real world with a continuously existing online space and the scale of the metaverse is infinitely extending as large as our imaginations grow.<sup>14</sup> The meanings of VR and metaverse are clearly

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<sup>14</sup> Loh, Sharmaine. 2021. Step into the metaverse at this experimental exhibition by UltraSuperNew Gallery. SG Magazine <https://sgmagazine.com/tech-things-to-do/news/ultrasupernew-gallery-future-space-mischief-makers-july-2021>

different. The term metaverse revolves around social interaction and bringing people together in communities in the virtual universe, conversely, VR emphasizes immersive experience and the technology itself.

"A massively scaled and interoperable network of real-time rendered 3D virtual worlds that can be experienced synchronously and persistently by effectively unlimited number of users with an individual sense of presence, and with continuity of data, such as identity, history, entitlements, objects, communications, and payments."<sup>15</sup>

As Ball Matthew clearly states, the metaverse is a large-scale network of real-time 3D virtual worlds in which users interoperate with each other. This metaverse feels so real that many users even live there in the condition of forgetting about the existence of reality. They are visualized in avatars they like and roleplaying with the others or even having a physical intimacy which already sounds like the real world. People there even have their own important values in the metaverse and this is a new world that is recently popularized.

Metaverse became the latest buzzword since the name of *Facebook* has changed to *Meta*. However, in this paper, the meaning of metaverse has no relation with *Meta* platform or any industrial purpose in the upcoming use of it.

### **VR Experiences and Material: *Meta Quest 3* and *VRChat***

I have been playing multiple games in VR with the device called *Meta Quest 2* and *3* since 2020 and my perspective towards VR has been formulated with different experiences and observations. My VR experiences will be elaborated fundamentally regarding the metaverse platform called *VRChat* as it was the pivotal stage where I performed *Actuality*. I have been playing *VRChat* since 2021 and making friends all over the world while speaking different languages and sharing cultures. *VRChat* is a platform of online virtual worlds that allows users to interact with others using custom-made 3D avatars and playing in worlds and there are an enormous amount of users from diverse countries speaking different languages.<sup>16</sup> People gather and create their own communities based on individual motivation, same interest or even

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<sup>15</sup> Ball, Matthew. 2022. *The Metaverse: And How It Will Revolutionize Everything*. Liveright Publishing Corporation, 29

<sup>16</sup> Careers and About Us in *VRChat*  
<https://hello.vrchat.com/careers>

a bond of sympathy. While spending lots of time there, I observed something that can be seen as an unusual and strange thing, which is that a lot of users literally live there by spending more than half of a day. They sleep, play games, work to earn real money, teach, learn, have a relationship, make friends and even enjoy intimate chats or action. This is not different at all than the real world we are living in right now. Inside *VRChat*, there are a variety of maps created by users that feel realistic and these maps consist of schools, villages, clubs, hotels, bars, houses, shops, restaurants, or even all kinds of creative places. Avatars in *VRChat* are like the clothes or fashion in the real world and the users put on avatars in the way they like to express themselves. The reason why there are innumerable 3D worlds and avatars exist is because most of them are created by users without restrictions. To communicate, they use their own voices or keyboards to chat with others under a level of anonymity. Voice is the only inherent feature which can be exposed in this world, yet some otherwise users even use voice changing programs to put themselves in disguise.



This image is contained in the *VRChat* website and explains why users should join.  
Why You Should Join *VRChat*. 2024. *VRChat*.  
<https://hello.vrchat.com/>

Anyone can join *VRChat* to make friends, memories and belong to a community. But, in this place where everything seems perfect and joyful, problems also appear. Anonymity implies freedom and as freedom is the core part of this metaverse, lots of issues are ingrained at the same time. Some of the problems are, for example, sexism, racism, misogyny, not well-mannered behavior and language from the users or too many underage users. As

anonymity is guaranteed, users are allowed to express whatever they have in mind and introduce themselves however they want to be seen by creating new versions of themselves from imagination. People are role playing with their imaginary personality and users are aware of this circumstance. In brief, *VRChat* is basically reflected as an unfiltered and bare internet world similar to other online games. Because it has a stronger layer of anonymity, human nature in this metaverse is more manifest and blunt than in reality, which could sound odd. Although these issues seem critical, these are only very tiny parts to describe and judge the value of the world. The majority of users comply with the basic social rules with good manners and attitude like the real world.

