Unstable Grounds

Scenic Performance Across Physical and Virtual Territories

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Abstract: The rise of immersive and interactive technologies is deeply transforming the landscape of performance. Moving beyond the simple digitization of artistic works, these technologies challenge the core principles of performance—copresence, ephemerality, and spatiality. Focusing on hybrid works such as Telematic Dreaming by Paul Sermon, Le Bal de Paris by Blanca Li, and *Living Archive: An AI Performance Experiment* by Wayne McGregor, this article explores how the interplay between bodies, algorithms, and virtual spaces reshapes both creative processes and modes of reception. It examines how these entanglements generate new aesthetics of instability and call for dynamic forms of performative writing, in which the algorithm becomes an active agent in shaping the experience.

Keywords: Performance, Digital technologies, Presence, Algorithmic agency, Hybrid scenographies

Since the 1960s, performance art has emerged as a vital space for experimentation, challenging the conventions of traditional artistic forms. By shifting away from the artwork as a static object, it privileges ephemerality, embodied presence, and direct interaction between artist and audience. As RoseLee Goldberg observes, "performance is not a medium, but an attitude" (Goldberg 2001, 7)—a way of activating, generating, and making perceptible a situation. Engaging both artist and viewer in a shared and often unpredictable spatiotemporal encounter, the artwork exists only through the immediacy of experience. From this perspective, performance hinges on three essential conditions: physical co-presence, spatial situatedness, and transience.

Co-presence is not simply a prerequisite for performance—it is its point of origin. A performance does not exist in advance; it comes into being through the tangible

encounter of bodies sharing the same space and time. As Richard Schechner aptly puts it, "the performer and the audience must be in the same place at the same time for a performance to occur" (Schechner 1988, 30). This shared presence is far from passive. It generates meaning, alters perception, and can even redirect the trajectory of the work itself. The audience's attention, their reactions, even the subtlest shifts in posture or gaze—all become part of the performance's construction. The work takes shape through a fragile choreography of looks, silences, and shared breath, where presence itself becomes the medium.

Jorge Dubatti reinforces this view in *Filosofía del Teatro I*, asserting that it is this very encounter that animates performance. For him, the stage "is not a place but an event, a fact of co-presence" (Dubatti 2007, 75). What grounds the theatrical act—indeed, performance more broadly—is the real, physical meeting of human beings in a shared time and space. Performance does not aim to transmit content or deliver a predetermined message; rather, it is a *hecho humano*, a "human fact" (Dubatti 2007, 80), generating a singular relational experience marked by mutual vulnerability and ethical engagement. In this sense, the stage becomes not only an aesthetic site but also an ethical and political space—an embodied co-experience animated by affect, unpredictability, and the presence of others.

However, co-presence never occurs in a vacuum. It is always embedded within a specific site—charged with histories, meanings, and tensions. The stage becomes a living territory, both physical and symbolic, that actively shapes how a performance is perceived and felt. It is not a neutral backdrop but an inhabited space that influences attention, affects bodies, and guides perception. Patrice Pavis calls this a "signifying space," underscoring its capacity to produce both meaning and affect (Pavis 2002, 334). Dubatti expands on this by defining theatre as a "territorial act"—a situated practice that binds the work, the space, and the spectator in an irreducible here-and-now (Dubatti 2007, 85).

It is precisely this embeddedness in a specific moment and place that gives performance its ephemeral nature. As Philip Auslander notes, "live performance exists in the moment and disappears as quickly as it comes into being" (Auslander 1999, 50). The work does not outlive the moment of its enactment; it vanishes with the dissolution of shared presence. This lived time—charged with gestures, affects, and sensations—cannot be captured without being fundamentally transformed.

Thus, physical co-presence, spatial embeddedness, and ephemerality form the ontological triad of performance. Together, they constitute a relational and situational framework inseparable from the live event. Rethinking performance today means asking how these conditions can be preserved, replayed, or reimagined in a digital age.

