From Ritual to Digital Interface: A Critical Genealogy of Performance Forms Based on Technological Media

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Abstract. As a core component of human culture, performing arts have undergone a complex evolutionary process from ancient sacrificial rituals to modern digital immersive performances. This paper reviews the historical changes of performance forms and analyzes the impacts of social culture, technological innovation, and audience demands on performing arts in different historical periods. From the theater of ancient Greece and the rise of Shakespearean drama to the emergence of experimental theater and performance art in the 20th century, and further to virtual reality and immersive performances in the digital age, performing arts have continuously broken through traditional frameworks, presenting a diversified and cross-media trend. The paper also explores the role of technological progress in performing arts, particularly how digital technologies have reshaped the identity of performers and the experience of audiences. Through the analysis of these evolutions, this study aims to provide theoretical support for the exploration of performing arts in the future.

Keywords: performance evolution, theater history, performance art, media technology, ritual, digital performance.

1. Introduction

1.1. Research Background

As a vital component of human culture, the forms and functions of performing arts have continuously evolved alongside changes in social structures and technological conditions across different historical periods. From religious sacrificial rituals in primitive societies to modern digital immersive performances, performance is not only an embodiment of artistic creation but also a mirror reflecting social culture, political contexts, and technological progress. As Richard Schechner notes, “Performance is not limited to stage theater; it also encompasses rituals, games, and presentations in daily life, reflecting changes in social and cultural structures” (Schechner 2002). Thus, performance has evolved from its original collective ritualistic function into a theatrical form with high artistic and aesthetic value.

With the introduction of film and television, digital, and immersive technologies, performance forms have undergone a profound transformation from traditional stages to multimedia, virtual, and interactive spaces. For instance, Erika Fischer-Lichte argues that in contemporary times, “performance” is becoming “an art event” that blurs the boundaries between art and life, and between artists and audiences (Fischer-Lichte 2008).

Therefore, from ancient times to the present, the historical changes of performing arts not only involve shifts in artistic expression but also profoundly reflect society’s ongoing redefinition of the individual and the collective, culture and technology, tradition and innovation.

1.2. Research Questions

This paper aims to explore the evolutionary trajectory of performing arts, with a focus on analyzing the transformation from ancient religious sacrificial rituals to modern digital performances. Specifically, the discussion will revolve around the following research questions:

What is the evolutionary process of ancient "performance" from religious rituals to theatrical forms?

How are performance forms in different historical periods closely intertwined with the development of social ideologies and technologies?

How do contemporary digital technologies reconstruct the definition of "performance" and the viewing experience?

These research questions help us understand how performing arts, in response to social changes, technological innovations, and audience demands, assume diverse artistic manifestations across different periods and cultural contexts. As Konstantin Stanislavski noted, “The purpose of an actor’s training is to unify their inner experience with the character’s intentions through actions and tasks” (Stanislavski 1938/2002). In contrast, Bertolt Brecht emphasized that theater should employ the “Verfremdungseffekt (distancing effect)” to break the audience’s passive assimilation and encourage them to maintain a critical distance while viewing (Brecht 1964).

1.3. Research Methods

This paper primarily employs the following research methods: First, through the literature review method, it systematically sorts out classic theories and research findings on the historical evolution of performing arts, including a comparison of different Western and Eastern traditions. Second, integrating the historical evolution analysis method, it systematically summarizes the evolutionary trajectory of performance forms from ancient times to the modern era and further to the contemporary period. Third, by means of the case study method, it selects representative performance forms—such as ancient Greek tragedy, Shakespearean drama, traditional Chinese opera, 20th-century experimental theater, and performance art, among others—to analyze the social, technological, and audience contexts of their respective eras. Finally, the paper focuses on the new media environment of the digital age, exploring how digital technologies, immersive experiences, and interaction mechanisms reshape actors’ role positioning, audiences’ participation methods, and the artistic value of performances. As Fischer-Lichte stated, “The transformation of contemporary performance lies not only in its forms of expression but also in the reconstruction of the relationships between audiences and artists, and between bodies and media” (Fischer-Lichte 2008).

