The Fifth Wall. Digital Performance and the Metaverse

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| abstract

Since the late 1990s, the Internet has fostered the emergence of virtual communities and participatory cultures, inviting users to become co-authors of collective creative experiences (Jenkins, 2006). As an evolution of the Web, the metaverse (Ball, 2022) has emerged as a performative, interactive, and community-based ecosystem that redefines current notions of "being online", reshaping the boundaries between physical and virtual, private and collective, human and more-than-human (Barad, 2013; Braidotti, 2013). Before and after the pandemic, metaversal environments have served as public spaces, hosting social interactions, artistic experimentation, and collaborative creative processes. This paper investigates whether the metaverse can be understood as a fifth wall (Steyerl, 2021) or a digital *théatron* (Del Gaudio, 2020): a Future Screen, where performance is staged through experiential, relational, and participatory interfaces.

Through the analysis of selected case studies – from Giacomo Verde's early telematic experiments (Monteverdi, 2023) and the online happenings of Second Front, to more recent productions supported by the *Residenze Digitali* project – this article explores how chat systems, avatar embodiment, and UX design operate as dramaturgical vectors that structure participation, relational presence, and distributed authorship (Norman, 2013; Dixon, 2007). These performative affordances configure what Floridi (2022) defines as extended experience, wherein interaction unfolds through embodied relationality, sensory immersion, and affective responsiveness, exceeding the bidimensional logic of traditional screen interfaces. In this framework, metaverses emerge as performative environments rather than mere representational spaces – sites of post-screen performativity and metaversal dramaturgy, where liveness, presence, and co-authorship are collectively negotiated in real time. These so-called OTONI (Boccia Artieri, 2023) reveal a new empathic pact between performer and viewer, shaped by real-time interaction, digital presence, and affective interfaces. Finally, the paper reflects on whether these metaversal performances may represent, as Youngblood (2020) suggests, new "gymnasia" for the collective construction of critical and conscious digital communities.

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1. OTONI in the Metaverse

In 2007, Steve Dixon defined digital performance as a specific field of artistic production and research in which the technological gesture is the protagonist and co-author of the creation of increasingly augmented, hyper-connected, decentralised and collaborative works. Before and after the pandemic, online platforms, video

games and virtual environments served as crucial sites for social experiences, facilitating conversations, creative projects, collective efforts and commercial exchanges. Metaversal environments, including sandbox platforms, open-world games, and massively multiplayer online worlds, are thus inhabited as complex ecosystemic stages shaped by specific affordances: avatar embodiment, spatialised co-presence, real-time collaboration, and persistent environments. These affordances enable forms of extended experience (Floridi, 2022), unfolding as sensory, performative, and relational interactions that transcend the bidimensionality of the screen interface, generating immersive, and community-driven modalities of engagement. Rather than reproducing theatre on screen, these environments generate new dramaturgical structures – what may be defined as metaversal dramaturgy – where narrative, spatiality, embodiment, and participation are dynamically negotiated among human and non-human agents. These virtual worlds operate as sophisticated expanded stages, where performativity emerges from the interplay between technological affordances, relational presence, and collective creativity.

In this context, Boccia Artieri recently described online theatrical experiments as «unidentified online theatrical objects» (OTONI), which are online performative actions in (proto-)metaverses that can be framed within the time span from the second half of the 1990s to the present day. In issue 6 of the magazine Connessioni Remote (Remote Connections), Boccia Artieri identifies artistic forms that exploit the potential and limitations of metaverses as the subject of the investigation: «OTONI has to deal with an audience confined to their own (usually domestic) physical space. They experience the performance through their own screen device, deciding whether to watch on a smartphone, tablet, computer or smart TV. Each viewer has a different rectangular view. They run the risk of remaining bound by the limitations of the usual ways they consume the screen for work, study or entertainment» (Boccia Artieri, 2023).

However, in OTONI, the pervasiveness of technological change manifests itself in affordances (van Dijck et al., 2018) that generate characterising dimensions:

- reactivity of the virtual world;
- phygital and remote spatiality;
- constant, uninterrupted connection and liveness (Gemini & Brilli, 2023);
- immersive and pervasive embodiment mediated by an avatar body;
- the multiplication of interaction screens and the metamorphosis of physical and sensory interfaces;
- the choral nature of the experience.