The world has plenty of potential and pros as well. People who do not have any friends, feel isolated or were abandoned in reality, can make friends in *VRChat* without feeling pressured regardless of location, time and appearance. Moreover, people who are lost, can discover their new values or something important that was not found in this real world. Many users come across new personas and identities which they did not know about themselves before joining in the virtual world and this is one of the most fascinating phenomena to experience. This metaverse becomes their second life and provides users hopes and opportunities with an endless amount of possibilities. Concerning their second virtual personalities, a lot of people are roleplaying with their made-up imaginary characters. For that reason, they often introduce themselves differently in the metaverse — who you really are in reality does not matter to make friends in *VRChat*. What really matters is an individual's personality and values. They do not care whether the person is saying something untrue or not and what users want from this metaverse is interaction, communication, connection, collective bond and lastly, care.

These features of *VRChat* were intriguing enough for me to introduce this virtual universe and make a decision to use it as a core medium of *Actuality* performance. In the performance, I was playing the *VRChat* to interact with random users and it was simultaneously live-streaming to the screen so that the audience was spectating every moment. My objectives were to investigate my identity and persona in the virtual universe and uncover my values and positionality by living in the virtual world for 14 hours in total. Reflecting on my history of playing the game, I experienced a transition of my personality and ego while my new self emerged. This has inspired and motivated me to start this whole project. I wanted to demonstrate the transformation in the way my other images manifest in different worlds.

Another aim was also to experiment how far and deep my mentality could dive into the virtual internet world and reach the edge level where I totally forget about my existence in reality. Along with these goals, I wanted to introduce this new emerging world to reality as this has been quite a new thing for most people. Since some people often have prejudice and negative perspectives towards this life, my intentions were to normalize this new life and help the public understand and embrace this virtual world as it is.

To execute the performance, *Meta Quest 3* headset was purchased to play *VRChat* which was utilized as a primary and perfect stage where *Actuality* was performed in order to proceed the project as well as examine the process of engaging people in the metaverse. As my experiences have been accumulated in the use of *Meta Quest* headsets since 2021, my knowledge was sufficient about the function and instruction regarding how to operate and control the device. Therefore, the other brands of VR devices were not considered as alternatives.



Screenshot of one of the bar maps in *VRChat*. Photo by Soyoung Christina Chung.



Screenshot of Hwabon station map in *VRChat*. Photo by Soyoung Christina Chung.



Screenshot of one of the hotel maps in *VRChat*. Photo by Soyoung Christina Chung.

## Legal Procedure

Before moving forward, one legal issue appeared regarding the technical execution of performance. *Actuality* is a performance in that I was live-streaming the moments of interacting and chatting with random people in metaverse and the problem arose from the point of streaming part. The producers of *Kuvan Kevät* were concerned if my performance would be in trouble in relation to live-streaming other users without their permission. I was already aware of this issue before the idea of performance was composed because a lot of gamers are already streaming online games and *VRChat* in the mainstream such as *YouTube* and *Twitch*. Nonetheless, in case of a problematic incident, I and the producers needed to figure out a way to inform the users about the streaming situation, and the background of the performance.

In order to solve this matter, one idea was proposed of utilizing the functions of the user's state, bio and profile in the game. In *VRChat*, every user can express their state on top of their avatars. For instance, they can inform their friends or strangers as "Offline" or "Ask Me" when they are busy and it is possible to change the state whenever you want. Accordingly, I changed my state to "streaming" to let others know that I was in the live-streaming condition. If the users get interested in my situation, they will click my avatar to read my profile. Once the users click my avatar, they can read my bio. The message written in the bio says "live-streaming / please click the link below and read". When clicking the saved link, it guided them to the docs file of the legal document explicated all the information, background and concept of *Actuality* performance including my personal information as well. Clicking my profile and the link depends on the user's autonomous decision and we determined not to get involved in even the part of directing them to make the action of clicking and reading. Otherwise, it would be impossible to request each one of the encountered users to read the contract and document. Afterwards, the situation when users read the document, we left it up to them to decide whether they would stay to associate with me or not.