2. The Origin of Ancient Performance: From Ritual to the Embryonic Form of Theater

2.1. Performance Forms in Primitive Societies

In primitive societies, performance forms were intrinsically intertwined with religious rituals and survival activities. Sacrificial rituals, totemic dances, and tribal ceremonies did not serve as "performances" in the modern sense, but rather as collective practices aimed at praying for harvests or strengthening communal identity (Fischer-Lichte, 2019). As ritual theorist Richard Schechner pointed out, rituals are the origin of performance, wherein dances and music are jointly participated in and accomplished by all community members. At this stage, bodily movements, chants, and ritual objects intertwined to form a profound embodied symbolic system (Hildebrandt, 2022). Through such repetitive and stylized collective actions, participants experienced and sustained what is known as social "collective effervescence," thereby achieving emotional catharsis and social cohesion (Fuchs, 2023)—a development that laid the earliest groundwork for the "actor-audience" binary relationship in later theater.

2.2. The Birth of Ancient Greek Drama

Ancient Greek drama is widely recognized as the direct origin of modern Western theater, and its birth clearly demonstrates the evolutionary trajectory from ritual to artistic form (Ruffell, 2021). It was directly derived from the sacrificial rituals dedicated to Dionysus, the god of wine. Initially, the "Dithyramb" was a choral song-and-dance performance, and the pivotal transformation of its function from collective revelry to stylized competition marked a critical turning point (Naerebout, F.G.,2015). Later, the legendary figure Thespis stepped out of the chorus for the first time to portray characters

through monologues and dialogues. This iconic act of "separation," from a phenomenological perspective, created the most primitive actor-audience relationship (Fuchs, 2023).

The three core elements of drama—script (text), actors (performers), and stage (performance space)—were gradually shaped during this period. The use of masks (prosopon) was crucial: not only did they serve as symbols of characters, but they also functionally achieved the initial separation between actors and roles, as well as between actors and their selves. Scholar Erika Fischer-Lichte analyzed: “When an ancient Greek actor put on a mask, he was no longer an individual but became a ‘symbol,’ a collectively recognized mythological figure. This ‘identity transformation’ is the core mechanism underlying the establishment of performing arts.” This view has been further corroborated in contemporary research on embodied cognition and performance (Hildebrandt, 2022). Subsequently, Aeschylus introduced a second actor, and Sophocles a third. The increase in the number of actors fundamentally transformed the dramatic narrative structure, enabling the complication of dialogues and conflicts. Thus, drama was established as an independent art form relying on direct interaction between characters (Hawthorne, K,2009).

2.3. Forms of Ancient Chinese Performance

Ancient Chinese performing arts possess an independent and time-honored developmental context, and their evolution similarly reflects the law of transition from religious rituals to secular entertainment. During the Pre-Qin period, "paiyou" (comic performers) primarily specialized in humorous banter and imitative skills, serving the imperial court. As Liu Yanjun (2016) cited in his paper Changyou and Youxi (Artists and Comic Plays), historical records indicate that "Youmeng Yiguan (You Meng wearing the robes of the deceased minister Sun Shuao)" is regarded as a paradigm of early role-playing. By imitating Sun Shuao, the late Chancellor of the State of Chu, You Meng successfully remonstrated with King Zhuang of Chu, demonstrating the mimetic and social intervention functions of performance.

During the Han Dynasty, "baixi" (comprehensive variety performances) flourished—a integrated artistic form combining acrobatics, martial arts, illusions, singing and dancing, and simple storytelling—reflecting the diversified origins of performing arts. In the Tang and Song Dynasties, performing arts became further professionalized and standardized. The Tang Dynasty’s "canjun xi (Canjun Opera)" and the Song Dynasty’s "Song zaju (Song Dynasty zaju)" developed relatively stable role types (e.g., "Canjun" [the accuser] and "Canghu" [the defender]). In particular, the maturity of Yuan zaju (Yuan poetic drama) marked the true formation of traditional Chinese opera. As Cai Xinxin (1995) emphasized in her study A Study on the Development of Acrobatics and Traditional Chinese Opera: From Pre-Qin Jiao Di (Ancient Wrestling) to Yuan Zaju, "The formation of Southern Opera in the Song and Yuan Dynasties and Yuan zaju established a stylized performance system centered on 'singing, recitation, acting, and acrobatics' and supported by the 'hangdang system (role classification system)'. This directed Chinese performing arts onto a distinct aesthetic path emphasizing ideographic expression and symbolism, differing fundamentally from Western realist theater." This system laid a solid foundation for the prosperity of local operas such as Peking Opera in subsequent periods.