OTONI are in video, but not video; these dimensions extend the experience, connoting it as embodied, engaging and communal. This distinguishes it from watching a film, playing a video game or making an online call, which are all two-dimensional experiences. Furthermore, the streaming infrastructure creates an inherent tension between presence and absence: the performer addresses an audience that is invisible yet experientially present. Though OTONI may be recorded or archived in video form, they cannot be reduced to video artefacts, as their defining characteristic lies in their temporality, performativity, and co-produced liveness. Even when performances incorporate asynchronous elements, their mode of production – and reception – remains inherently anchored to the logic of live broadcast, affective co-presence, and iterative audience interaction.

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2. From Web Theatre to Extended Experience in the Metaverse

Today, the Metaverse is defined as a large-scale, interoperable network of real-time, 3D-rendered virtual environments which can be experienced online either synchronously or persistently by a limited number of users. These users have a sense of individual presence, and the network maintains continuity of data such as identity, history, credentials, objects, communications, and payments (Ball, 2022). The evolution of the Internet is extending the online experience beyond the screen, enhanced by the Internet of Things and an increasingly widespread network of sensors. Above all, this evolution is driven by the interactivity and interconnection of online communities: as Turkle states, «When we penetrate the reflective screen, we increasingly find other people there» (Turkle, 2011). Building on the concept of users' hedonistic experiences (Hassenzahl, 2003), this article presents case studies of OTONI in metaverses, exploring user interaction with technology, and their understanding, perception and description of the experience. How did artists design these systems to create performative actions and theatrical experiences? How can the user environment, form of use and on-screen experience be customised? Can these spaces, dynamics and user experiences generate dramaturgy?

User experience (UX) design encompasses and extends traditional human-computer interaction (HCI) design, addressing all aspects of the product or service as perceived by the user. UX can be described as the sum total of a user's feelings, perceptions, motivations, preferences, beliefs, attitudes, and emotional responses resulting from their interaction with an interactive technological artefact at a given moment and in a given context (Hussain et al., 2021). UX encompasses every aspect of a person's interaction with a computer system, including the interface, graphics, industrial design and physical and manual interaction. User experience evaluation can focus on methods that provide a qualitative overview of the experience of performing a particular task or using a system. The UX classification system is based on users' emotions, preferences, attitudes and emotional responses. According to Norman (2013), users develop a mental model of how they think the system works through interacting with it. This model is then used to reason about the system, anticipate its behaviour and explain its reactions. In contrast, designers transform their mental model of a project, such as a computer system, into a system model. This model then becomes the only means of communicating their mental model to the user. Despite its emotional connotations, the importance of user experience design in online digital performance has yet to be widely recognised.

Giacomo Verde's Connessione Remota (2001) is widely regarded as one of the earliest examples of live-streamed performance. Although it did not take place in a metaverse, it is emblematic of the early experimentation with digital performance and web theatre. In Connessione Remota, viewers connected from afar could gather in a virtual space, watch the performance online, and interact with each other and the performer in real time. The virtual space was a completely flat, open-source screen, entirely modelled by Verde. The user experience was also designed by Verde and was intended to encourage voyeurism and dialogic interaction at a distance via chat. Once connected, users could message Verde and observe him performing short actions using one of the first Sony headsets. Real-time chat integration facilitated audience participation and interaction, creating a sense of community, closeness, and shared experience. Before 2000, the network speed was 56 KB, and it took a long time to load a whole page,

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Figure 1. Giacomo Verde, 2001, *Connessione Remota*. © Archivio Giacomo Verde.