The legal procedure progressed with Tuomo Rainio, Marja-Kristiina Mäkinen and the lawyer of *University of the Arts Helsinki* and the document was written by them together.



Screenshot of avatar bio and profile. Photo by Soyoung Christina Chung.



Screenshot of avatar state. Photo by Anthony Garza.

24.4.2024

**REQUEST TO PARTICIPATE IN MFA DEGREE EXHIBITION PROJECT 'KUVAN KEVÄT'**

You are requested to participate in a Master Thesis exhibition project that examines the definition of reality and ego in two different realities.

Members of the VRCHAT community <https://hello.vrchat.com/community-guidelines> are asked to participate in the exhibition project.

**VOLUNTARY PARTICIPATION**

Participation is voluntary. No remuneration is paid for participation.

You can refuse to participate or discontinue your participation at any time without reporting the reason and without consequences.

If you want to cancel your participation, inform the student organiser of the project [soyoung.chung@uniarts.fi](mailto:soyoung.chung@uniarts.fi)

**MFA THESIS**

The artist aims to introduce the community in the VR world in the context of contemporary art and investigates different identities in the VR world. Through bridging and engaging people in between two different realities, the Master thesis revolves around materialism and immaterialism to define the meaning of actual reality.

**DATA CONTROLLER**

The data controller of this project is:

Soyoung Christina Chung ([soyoung.chung@uniarts.fi](mailto:soyoung.chung@uniarts.fi))

**1. Personal data to be processed in the research**

- The data collected is described in the VRCHAT Privacy Policy <https://hello.vrchat.com/legal>

In addition to the use described by VR CHAT, by participating you also give consent to the use in the *Kuvan Kevät* MFA degree exhibition of the Academy of Fine Arts of Uniarts Helsinki, and Soyoung Christina Chung's MFA thesis project.

**2. Legal grounds for processing personal data in research/archiving (Archives Act 831/1994)**

Legal basis for processing is the participant's consent.

## ***RIGHTS OF THE DATA SUBJECT***

### Withdrawal of consent (article 7 of the GDPR)

You have the right to withdraw your consent, if the processing of personal data is done based on consent. The withdrawal of consent shall not affect the lawfulness of processing based on consent before its withdrawal.

### Right of access to the data (article 15 of the GDPR)

You have the right to receive information on whether your personal data is being processed and what personal data is being processed. You may also choose to request a copy of the personal data that is being processed.

### Right to rectification (article 16 of the GDPR)

If there are inaccuracies or errors in your personal data that is being processed, you have the right to request that the data is rectified or supplemented.

### Right to erasure (article 17 of the GDPR)

You have the right to request the erasure of your personal data in certain circumstances. However, the data subject has no right to have data erased if the erasure of data renders impossible or seriously impairs the achievement of the objective of the processing in scientific research.

### Right to restriction of processing (article 18 of the GDPR)

You have the right to restrict the processing of your personal data in certain situations, for example in case you contest the accuracy of your personal data.

### Derogation from the rights of the data subject

In specific individual cases, derogations from the aforementioned rights may be possible in accordance with what has been laid out in the GDPR and the Data Protection Act in so far as these rights prevent or greatly impair the achievement of a scientific or historical research purpose or a statistical purpose. The need to derogate from the rights is always assessed on a case-by-case basis.

### Exercise of the rights of data subject

If you have questions about the rights of the data subject, you can contact the Data Protection Officer of Uniarts Helsinki (privacy(at)uniarts.fi).

Requests concerning exercise of rights: <https://www.uniarts.fi/en/general-info/data-protection-at-uniarts-helsinki/>

### Notifications on suspected or confirmed information security breaches to Uniarts Helsinki: privacy(at)uniarts.fi

You have the right to lodge a complaint especially to the supervisory authority of your permanent place of residence or work if you find that the processing of personal data violates the EU's General Data Protection Regulation 2016/679. In Finland, the supervisory authority is the Data Protection Ombudsman.