3. Medieval to Early Modern Period: The Development of Performance from Religious Restraint to Secularization

3.1. Religious Drama in Medieval Europe

In Medieval Europe, performing arts were predominantly dominated by religious ideology, serving as a pivotal medium for disseminating Christian doctrines. Religious dramas were typically organized by the church or later commissioned to various craft guilds, with their content directly derived from biblical narratives and the lives of saints. As theater historian Tobin Nellhaus observed: “The migration of medieval religious drama performance spaces from the interior of churches to urban squares signified a critical shift in performance function—gradually integrating from purely religious

rituals into the public life of citizens." This spatial transformation not only reshaped the form of performance but also, due to frequent disruptions to liturgical order caused by the performances, ultimately led to the relocation of venues to public spaces such as marketplaces, thereby laying the groundwork for the subsequent secularization of drama. Initially performed in Latin by clergymen, these productions gradually adopted vernacular languages and incorporated secular elements and urban humor. When exploring the study of medieval drama, scholar Ronald W. Vince (2005) argued that the key to understanding drama of this era lies in perceiving it as a "performance activity" rather than merely a literary text—a perspective that enables us to grasp the essential nature of its evolution from ritual to theater. Throughout this process, while its explicit educational function persisted, performing arts also forged the necessary conditions for their eventual independent development through the transfer of performance sovereignty, the localization of language, and innovations in content.

3.2. Post-Renaissance Theatrical Innovations

The humanist ideology of the Renaissance greatly facilitated the secular transformation of drama, shifting its focus from the divine to humans and from religious doctrines to the exploration of human nature and earthly life. William Shakespeare's dramatic works stand as outstanding representatives of this transformation—his creations not only enriched the artistic expressiveness of theater but also profoundly shaped the fundamental paradigm of modern drama. David Bevington (2014) emphasized in Shakespeare and the Performance Tradition: "The innovativeness of Shakespeare's dramas lies in his creation of a series of characters with complex psychology and internal contradictions; these roles are no longer simple moral symbols but individuals with rich human nature." This approach to character portrayal marks the maturity of drama as an independent narrative art form. As scholar Zhu Yan (2023) pointed out in Nature and Order: On the "Spiritual Battles" of the Protagonists in Shakespeare's Tragedies, through the "spiritual battles" experienced by protagonists in tragedies such as Hamlet, Shakespeare not only revealed the inherently intertwined nature of good and evil in human beings but also placed the exploration of human nature within the broader perspective of macro connections between individuals, the state, and the universe, presenting a more profound and extensive ethical dimension. Through iconic characters like Hamlet and Lady Macbeth, Shakespeare depicted the complex facets of human nature, establishing drama as a crucial artistic form for exploring humanity and society. Yuan Yi (2022) further supplemented that beneath the apparent "amorality" of characters in Shakespeare's tragedies lies a profound call for moral spirits such as humility, benevolence, and universal love—and this promotion of humanistic spirit is the key to the timelessness of his works.

3.3. The Maturity of Traditional Chinese Opera During the Ming and Qing Dynasties

Traditional Chinese opera reached an artistic pinnacle during the Ming and Qing dynasties, with the most prominent hallmarks being the formation of Peking Opera and the refinement of its stylized performance system. The development of opera in this period exhibited distinct artistic characteristics: it not only maintained continuity with tradition but also continuously innovated in performance techniques. Cai Xinxin (1995) elaborated in A Study on the Development of Acrobatics and Traditional Chinese Opera: "Through systematic stylized norms, Ming-Qing opera integrated traditional performance elements into a unified artistic language—a process that marked the full maturity of traditional Chinese opera as an art form." This stylized system encompasses all aspects of performance, including singing, reciting, acting, and acrobatic fighting; from the rigorous classification of role typologies to the establishment of specific performance conventions, it formed a complete "performance grammar." Fu Jin (2021) further pointed out: "Opera conventions are not merely technical norms but a unique aesthetic language. Through universally recognized performance symbols, they enable effective communication between performers and audiences." This highly stylized performance system not only enhanced artistic expressiveness but also profoundly shaped the aesthetic tastes and cultural identity of Chinese society.