costing the equivalent of a long-distance call to an Internet Service Provider. After 1 January 2000, the introduction of the ADSL system – with broadband exceeding the 144 kbps threshold – made surfing the Internet with one of the first telematic services a viable option. Despite these difficulties, Verde's general poetics and those of *Connessione Remota* in particular prevailed: the idea of the Net as an art form and a generator of connective social relations. This idea was later put into practice by many other artists and underground collectives through hacking and disseminated by theorists (Bazzichelli, 2006). Once connected to the webcamtheatre.org website, a typical ASCII screen divided into three columns could be seen. One of these columns contained introductory text entitled *From interpretation to performative interaction*. The second column was connected to the webcam, showing Verde's performance in real time. The third column hosted a chat between users and Verde himself. Verde used this chat to give users written instructions such as "Start at 15" and "Start one thing at a time" (Monteverdi, 2001). Given the experimental nature of the project, it was important to facilitate the user experience through explicit instructions. For this reason, buttons to close and reopen the content of each column were located at the bottom of all three columns. Although minimal by today's standards, the level of interactivity was advanced for its time, even if it was limited to opening and closing content in columns and commenting live on the entire experience via chat. Verde incorporated the interactive philosophy typical of his artistic and theatrical style into the open-source, graphical interface of the screen, realising the potential for real-time feedback and thus helping to shape the quality of the user experience.

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Figure 2. Second Front, *Breaking News*, 2006. Performance in Second Life. © Second Front. Source: www.secondfront.org/Performances/Breaking_News.html (last opened: 23/11/2025).

Initially founded in 2002 by Linden Lab CEO Philip Rosedale (aka Philip Linden) as a commercial platform, Second Life (SL) was one of the first 3D virtual online spaces for developing specific social interaction projects. It was accessible via a device screen. It particularly favoured chat and, from the mid-2000s onwards, the first user feedback systems emerged, such as skins and emoticons. Once logged in, SL residents could customise their avatars and engage in surreal yet routine activities. For the first time, this metaverse's native functionalities focused on easily customising the user's avatar. Then, using the WASD keys, users could explore environments without a specific purpose and interact using languages borrowed from real life (IRL), such as verbal, aesthetic-symbolic, musical and movement languages, as well as languages invented by the users themselves. As it is open source, the possibilities for interaction and participation in developing the platform have spread rapidly through coding and compatibility with external software, virtual objects, gadgets, and even entire buildings and cities.

Since 2006, Second Front (SF) has been an international performance art group working exclusively in SL. Consisting of artists, curators and academics, the group has sought to explore the performative potential of a public, pre-existing yet collaborative and modifiable virtual space which is expanding rapidly and is already home to communication agencies, shops, products, brands and inhabitants – in other words, a large, diverse community. SF has grown rapidly to reach its current configuration of seven members, including Gazira Babeli (Italy), Yael Gilks (London), Bibbe Hansen (New York), Doug Jarvis (Victoria), Scott Kildall (San Francisco), Patrick Lichty (Chicago) and Liz Solo (St John's). Drawing inspiration from diverse sources such as Dada, Fluxus, the Situa-

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tionist International, and contemporary performance artists like Laurie Anderson and Marina Abramovic, SF has staged events, flash mobs, performances, and choreographic interventions within Second Life environments over the years.

These works challenged conventional notions of performance and virtual identity, exploring different ways of presenting their bodies and works to art audiences and the virtual SL community. From their inception, the group set out to question the native functionality and conceptual model behind SL and investigate what it means to be a virtual being in that space, as evidenced by their statements and actions that made them famous. The notion of non-pragmatic (or non-utilitarian) hedonic qualities, including pleasure, enjoyment, excitement, fun, happiness, novelty and social interactivity in the context of technology (Stelmaszewska & Fields, 2004), emerged from consumer research and was applied to interactive products by Hassenzahl (2003). According to this view, instrumental, task-oriented, and pragmatic attributes ("useful" and "controllable", for example) are primarily related to behavioural goals. In contrast, hedonic attributes emphasise psychological well-being through non-instrumental, user-oriented product attributes. When hedonics was first introduced, Hassenzahl proposed an "extended concept of usability" that focused on user satisfaction. This challenged the common notion at the time that computers were merely serious tools and was in line with gamification. The emotional impact of contrasting and manipulating hedonic qualities is one of the most widely studied effects. Studies have consistently demonstrated that hedonic experiences elicit more positive emotions than less hedonic/more pragmatic products (Diefenbach et al., 2014).

Figure 3. Babeli, Gazira, *Second Soup. You love Pop Art – Pop Art hates you.* 2006. Performance in Second Life. © The artist. Source: http://gazirababeli.com/secondsoup.php (last opened: 23/11/2025).