How can physical presence be sustained in performances that are recorded, delayed, or digitally mediated? How can we retain the singularity of place and the fragility of the moment within technological environments that are constantly shifting and no longer anchored to one location? These questions invite us to reconsider the nature

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of theatrical space—not as a fixed setting, but as a potentially fluid, decentred, and continuously reconfigurable field of experience.

1 Shifting Territories and the Deterritorialization of Performance Space

If, as Dubatti argues, the stage constitutes a *"territorial act"* (Dubatti 2007, 85), one that binds a location, a work, and a spectator within an irreducible physical co-presence, then contemporary performance practices that incorporate telepresence, virtual reality, or immersive interactivity profoundly reconfigure this sense of territoriality. These technologies displace, fragment, and virtualize the performance space, challenging its physical anchoring, geographic coherence, and symbolic readability.

In this context, the stage no longer functions as a single, frontal, and clearly bounded site. It becomes a fluid, distributed, and often immaterial environment. This transformation is not a simple spatial extension or the addition of a virtual backdrop; it entails a fundamental deconstruction of the traditional coordinates of theatrical experience. In recent performance works, we encounter environments where the stage is no longer unified, but composite—coded and mediated, permeated by data flows and telepresent interactions.

Telematic Dreaming (1992) by Paul Sermon is a pioneering performance installation exploring telepresence and networked interactivity. The piece features a dual spatial setup: in one location, a bed is placed in a gallery open to the public; in another remote site, a performer—often Sermon himself—occupies an identical bed, captured live by a camera. These two spaces are connected *via* real-time video transmission, projecting the performer's image directly onto the gallery bed. This creates the illusion of a ghostly presence.

As spectators lie down on the gallery bed, they enter into an ambiguous sensory and perceptual relationship. They share a space with a figure who is physically absent but visually present, engaging in a spontaneous, real-time interaction where the projected body responds to their gestures, forming an ephemeral choreography.

What unfolds is not merely a transmitted image but an interactive event—a hand gesture that almost touches another, a gaze that seems to meet the spectator's own, a movement shared simultaneously in time but divided across space.

In this way, *Telematic Dreaming* activates a form of delayed co-presence—a symbolic cohabitation that challenges traditional ideas of presence, embodiment, and spatial boundaries. As Steve Dixon notes, the work embodies "a double presence and a double absence—being together and apart" (Dixon 2007, 525). The bed thus becomes a liminal space between reality and fiction, contact and distance, materiality and virtuality—a third space that is neither fully real nor entirely digital but experienced as a complete relational event in the moment.

This analysis of *Telematic Dreaming* highlights the radical transformation of theatrical space in contemporary performance. The work no longer unfolds within a single, fixed location but instead operates through a dispersed co-presence, made possible

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by technological mediation. The bed—typically a symbol of intimacy—becomes a shared interface, a threshold between here and elsewhere, linking two physically absent bodies through projection. This spatial decentring unsettles the very foundations of traditional theatrical territoriality.

It is precisely this condition that Dubatti refers to as the "deterritorialization of theatre," when conventional spatial coordinates dissolve under the influence of mediated performance. As he writes, "the theatrical space ceases to be a geographically determined place and becomes a relational, heterogeneous, and reconfigurable phenomenon" (Dubatti 2020, 57). In *Telematic Dreaming*, the audience does not perceive a place in the traditional sense, but rather the effect of relationship—produced through moving images and the projected presence of the other.

This deconstruction of spatial fixity also resonates with Erika Fischer-Lichte's theory of the *aesthetics of instability*, which explores how contemporary performance fragment and reconfigure stage space. Theatre, in this view, is no longer a fixed or "sacred place" but an open emerging space shaped through technologies, perceptions, and interactions. As she observes, "the performance space becomes a provisional, unstable configuration, constantly in the process of transformation" (Fischer-Lichte 2008, 115). In *Telematic Dreaming*, the viewer finds themselves inside a relational, fluid space—one that is not given in advance but generated in real-time, a territory of images, flows, and affects that only comes into being through the act of performance.