4. The 20th Century: The Modern Turn of Performance Concepts

4.1. The Stanislavski System and Modern Performance Techniques

The performance system founded by Konstantin Stanislavski marked a pivotal breakthrough in modern performance theory. Stanislavski (1936) clearly stated in An Actor Prepares: "Genuine performing art requires actors to fully immerse themselves in their roles, creating authentic stage personas through emotional memory and inner experience." This theory revolutionized the stylized performance methods of traditional theater, laying a solid foundation for modern realistic performance. Concepts proposed by Stanislavski, such as "the magic if," "throughline of action," and "super-objective," established a comprehensive actor training system, enabling performers to systematically explore the inner world of their characters. Carnicke (2009) further elaborated in Stanislavski in Focus: "The core value of the Stanislavski System lies in its scientific nature, elevating performance from improvisation to an art form that can be systematically studied and trained." Beyond shaping the development of Russian theater, this system spread worldwide through his students, emerging as one of the most influential performance theories of the 20th century.

4.2. Avant-Garde and Experimental Theater

In sharp contrast to Stanislavski's pursuit of inner truth stands the avant-garde theatrical experimentation represented by Bertolt Brecht and Jerzy Grotowski. Brecht (1949) proposed the revolutionary theory of "Verfremdungseffekt" (alienation effect) in A Short Organum for the Theatre, emphasizing: "Theater should not immerse the audience in illusion; instead, it should arouse their critical awareness through the alienation effect and urge them to reflect on social issues." This theory shattered the traditional concept of the "fourth wall," transforming theater from mere entertainment into a tool for social criticism. Meanwhile, Grotowski (1968) put forward an even more radical theatrical philosophy in Towards a Poor Theatre, arguing: "Theater can dispense with elaborate sets, costumes, and lighting, but must retain the most essential and direct communication between actors and the audience." Grotowski's "Poor Theatre" theory reduced performance to its fundamental actor-audience relationship, pioneering a profoundly impactful form of performance through rigorous physical training and spiritual exploration.

4.3. The Rise of Performance Art

In the second half of the 20th century, the rise of performance art marked the complete transcendence of performing arts beyond the framework of traditional theater. Goldberg (2011) pointed out in Performance Art: From Futurism to the Present: "The core value of performance art lies in its immediacy and authenticity: the artist's body serves as the primary medium of creation, and the performance process itself constitutes the artwork." This art form abandoned such elements of traditional theater as scripts, roles, and stages entirely, emphasizing the artist's direct actions within a specific time and space. Phelan (1993) further elaborated in Unmarked: The Politics of Performance: "The unique charm of performance art resides in its irreproducibility—each performance is a distinct present experience, and this ephemeral quality stands in sharp contrast to the modern culture of mechanical reproduction." From Marina Abramović's Rhythm series to Yoko Ono's Cut Piece, performance artists explored complex themes such as identity, gender, and politics through extreme bodily practices, greatly expanding the conceptual boundaries of performing arts.

5. Contemporary Era: New Paths of Performance in the Age of Intermediality and Digitization

5.1. The Technologization of Screen Performance

Advancements in film and television technology have fostered an aesthetic system of performance distinctly different from stage performance. As performance scholar Cynthia Baron (2016)

insightfully noted when exploring modern screen performance techniques, the camera lens, as a filter for performance, requires actors to master an entirely new expressive grammar—including the precise control of micro expressions, subtle variations in intonation, and imaginative interaction with off-screen space. This technologized mode of performance demands that actors possess dual consciousness: they must delve into the character's emotions while precisely regulating the final presentation of their performance within the technical medium.

Close-up shots in film greatly amplify the theatricality of facial expressions. As relevant studies have analyzed, close-ups necessitate exquisite acting skills, as every minute gesture is clearly visible to the audience—rendering the masterful command of facial expressions and movements a key element in character portrayal. Meanwhile, the serial narrative of television requires sustained internal consistency in performance over time; this "continuity" dictated by the medium's characteristics stands as one of the core features distinguishing screen performances from the one-time presentations of stage performance. Scholar Sujata Iyengar (2016) also pointed out in her analysis of screen media that screen performance constructs a "mediated body," which both amplifies and isolates the actor's liveness—further requiring performances to be tailored for the camera's selection and editing processes.

Entering the digital age, virtual production technologies (such as motion capture and green screen performance) have revolutionized traditional performance boundaries. Contemporary research indicates that digital technologies have spawned new performance demands, including "objectless performance" and "digital twins," requiring actors to achieve an "embodied" transformation between imaginative reality and data-driven reality. This marks a new phase in the technologization of screen performance. These aesthetic characteristics collectively shaped by the camera, editing techniques, and digital technologies constitute the unique technical ontology of screen performance.