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Gazira Babeli has lived and worked as an artist, performer and filmmaker in SL since spring 2006. In September 2006, she posted recordings of several unauthorised performances created in and for this metaverse online, attracting the attention of art critics and artists. During this period, she joined SF, and in April 2007, she held an exhibition called Collateral Damage. This exhibition brought together a year's worth of work and experience and was visited by over a thousand people. Most of Gazira Babeli's work is currently archived in the Locusolus region of Second Life.

She gained fame online through her performances in unconventional virtual environments, such as squares, streets, and open spaces, in front of unsuspecting audiences who typically reacted negatively. While Steve Jobs unveiled the first iPhone, Gazira presented her first retrospective at the ExhibitA gallery in SL in spring 2007. This retrospective presented many of the performative actions that the artist had created in SL the previous year, reimagined as interactive virtual installations. The most famous of these was *Second Soup*, an experience in which giant cans of Campbell's soup were activated and became aggressive in response to users' avatars passing by. The experience was deliberately designed to be accessible, fun and irreverent; as with everything in SL, it had no purpose, functionality or credibility. The experience was entirely user-centric: the virtual space in which it took place was anonymous and the only personalised element was the interactive Campbell's soup cans, which were activated simply by the passage of an avatar. The performance was created solely by the avatars' passage, and the user experience (UX) was designed to maximise the emotional impact of the interaction. Like all the SF group, Babeli has created performances and choreographic interventions that amplify the native UX and fundamental assumptions of SL. These works explore what it means to be a virtual being in this space. Not only has Babeli reinterpreted works from art history and contemporary performance by recording them and placing them in a virtual environment, he has also reinvented them according to the irreverent and interactive mood typical of SL. This exploits the Situationist and hedonistic, non-activity-oriented UX (Diefenbach et al., 2014) that is typical of SL. The performative action focuses on the variety of possibilities and responses to interactions within the large community that inhabits these public spaces freely. According to critics and curators who have analysed the community on the platform (Flimflam, 2007), the UX of SL has made each inhabitant a kind of Dadaist or Situationist performer simply by inhabiting and interacting with a collective virtual space through visualised and interpreted codes and instructions in the form of objects, images and movements. This is a kind of collective, simultaneous, real-time happening. It could be said that SL's UX has become the mental model for most social platforms of mass interaction in the intervening years.

Roblox is a popular massively multiplayer online game that enables its users to create and share content within virtual worlds. Since its launch in 2006, it has rapidly become one of the world's most popular games, boasting millions of daily active users. These users primarily aim to create a diverse range of environments and related activities, including genres such as adventure, role-playing, simulations, and massively multiplayer experiences. These creations are facilitated through the use of Roblox Studio, a complimentary in-house development software. Similar to the mental models of social platforms and metaverses that emerged following the advent of Second Life, multiplayer games such as Roblox and Minecraft prioritise avatar customisation for a fee, followed by promoting and facilitating communication through emotes (small avatar animations) and customising movements, environments, and objects. Emotes enable users

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Figure 4. Kamilia Kard, *Toxic Garden – Dance Dance Dance*. Participatory performance on Roblox. © The artist.

to express themselves through more complex gestures and facial expressions, such as dancing to show satisfaction or shrugging to show disappointment.

A preliminary analysis of Roblox's user experience (UX) suggests that it prioritises hedonic principles, emphasising user satisfaction and the rapid transmission of user sentiment. However, a more nuanced perspective reveals that the hedonic experience pervades all aspects of the platform, not just the task-oriented dimensions. It is in the apparent absurdity of the experience that the keys to findability, credibility and usefulness can be found. This UX philosophy is not exclusive to Roblox. In the wake of Second Life, most densely populated social platforms focus their UX proposition on maximising desirability and usability simplicity, seemingly diminishing the importance of other dimensions. This phenomenon can be interpreted as a marketing strategy, whereby platforms are positioned as brands, technologies and values, with the pleasure derived from their offerings becoming a key selling point.

Toxic Garden – Dance Dance Dance (TGDDD) by Kamilia Kard is a participatory performance created on Roblox in 2022 following a residency programme supported by the artist as tutor. The performance is set in a "toxic" map created by the artist for this purpose. In the first part of the performance, spectators can explore the space as they would in open-world games such as Assassin's Creed and Grand Theft Auto. The second part of the performance features improvised avatar crews engaging in choreographed group dances using contemporary dance motion capture (mocap) libraries. These dances are automatically synchronised with the movements of the artist's avatar, KKlovesU4E. This combination of avatars, communication and dance seamlessly intertwines the textual nature of chat with the expressiveness of the body – albeit digital and often stylised – in real time.