The up-to-date contact details of the Office of the Data Protection Ombudsman are available here:

<https://tietosuoja.fi/en/contact-information>

## Execution of Performance

In the continuation of this chapter, I will use the first person to more easily explain the situation in a logbook format. In the beginning, my plan was to conduct the performance as durational for three days in a row by living in the gallery space, however, it was extremely demanding and made the procedure more complicated. The plan was, therefore, modified to performing for 7 hours per day for two days, which were 14 hours in total. The time and date were decided as starting from 11:00 to 18:00 on Saturday 18th and Sunday 19th of May. The space right in front of the staircase on the 2nd floor at *Mylly Building* was allocated for the performance. Although some anonymity is guaranteed in the virtual world, *Actuality* performance was not recorded for a separate documentation in order to respect the users.

Prior to performing, I needed to ponder how I wished to be seen by the spectators during the performance. I depicted an ideal image of how the audience is approaching and watching my performance and the image was that they witness my body existing in the real world, while my mind is being mingled in the virtual world. In *Actuality*, I had a strong intention to illustrate the process of how my perception and image alter in reality as I play and interact in the metaverse for longer duration without conscious awareness of the real world. At the same time, I aimed to stress the contrast between my intimate and casual appearance and my avatar in the virtual world. These are the reasons why my body was present at the gallery space rather than the audience was invited to the VR world to interplay.

To prepare the performance site, a display screen, VR device, and bench for the audience with headsets were arranged at first. The display was connected to my laptop casting what was live-streamed in *VRChat* and a bench was located facing to the display with three headsets so that the audience could sit there to watch and listen to the sound during the performance. So as to look more intimate and homey, a chair, bed with a blanket and pillow were situated next to the display screen. Additionally, some snacks, napkins, and water were prepared due to the long duration.

On Saturday 18th of May, it was the first day to hold the *Actuality* and the performance started at 11:00. As soon as I entered the VR world, I was throwing myself down and doing nothing for an hour to assimilate to the new environment. Afterward, I was joining 5 to 6 different worlds to

explore and meet random users and it took me around three hours to put my mentality fully adaptive in the new way of socializing with people. I visited different bars and clubs, and people were roleplaying there, such as a door guard, ticket seller, bartender, strippers and others and each one of them seriously regarded their roles. When I entered the club map for instance, they asked me how old I am, and I said I am 16 years old. Even if I said differently about my age, they believed it and instantly kicked me out of the club. I have also noticed most underage users were even lying about their ages to enter the map. After spending some hours in different worlds, I encountered one male user and we hung out for most of hours during the whole performance. Before we continued spending more time, I had to request him to read my bio and the prepared document to get his permission. He confirmed that he was aware of it and it was okay, and we continued hanging out.<sup>17</sup> As the entire moment was live-streamed, I needed to remind him of it again every time he was about to share his personal stories.

As it was described above, anyone can be whoever they want by roleplaying their imaginary characters. I introduced myself as a half Asian and Western girl to him, and he said he was an American. I wanted to witness how people treated me differently based on the misinformation of my appearance. Hence, I have often differently introduced myself in my virtual personality whenever meeting other users.

Returning to the discussion about the performance on Saturday, the more we spent time chatting and playing, the more we started trusting each other and the intimate bond between us got stronger in a share of stories. At the end of the first performance day, we promised to meet again tomorrow and logged out of the game. At 18:00, as soon as I took off my VR headset, a heavy headache came and I was not able to look around and stand still for a couple of hours. Furthermore, my mindset and attitude completely forgot how to communicate to people in the real world using civilized language and behavior. My brain started perceiving my body as a separate 3D avatar and everything felt like a part of a virtual environment. I was still feeling invincible behind anonymity and this symptom lasted three hours thereafter.

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<sup>17</sup> His nickname is not mentioned in this paper since we do not get a hold of each other anymore.



*Actuality* (2024). Photo by Tiago Mazza.