5.2. Multimedia and Interdisciplinary Performance

Advancements in film and television technology have fostered an aesthetic system of performance distinctly different from stage performance. As performance scholar Cynthia Baron (2016) noted in her research, screen actors must master a series of new expressive methods tailored to the camera—a core feature of the technologization of screen performance. This technologized mode of performance requires actors to possess dual consciousness: they must delve into the character's emotions while precisely controlling the final presentation effect of the performance within the technical medium.

At the specific technical level, close-up shots in film greatly amplify the theatricality of facial expressions. As emphasized in the performance notes in Dianying Pingjie (Film Review) (1981), close-ups are an important means of character portrayal in film art, placing extremely high demands on actors' control of micro expressions. Meanwhile, the concept of "physical continuity" proposed by scholar P.A. Stone (2021) aptly explains why the serial narrative of television requires performances to maintain long-term consistency between different segments, ensuring that characters remain coherent and credible after editing. Additionally, according to the research on performance aesthetics in the digital age in Dangdai Dianying (Contemporary Cinema) (2021), the rise of digital technologies—such as green screen and objectless performance—further requires actors to create in "a void of no physical objects" relying on concentration and imagination. These performance demands shaped by technical characteristics collectively constitute the unique aesthetics of screen performance. As Liu Lixing (2001) summarized in his analysis of the technical aesthetics of film and television production, the filmmaker's artistic accomplishment and aesthetic judgment play a crucial role in film and television program production.

5.3. Digital and Immersive Performance

Innovations in digital technologies, particularly the maturity of Virtual Reality (VR), Augmented Reality (AR), and Mixed Reality (MR) technologies, have spawned an entirely new immersive performance paradigm. Dixon (2007) elaborated in Digital Performance: A Performance History in

the Age of New Technologies: “Virtual reality technology not only transforms the mode of performance presentation but also fundamentally restructures the relationship between performers and spectators—turning the audience from passive onlookers into active explorers of the performance context.” Sleep No More by the British theater company Punchdrunk deconstructs the narrative and offers a space for free exploration, allowing each spectator to gain a unique personalized experience; while Laurie Anderson’s VR work Chalkroom leverages the infinite possibilities of virtual space to create a poetic world transcending physical limitations. Packer (2021) further pointed out: “The ultimate goal of immersive technology is not to replicate reality, but to create reality—constructing a performance field that is both real and illusory through digital media.”

6. Drivers of Theatrical Evolution: Culture, Technology, and Audience

6.1. Sociocultural Transformations

The form of performance art has always maintained a profound correspondence with the structure of society and culture. As Schechner (2002) incisively notes in Performance Theory, "performance is like a mirror of society and culture, reflecting the values of a specific era while also participating in shaping collective identity." This metaphorical "mirror" has acquired more complex dimensions in contemporary society. Performance functions not merely as reflection, but as an active "forum" where controversies surrounding identity, power, and belonging are staged and negotiated in real-time (Bishop, 2021). For instance, the institutional practice of multiculturalism has facilitated the incorporation of narratives from marginalized groups into mainstream performance venues. However, this process is itself accompanied by the politics of representation and the invisible discipline of "acceptability" (Lee, 2020). The intercultural fusion discussed by Fischer-Lichte (2008) exhibits new characteristics in the era of global digital connectivity. Global streaming platforms and social media algorithms are reshaping the creation, dissemination, and reception of intercultural performance, often subjecting it to a "platform logic" prioritizing recognizability and emotional resonance (Chow & Katyal, 2022). Consequently, the contemporary sociocultural drive behind performance has shifted from a relatively macro-level correspondence with ideological trends towards a more micro, dynamic, and deeply technologized process of "performative construction." Performance itself has become a crucial site for shaping new social realities and cultural perceptions (Barad, 2021).