The spatial environment modelled by Kard is reminiscent of a poisonous garden – a metaphor for toxic human relationships. The theme of TGDDD is manifested through interactions between avatars and confrontation with uploaded content on the map. The garden is notable for its vibrant colours and exaggerated architectural features. To en-

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hance the immersive experience, Kard used motion capture and AI systems to meticulously model the avatars' movements and interactions. This process results in the virtualisation of dance steps as discrete symbolic units representing feelings and attitudes linked to toxic relationships.

TGDDD focuses on the affordances of Roblox, a platform developed to engage children and adolescents in mass social and virtual interactions through a hedonic user experience (UX). Dance, social interaction and music are central to both Roblox and TGDDD. This formula is extensively employed in numerous Roblox maps, which evolve into venues for social interaction and exchange, characterised by rudimentary graphics. Here, avatars congregate to make acquaintances and form modest dance groups. A notable distinction between Roblox and TGDDD is that TGDDD does not offer any customisation options for avatars. Upon entering a Kard-designed environment, users are assigned a generic avatar that is randomly selected and shared among all other users. This results in the loss of individual uniqueness. One of the central aspects of Kard's experience for Roblox users is the inability to customise their avatar once they enter the map. Kard disrupts the game's natural flow by assigning participants random, predefined skins that she has designed. This intervention disrupts Roblox's native UX, thereby establishing this alteration as the focal point of the performance. In addition to creating an environment that encourages users to navigate a garden of metaphorical poisonous plants, the artist directs their focus towards utilising and interpreting movements from a curated library as opposed to drawing upon external sources, such as the Internet. By curtailing Roblox's personalisation features, she effectively curtails its pleasant and emotional effects, relegating them to a dimension more akin to brand and marketing enhancement. The TGDDD UX completely subverts the mental model underlying the Roblox UX. Even the toxic relationship metaphor derives from this inversion.

In 2023, as part of the *Residenze Digitali* project, I closely followed the creation, development and documentation of Martin Romeo's *Humanverse* (HV) performance on the Spatial platform. What distinguishes HV from previous case studies is that it can be enjoyed on both a desktop and a VR headset, with the latter offering a more immersive experience. Guided by an artificial voice, five anonymous travellers establish a virtual relationship by performing simple group actions and augmented gestures (such as flying). They collaborate at a distance and learn to move together in virtual space. Users are invited to explore spaces designed by Romeo and reflect on their virtual physicality and the "average emptiness" of a platform like Spatial.

The story aims to demonstrate the potential and limitations of the virtual dimension by enabling five participants to interact freely within a pre-established ecosystem, overcoming the limitations of the physical body, experiencing the sensation of falling without consequence, and observing their own and others' bodies from an external perspective, "more than human". Using the visor better connects the digital and physical bodies, synchronising them when movements and actions happen simultaneously in both dimensions. However, it also creates discrepancies: to climb the mountain, you have to go around it; in physical space, on the other hand, you have to physically move to move your avatar and reach the virtual peak. When jumping from different virtual heights while wearing the visor, the physical body tends to close in on itself as if to dampen the force applied and protect itself from the unknown. The performance enables all participants to become aware of their surroundings and to reflect on the stated issues.

Humanverse allows us to explore the metaverse's narrative, interactive, multi-sensory and performative potential. The main objective is to analyse the role and expansion of