On Sunday 19th of May, it was the second day of the performance. My physical condition thankfully got much better, yet I was still afraid of playing it again because of the aftereffect. When entering the world, the user I met on the first day was waiting for me as we promised and we explored different worlds to play out again. In the meantime, I found a moment to ask him about his motivation and why he started playing this game. His answer was that he started playing it out of curiosity in the beginning, but he realized there are a lot of weird and strange people in *VRChat*. Then, he opened up more stories and started crying. Even though the stories he shared were not enough to judge the person, it still made sense for me to grasp the actual reason why he decided and got interested in playing in the VR world. He did not have anyone around and I felt a surge of loneliness from him. I started feeling uncomfortable that I told differently about my race as I mentioned above and eventually confessed that I am not half Asian and Western and sincerely apologized. He accepted the apology and said he did not mind whoever I was since it does not matter in the metaverse. What really matters in the virtual world is the individual personality.

We spent more time playing games and joining different worlds. He left the game early to go to bed and I was wandering by clicking different worlds alone. I decided to visit bars and clubs to look around again and there was a 9 years old kid and his friends in the bar pretending to drink alcohol provided by a bartender. I was wondering why they did not kick him out, but it did not matter because they were playing for fun and the bartender and door guard were underage as well. After I was listening to what they were talking, I went to a peaceful beach map alone and laid down there until the performance was over. At 18:00, I took off the headset and surprisingly the headache was not so intense this time. My brain and body fully assimilated to the alteration of environment between virtual and real world and I managed to cope with the aftereffect. However, my body subconsciously kept using the uncivilized internet language for a while. I clearly sensed that a new self was emerging out of the virtual world and I kept speaking the style of language that my new ego had. It took about a couple of hours to get back to my original self in reality. The whole duration of *Actuality* performance was 14 hours and it was officially over as of the moment.



*Actuality* (2024). Photo by Tiago Mazza



*Actuality* (2024). Photo by Tiago Mazza



*Actuality* (2024). Photo by Tiago Mazza



*Actuality* (2024). Photo by Tiago Mazza



My VR avatar in [Actuality](#) (2024). Photo by Soyoung Christina Chung

## **Personal Approach in Virtual Reality**

[Actuality](#) was an intense journey to delve into my emerging self and discover my new values out of the virtual world. It was a self-reflective research to investigate which identity is the real ego to represent my true self and the consequence promoted the process of self-determination between two identities. The result was also correlated with positionality and personal accountability in the metaverse.

Reflecting on the time of performance, the nature of the virtual world indeed provided users freedom to create what they want and how to enjoy. It is one of their goals to bring out multifarious colors and joys from each user. The guaranteed anonymity also expanded the boundaries of users to communicate, accept and form their own communities in society. This is the unique feature that metaverse possesses and it generates more possibilities. Yet including

a large amount of positive potentiality, many drawbacks were recognizable during the performance. Speaking of common issues about the virtual world, for example, there were a lot of uncontrollable underage users, insolent users without etiquette and adult maps that had no restrictions for underage users to join. I have even accidentally encountered adult content when entering a random theater world without any forewarning. It was mentally demanding after many hours of playing in the world at the end of the performance.<sup>18</sup>

Leaving aside these pros and cons, my perception was wholly intermixed in the world while performing and I could not pay any attention to the audience who was present nearby me. I sometimes heard a sound of laughing whenever some random users made jokes. Though, my mentality was sucked into the world to which the way I socialize with people was tailored. In the meantime when this transition became distinct, my new selfhood was slowly shaped and appearing. It was the moment when my central world was switching from reality to the metaverse. My senses have been accustomed to these phenomena in time. But, as the playtime was unusually long, this alteration of my identity during the performance was even more challenging for me along with the long-lasting aftereffect.

My new virtual personality in the metaverse was extroverted, confident and unbiased in comparison to the character which used to be determined as my original one. I was not conscious and afraid of any judgment or evaluation from the others. It is because the appearance shown to others was irrelevant to the attributes of my identity and the anonymity made me feel comfortable and brave enough to approach new friends. Another unexpected discovery was that my changed ego influenced not only my personality, but also my accent and attitude as if I was totally a different person. My initial anticipation of my identity was that it would be still the same regardless of the environment where my positionality is placed, but the experience was obvious that I could not overlook. Since the symptoms after the performance were serious, the discovery was so powerful that I continuously questioned myself "Who is the real me?". The answer came to the conclusion that both belonged to my identity and I stumbled upon one out of hidden personae from which its numbers cannot be estimated. This consequence led me to come to terms with the coexistence of two different worlds and the possibility of encountering new and unpredictable identities.