This shift compels us to rethink the stage as a fluid territory, no longer bound to a fixed place but defined by a dynamic of interaction. As André Helbo puts it, "the contemporary theatrical space tends to be constructed through the simultaneity of spaces, through the layering of physical, technological, and imaginary dimensions" (Helbo 2012, 113). In this sense, performativity is no longer rooted in geographic anchoring but in its ability to generate a space in tension—between reality and virtuality, between physical separation and enhanced proximity.

Within this context, instability is not a limitation but a creative force, a poetic lever for inventing new forms of presence and performing narration. The stage becomes a living ecosystem, where multiple modes of writing, sensory interactions, and hybrid perceptual modes converge.

2 Hybrid Forms of Writing and Augmented Co-Presence

Building on this redefinition of the stage as a dynamic, unstable ecosystem, we now turn to how immersive and interactive technologies further expand this paradigm—ushering in new forms of writing and modes of augmented co-presence. Within these hybrid environments, bodies, images, and data streams coexist, influence one another, and interact in real time—redefining the parameters of the performance experience.

This evolution is not merely about juxtaposing physical and virtual presences, but about producing a new kind of co-presence born from their entanglement. Clarisse Bardiot emphasizes the fluidity of these emerging digital dramaturgies, noting how they "shift the regimes of presence and reorganize the temporality of performance through a logic of programming and continual reconfiguration" (Bardiot 2015, 112).

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Such transformations challenge the traditional frameworks of scenic perception by introducing both polyspatiality and polytemporality. In this context, the stage becomes a mutable environment shaped by unstable interactions between physical and digital realities, where audience attention and engagement are constantly renegotiated.

Blanca Li's *Le Bal de Paris* (2021)—which combines contemporary dance, virtual environments, and interactive scenography—offers a compelling example of this hybrid performative model. The digital layer does not merely serve as a mediation tool; it constitutes a performative environment in its own right. The traditional boundaries between performer and spectator, stage and audience, are intentionally blurred—sometimes even dissolved altogether. Crucially, the audience is no longer a passive observer but an active participant within the work's dramaturgical structure.

Equipped with VR headsets and motion sensors, participants—whether professional dancers or spectators—navigate a fantastical world *via* avatars in a 3D-generated environment. As Isabelle Choinière observes, virtual reality introduces "a plurality of presences—not only physical, but also sensory, affective, and cognitive" (Choinière 2011, 89). This multiplicity becomes a cornerstone of the performance's architecture, in which presence is no longer determined by location, but by interactivity and immersion.

The technological framework does not simply mediate the performative act—it actively reshapes it. As David Davies notes, such works are constituted not only by the artist's actions but by "the structure of possibilities [they open] for situated enactment" (Davies 2004, 233). The spectator's role shifts: no longer grounded in stable observation, it becomes a position within a living, coded fiction. The experience unfolds as an embodied immersion, in which the body becomes simultaneously the site, the conduit, and the receptor of meaning.

Choinière describes this condition as a "post-digital" or "transductive" presence: a mode of being continuously traversed by data flows and reconfigured through interaction with other agents—whether human or algorithmic (Choinière 2011, 93). Presence here is co-constituted, unstable, and distributed across a network of perceptual, affective, and spatial mediations. This condition constitutes what we might call an *augmented co-presence*: a composite mode of presence, where physical bodies and digital entities collaborate in shaping a shared experiential field.

Yet this expansion of presence is not without its limits. It remains governed by artistic choices and technical parameters. Augmented co-presence does not erase the embodied nature of performance—it transforms and densifies it. Within these coded spaces, the spectator experiences not simply a representation but an *inhabited fiction*, in which the body itself becomes the ground of interaction and narrative flow.

This hybrid model prompts a deeper rethinking of performative structures. It is no longer a matter of attending a performance, but of experiencing it from within—where the scenic space is no longer a passive container but a dynamic relational system composed of bodies, data, sounds, and images. As Choinière puts it, this emergent configuration marks the rise of "a transductive presence," one that is continuously

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redefined by the interplay of sensory inputs, algorithmic instructions, and collective interactions (Choinière 2011, 93).