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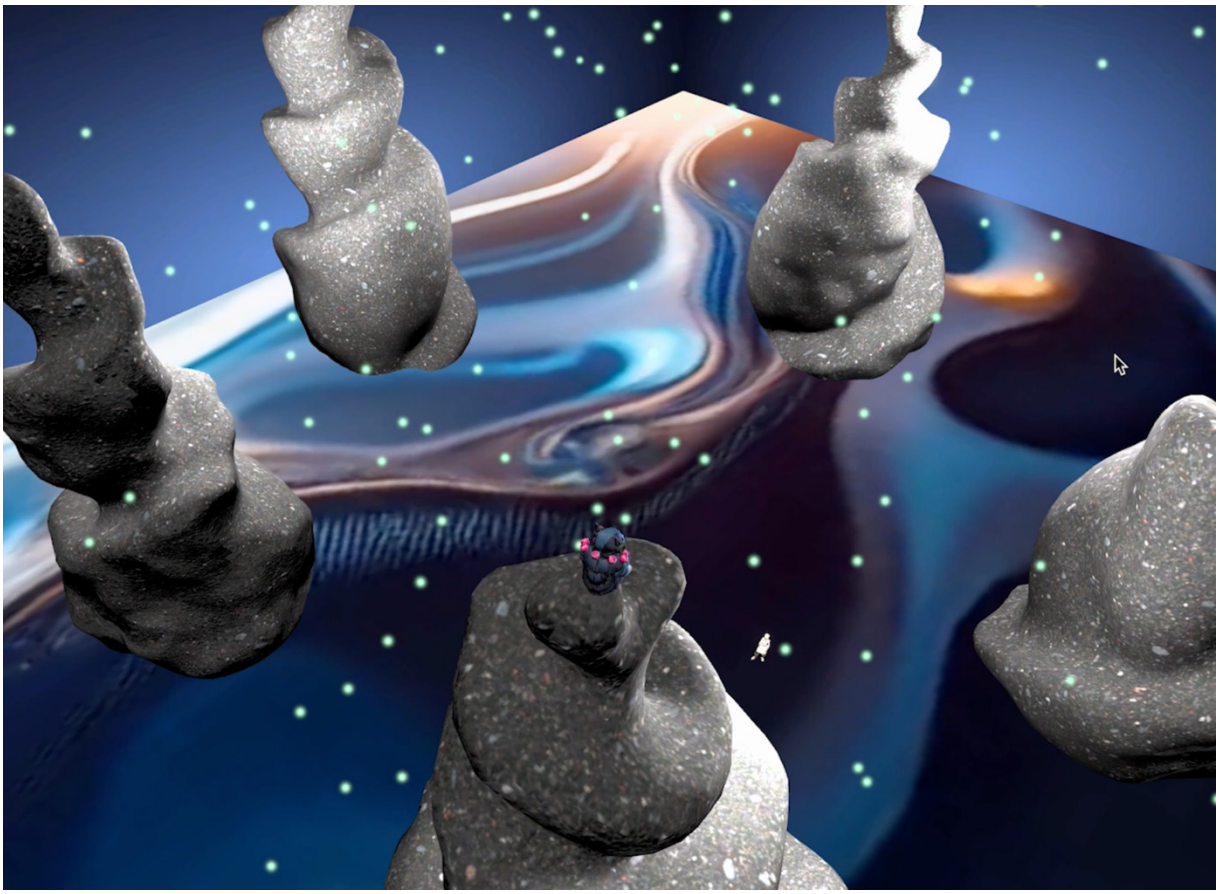

Figure 5. Martin Romeo, *Humanverse*, Participatory performance on Spatial. © The author.

the body in the digital dimension. The environment evolves based on the movements of avatars, which spectators can control using a visor or keyboard. Rather than focusing on the individual, the experience highlights the multiple possibilities of a group of bodies in the virtual environment, which is perceived as a receptor of sensations and permeable to interactions.

Humanverse can be seen as a metaphor for Dante's *Divine Comedy*: while the narrator's voice provides guidance, he ensures that the group remains united. Users are invited to learn how to move, listen, collaborate and recognise each other, overcoming any initial embarrassment, in order to explore the spaces modelled by Romeo together. The aim is to overcome initial embarrassment, listen to each other, work together, form a group and follow a pre-established route. Compared to Spatial's standard native functionality, groups and collective dynamics are new. It should be noted that, as a 3D space, Spatial is a new metaphor in itself, as it does not refer to previous standards. This makes it difficult for users to interact with it for the first time. In other words, the mental and conceptual models do not coincide (Norman, 2013). The buttons are not very intuitive, and the functionality requires a medium-to-high learning curve, resulting in low usability and learnability.