6.2. The Propulsive Role of Technological Innovation

Technology, as a key catalyst for the development of performance art, continuously expands its boundaries and possibilities. From the mechanical devices of ancient Greece to the perspective scenery of the Renaissance, from the electric lighting of the industrial age to the virtual reality of the digital era, technology has consistently served as a vital driving force for innovation in performance. Walter Benjamin’s (1936) classic thesis on how mechanical reproduction alters the “aura” of an artwork hinges on the medium’s reconfiguration of “liveness.” This process, evident in the film and television era, is pushed to its extreme in the age of immersive media epitomized by Virtual Reality (VR) and Augmented Reality (AR). These technologies create an “embodied illusion,” integrating the spectator’s bodily perception as an inseparable part of the performance narrative, thereby redefining the very notion of presence (Giannachi, 2022). The digital creative thinking foreseen by Dixon (2007) has now materialized into actionable frameworks. Algorithmic generation and interactive narrative in performance are no longer mere applications of new tools but represent a mode of “posthuman choreography,” where human performers and intelligent systems engage in continuous dialogue and negotiation of intent and action on stage (Kozel, 2023). Therefore, the contemporary propulsion of technology in performance has evolved from providing new expressive tools to reconstituting the ontological foundation of performance itself—questioning what performance is, who (or what) performs, and where it takes place. Technological intervention is transforming performance into a continually generated, “mixed reality” event constituted by living organisms, data flows, and intelligent environments (Salter, 2020).

6.3. The Evolution of the Audience's Role

The transformation of the audience's role represents one of the most significant features in the evolution of performance. From co-participants in ancient rituals, to silent spectators in traditional theatre, and further to co-creators in contemporary interactive performances, the status of the audience has undergone a fundamental reconfiguration. Rancière's (2009) theory of the "emancipated spectator" as an active interpreter finds concrete manifestation and extension in the age of social media and digital participation. Through real-time commentary, derivative creations, and collective interpretation within online communities, audiences practice a form of "digital curation" in their viewing, wherein their interpretative acts themselves become part of the public performance (Harvie & Sedgman, 2022). Recent scholarship complicates Bishop's (2012) view of participatory performance as an "experimental field for social relations," revealing its more intricate power dynamics. Inviting audiences to "participate" or "co-create" does not inherently guarantee democratization; it may conceal new divisions of labor, emotional extraction, and even a subtle shifting of social responsibility onto individual participants (Jackson, 2021). Consequently, the contemporary roles of the "emancipated" or "co-creating" audience are far from given outcomes. They constitute an ongoing process fraught with tension, negotiation, and potential exploitation, wherein performers, institutions, and audiences continually renegotiate the boundaries of agency. The artistic efficacy and social criticality of performance now depend precisely on a keen examination and thoughtful design of this dynamic relationship (Ferreira, 2023).

7. Conclusion

A systematic review of the evolution of performance art from ancient to modern times reveals the richness and complexity of this artistic form. As Marvin Carlson (2004) pointed out, the history of performance is one of constant self-renewal. This process of renewal is currently unfolding at an unprecedented pace and scale, characterized by what can be termed “intermedial performativity,” where the logic and practice of performance increasingly permeate and reshape other media and cultural forms, and vice versa (Lavender, 2020).

The journey from religious rituals to immersive digital performances demonstrates the continuous expansion of performance art’s boundaries. The shift from text-centric drama to the “performance event,” as discussed by Erika Fischer-Lichte (2008), has evolved into a more complex configuration. Contemporary performance not only centers on the body and media but often operates as a “critical system” in which biological, technological, and algorithmic elements interact in real-time to co-generate unpredictable processes (Salter, 2020). This fundamentally alters the paradigms of creation and reception.

Digital technologies, particularly artificial intelligence, extended reality, and biosensing, are moving beyond being mere tools to challenge the ontology of performance. Steve Dixon’s (2007) foresight regarding the redefinition of relationships between performer, audience, and space has materialized in fundamental debates about the “distribution of agency”—in intelligent environments, the initiation and execution of performance may be shared among humans, machines, or hybrid entities (Kozel, 2023). However, the prominence of technology has not rendered traditional forms obsolete; instead, it has stimulated a re-evaluation of core concepts like “liveness” and “embodiment.” This tension is precisely what fuels the vitality of the art form.

Looking ahead, the trend of integration in performance art will intensify. The fusion of technology and culture emphasized by Sarah Bay-Cheng (2015) now points toward the construction of a “posthuman performativity,” challenging traditional human-centric perspectives (Barad, 2021). The challenge of performance in the metaverse era, as envisioned by Parker-Stark (2022, p. 158), lies not only in its technical realization but also in sustaining the unique, presence-based communal connection and affective authenticity within highly mediatized virtual environments (Nakamura, 2023).

In summary, the evolution of performance art is a history of dynamically responding to social, technological, and philosophical shifts. It remains a field of immense vitality and creativity. Its future lies not in abandoning its past but in continuously renegotiating its relationship with human experience, forging new dimensions of expression and perception between tradition and innovation, the corporeal and the virtual, the determinate and the emergent.

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