In this landscape of hybrid writing and unstable presence, new questions arise: What role do non-human agents and digital entities play in the creative process? How is authorship redefined when performance emerges from a shared agency between human and algorithm? These inquiries lie at the heart of contemporary performance practice, inviting us to reconceptualize not only the stage, but the very grammar of presence itself.

3 Agency and the Redistribution of the Performative Gesture

Beyond augmented co-presence, some contemporary performance works go further in exploring modes of co-creation between humans and technical entities—positioning the computational system as a relational agent within the performative process. In such configurations, the algorithm or interface is no longer a neutral support or simple tool, it actively contributes to generating forms, modulating rhythms, and giving rise to affective situations.

A compelling example is *Living Archive: An AI Performance Experiment* (2019), developed by choreographer Wayne McGregor in collaboration with Google Arts & Culture Lab. Rather than functioning merely as a technological medium through which choreography is presented, the computational system participates directly in the generation of choreographic material. Trained on an extensive archive of McGregor's previous choreographic work, the system analyses movement sequences performed by dancers and generates possible continuations that can subsequently be explored and transformed by human performers. The resulting process establishes a feedback loop in which human movement becomes computational input, while algorithmically generated possibilities return to the dancers as new material for experimentation. The choreography therefore emerges through an ongoing exchange between embodied human decision-making and computational processes.

This configuration gives the computational system a form of relational agency: it does not independently author the performance, but its outputs affect the choices, movements, and subsequent explorations of the dancers. The machine consequently becomes an active participant in the choreographic process rather than a passive instrument. Agency is distributed across the relations established between dancers, choreographer, data, algorithm, and movement archive.

This kind of real-time responsiveness blurs the line between programmed execution and emergent behavior. It demands a reconsideration of agency—not as an exclusive human faculty but as a distributed condition shared across heterogeneous actants. In doing so, the performance exposes the contingency and permeability of authorship, revealing how creative processes can arise from interdependencies rather than unilateral control.

What distinguishes *Living Archive* is precisely this redistribution of the choreographic gesture. The algorithm does not simply reproduce movements previously encoded by the choreographer; instead, it generates alternative movement possibilities from

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patterns learned from the archive. These computational suggestions subsequently enter the dancers' creative process, where they can be selected, interpreted, embodied, modified, or rejected. The choreographic gesture therefore becomes the product of a recursive exchange rather than the expression of a single, predetermined intention.

The stage thus becomes a dynamic field of relations where each participant—human or nonhuman—is simultaneously affected and affecting, in a logic that Karen Barad would describe as "intra-active" rather than merely interactive (Barad 2007, 33-36). Unlike interaction, which assumes preexisting entities that come into contact, intra-action suggests that entities emerge through their relations. From this perspective, the performative gesture can no longer be attributed to a single, stable source, but must be understood as the outcome of a distributed assemblage, in which intention, movement, and meaning co-emerge among multiple agents.

In this sense, choreographic authorship becomes an evolving process of negotiation. As Mark Hansen suggests, in digital environments, "agency becomes less about the control of action and more about the capacity to affect and to be affected" (Hansen 2015). In Living Archive, this capacity to affect and be affected is materialized through the circulation of movement between the dancers and the computational system: human gestures become data, these data are transformed into new movement possibilities, and these possibilities subsequently influence the dancers' creative decisions. That means that the performance occurs in a relational site where subjectivity is continuously reshaped through technosomatic interplay.

By involving a computational system capable of analysing embodied movement and proposing new choreographic possibilities, these practices profoundly transform creative paradigms. Authorship becomes distributed, unstable, and shared, shifting away from the expression of a singular human subjectivity toward a hybrid, affective, and computational assemblage where humans co-create alongside technical agencies.

This redistribution of agency aligns with key discussions in posthumanist performance theory, emphasizing relationality and emergence rather than mastery and fixed intention. McGregor's *Living Archive* challenges the conventional understanding of choreography as a process originating exclusively from human intentionality. Instead, it reconfigures the choreographic environment as an ecology in which archival data, computational processes, dancers, and choreographic decisions continuously shape one another. Here, organic and machinic forces continuously interact to generate meaning, making the stage a site of ontological experimentation where presence, agency, and embodiment are constantly reconfigured.