I hypothesised that Romeo's innovative choices emphasised Spatial's native system and disrupted its conceptual model. I argued that these choices were fundamental to the dramaturgy. According to user feedback, user satisfaction during this participatory performance compensates for poor usability, along with a strong incentive for exploration, creativity, and collaboration. Even if interaction is initially challenging, the group

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dynamics and originality of the experience make it satisfying and overcome any sense of unease. These factors contribute to achieving the desired dramaturgical effect: hedonistic sensations encourage the discovery of the virtual capacities of a virtual body in a 3D environment, uniting the group and prompting them to explore virtual spaces extensively, even flying.

3. Conclusion

On the occasion of the opening of the digital stage HAU4 at the Hebbel am Ufer in Berlin in 2021, the artist Hito Steyerl composed *The Fifth Wall*, a poem-denunciation in which she proposes a further imaginative level of interpretation for the performing arts and the dynamics of digital theatre:

> The fifth wall opens up to a sea of pixels.
>
> The fifth wall is elsewhere [...] The fifth wall does not e
> close a theatre of cruelty, but a theatre of extraction.
> The fifth wall does not reveal an audience but hides a user.
> The fifth wall does not create a V-effect, but a VR sensation.
> The fifth wall replaces the soufflé cook's stand with a monopolistic platform.
> In front of the fifth wall, everyone is a stage.
> (Steyerl, 2021)[1]

As discussed in this paper, contemporary experimentation in digital live performance has given rise to new forms of performance that exploit the capabilities and limitations of digital platforms. This has generated new aesthetics, practices and ways of being present that transcend the traditional logic of the screen. These productions articulate a reconfigured empathetic pact between performers and spectators based on deterritorialised, asynchronous and relationally constructed forms of liveness. In this context, presence is not strictly bound to co-location, but is instead enacted through interaction, affect and mediated sensory participation. In this context, liveness manifests as an expanded, gradient condition: a construct integrating temporal simultaneity, affective intensity, and digitally mediated co-presence.

The metaverse, still in its formative stage, embodies this shift by creating performative environments characterised by continuous synchronisation, interoperability, agency, and collaborative authorship. As Ball (2022) observes, the metaverse is not merely a virtual space, but an emerging socio-technical ecosystem structured around interactivity, affective interfaces, and community-based participation. Its dramaturgical potential lies not only in its spatial simulation, but also in its capacity to facilitate metaversal dramaturgy: a reconfigured performative architecture in which dramaturgical agency is dynamically distributed among human and non-human agents, interfaces, communicative systems and spatialised digital environments. This shift can also be theorised through the lens of the "post-screen", in which the screen evolves from a static frame of representation into a relational, interactive and experiential interface – a "Future Screen" capable of hosting immersive dramaturgies, affective exchanges and embodied forms

1. https://www.hebbel-am-ufer.de/en/hau3000/hito-steyerl-the-fifth-wall (last opened: 26/03/2025).

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of co-authorship. The metaverse thus functions as an experiential system in which user experience (UX), interaction design and dramaturgical structures co-produce presence, agency and emotional resonance (Norman, 2013; Diefenbach et al., 2014). The case studies examined, ranging from Verde's telematic performances and Second Front's interventions in Second Life to Kard's participatory Roblox choreographies and Romeo's multi-sensory explorations in Spatial, demonstrate how metaversal performance is articulated not only through representation, but also through experiential design. These works use avatars, chat systems, spatial navigation and embodied interaction as dramaturgical tools, turning platforms into social environments where community, authorship and presence are co-created. Institutions such as HAU4 embody these evolving practices by positioning themselves as post-screen theatrical infrastructures, curatorial and dramaturgical ecosystems rather than traditional venues, hosting live streaming, interactive experiences and explorable 3D environments as spaces for performative experimentation and the creation of collective meaning (Del Gaudio, 2020). This confirms that the performing arts remain a privileged arena for observing how digital technologies reshape notions of embodiment, authorship, dramaturgy and presence.

Ultimately, as Youngblood (1970) suggests, metaversal performance can be understood as a space for critical engagement, collective imagination and re-socialisation. Here, artistic practice becomes a laboratory for exploring shared experiences, ethical considerations and emerging forms of digital community. These are not mere adaptations of performance for the digital space; they are active sites of cultural, technological and aesthetic transformation, where the future screen becomes both stage and interface, dramaturgical medium and social process.

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