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<sup>18</sup> These mentioned issues can be exceptional in other metaverses.

The values I uncovered in the VR world were the collective bond and community in which I can open up about personal issues or stories without any pressure. Before the execution of this project, I was skeptical about virtual friends or even confirming them as friends until I officially saw them in the real world. However, I clearly sensed the invisible, but strong bond between friends and it got me to rethink the meaning of the metaverse once again. As it is undemanding to make relationships with anyone, it is also easy to cut it off. As long as the trust remains, making friends in the VR world could be even better than making friends in the real world because there is no pressure to maintain relationships or judgment based on appearance. People have different purposes for making friends in the metaverse and they will not make assumptions based on appearances about whether they want to stay as a genuine friend or not. Eventually, my standpoint became optimistic towards the meaning of creating a bond in the virtual world and I found myself searching around the circles in which I feel comfortable to belong and trust those anonymous people.

Furthermore, the process of *Actuality* raised questions of accountability and correlation between my positionality, identity and environment in the metaverse as well. A new self came out of the emerging virtual world and it was difficult to be perceptible in the real world. The outcome illustrated great potentiality of provoking uncovered identities depending on the environments where an individual's positionality is situated. Alongside, it required my new self to have another type of accountability in the virtual world. A need emerged to pay attention to the appearance of my avatar, language I used or my demeanor were ideally directed by new rules in the virtual internet world. The required manners were to respect others, to understand the distance and not ask personal questions which could give indications of their lives in the real world. This accountability implied my interpretation of the virtual world and presented how a new identity was built and formed with rules in the metaverse.

The virtual world where countless possibilities are concealed, was utilized as a crucial stage in this project. As the result revolved around integrity to my new self in the virtual world, the society in the metaverse also assembled with individual integrity. The journey manifested more prospective subjects and paths and elevated my expectations and wishes for upcoming users who can explore themselves and face something fascinating which they have never experienced in the real world with their new personae.

## SELF-REFLECTION CONNECTED TO ARTISTIC PRACTICES

Both artistic works connected to synesthesia and virtual reality were established in an honest conversation while facing myself and entailed my desire to be perceived as the way I am regardless of any positionality in the hierarchy and features of appearance. *Orange* and *Actuality* required a deep self-reflection. One of them is the self-portrait encased within an abstract framework that was reinterpreted throughout my synesthetic capability and another one is the performative experiment in which I found my new selfhood and values in the virtual world.

*Orange* consisted of an approach to myself by having a synesthetic communication within integrity and combining the color, sound, and interactive elements to create a new hairy creature that exudes my desire and personality. The final formation of *Orange* was aesthetically and conceptually concentrated to let the visuals and textual information elucidate my synesthetic story to the audience via interaction. Meanwhile, *Actuality* performance was emphasized on the ongoing process and the consequence of experimental adventure in the VR world. Its artistic production was made of intense self-inspection and socialization in the virtual stage and was directed towards a newly discovered ego, its values and accountability. Self-determination was foregrounded in both projects that navigated to introspection and during its process, integrity was also highly needed to openly and honestly face my personality.

The artistic practices were the results that elaborated the story of my self-reflection in this current timeline and have been completed in different forms via the concepts of subjective perceptions about synesthesia and the VR world. The goals in both practices were deeply interconnected in order to find myself and officially exhibited. After all, the entire preparation and practices were unspeakably significant for myself to define who I really am.

Since the artistic outcomes temporarily represent my identity, they will perhaps change differently beyond my prediction as I will be aging and my character will vary. Expecting to see the change that is coming in the future, I will be curious about my developing viewpoint towards the fabrics of synesthesia and metaverse and their artistic forms that reflect my personae. No matter how the finalized form and my interpretation will be shaped and amended in the future, I will embrace and investigate them through my own methods again.

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2024  
Soyoung Chung (Soyoung Christina Chung)  
[soyoungchristinachung.com](http://soyoungchristinachung.com)