4 Ephemerality and the Reconfiguration of Time

Ephemerality has long been considered a defining characteristic of performance, traditionally understood as the irreproducible, transient nature of an event that unfolds in a unique time and space, disappearing immediately after its occurrence. As Philip Auslander asserts, "Performance's only life is in the present. Performance cannot be saved, recorded, documented, or otherwise participate in the circulation of representations of representations: once it does so, it becomes something other than

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performance" (Auslander 1999, 50). However, the advent of digital technologies challenges this classical notion by introducing new modes of persistence, reproducibility, and transformation—without entirely dissolving the fundamental temporality of performance.

In works such as Blanca Li's *Le Bal de Paris* (2021), ephemerality takes on a complex new form. Here, the performative act no longer exists solely in a singular physical moment but unfolds within a mutable digital environment, where choreography is extended through real-time interaction mediated by virtual avatars and sensor-driven data. This plurality of presences produces a layered temporality that is at once immediate and mediated. The performance becomes an event that is simultaneously 'live' and persistently accessible through digital means, generating a paradoxical temporality that destabilizes the pure *ici et maintenant* of traditional ephemerality.

Similarly, McGregor's *Living Archive* (2019) introduces a choreographic process in which movement material is dynamically generated through the relationship between human performers and a computational system. From this perspective, temporality can be understood not simply as a linear sequence of choreographic decisions, but as a process that unfolds through successive exchanges between embodied movement, computational processing, and human response. The "moment" of performance consequently extends beyond the execution of a predetermined sequence and becomes part of an open-ended relational process, in which choreographic possibilities are continuously proposed, interpreted, and transformed.

What emerges from this analysis is that digital performance introduces a form of *reproducible ephemerality*, where recordings, code, and algorithmic variability ensure that no two iterations of a work are identical—even if accessible beyond their original occurrence. As Auslander later argues, the tension between liveness and mediation is not simply oppositional but generative: "mediatized performance has become an autonomous cultural form, not merely a representation of live performance" (Auslander 2012, 4). In this light, digital technologies offer expanded modes of liveness that accommodate repetition and persistence while maintaining the event's singularity in each manifestation.

Consequently, ephemerality in hybrid environments is not an obliteration of the fleeting, but a reconfiguration of the temporal structure of the event—from a single linear occurrence to a networked, evolving temporality. Performance becomes a continuous negotiation between presence and persistence, between the fixed and the emergent, demanding new aesthetic and critical tools to apprehend its shifting ontology.

5 Conclusion: Toward a Postdigital Stage

This analysis has allowed us to better understand the profound transformations that digital technologies impose on the contemporary stage, fundamentally reshaping the notions of co-presence, territoriality, and ephemerality. What is important to mention is that the digital era is not merely a technical extension of live performance; it triggers a metamorphosis in the regimes of presence and experience, inviting us to think what it means to be *there* together, to be *here*, and to live an irreversible event.

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Co-presence, once defined by physical simultaneity and direct encounter, is now augmented and fragmented, permeated by hybrid forms where human bodies and digital entities coexist and interact. This shift reveals a new performative agency, where presence becomes a moving, co-constructed, and polyphonic process. Territoriality, meanwhile, breaks free from the constraints of a fixed place to unfold within modular, often delocalized spaces that adapt to the sensitive and immersive experiences of spectators. Finally, ephemerality, far from being erased, is rethought through the slowness of code, the variability of the flow, and the reprogrammability of interactions—opening unprecedented possibilities for instability and evolution.

These mutations call for a renewal of the theoretical and practical frameworks of performance, emphasizing co-creation, distributed gestures and intentions, and the capacity of digital devices to generate novel relational ecosystems. More than a crisis, the transition to digital performance embodies a poetic and potentially political opportunity to reinvent the stage as a space of ontological, sensory, and ethical experimentation.

Thus, rather than opposing tradition and innovation, digital hybrid environments engage in a fertile dialogue with the foundational principles of performance, complicating and enriching them to be thought through the lens of contemporary global transformations.

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