



Interdisciplinary Artistic Image Formation in Contemporary Performance Art: Digital Mediation, Embodiment, and Immersive Practices

Petro Benyuk ^a, Dmytro Yunyk ^{b, *}, Tetiana Yunyk ^c, Tetiana Shkolnikova ^d
Oksana Lan ^e

^a Department of Theatre Management named after I. D. Bezgin, I. K. Karpenko-Karyi Kyiv National University of Theatre, Cinema and Television, 40 Yaroslaviv Val St, Kyiv, 01054, Ukraine

^b Department of Theory and History of Musical Performance, P.I. Tchaikovsky National Music Academy of Ukraine, Arkhitektora Horodetskoho St, 1-3/11, Kyiv, 02000, Ukraine

^c Department of Sound Engineering, Kyiv National University of Culture and Arts, 36 Yevhena Konovaltsia Street, Kyiv, 01133, Ukraine

^d Department of Philosophy and Social Sciences, National Pirogov Memorial Medical University of Vinnytsya, Pirogov Street, 56, Vinnytsia, 21018, Ukraine

^e Department of Directing and Choreography, Faculty of Culture and Arts, Ivan Franko National University of Lviv, 18, Valova St., Lviv, 79008, Ukraine

* Corresponding author Email: yunik@knmau.edu.ua

DOI: <https://doi.org/10.54392/ajir26315>

Received: 22-02-2026; Revised: 07-08-2026; Accepted: 16-08-2026; Published: 03-09-2026



Abstract: Performance art is changing as a result of active technological development. The purpose of this article is to study the significance of interdisciplinary methods in performative art for the creation of artistic images. A descriptive analysis of selected cases is provided in the paper. This analysis allowed generalizing the influence of interdisciplinarity on the formation of artistic images in contemporary performance art. The results of the study show that audiovisual integration, physical improvisation, technological experiments, interactive and multimodal approaches are most often used in contemporary performances. Bioart, neuroaesthetics, and algorithmic programming are also actively developing. Case studies have shown that light, sound, and algorithmic interaction played a key role in constructing an artistic image, as they shape it as an event. At the same time, interdisciplinarity as a phenomenon has generally changed audience expectations of performances. Accordingly, the study significantly expands the contemporary understanding of interdisciplinarity not only as a technical combination of media, but also as a separate aesthetic strategy that influences the formation of new types of performance art. The conclusions mainly focus on practical recommendations. Artists, exhibition curators, and art institutions should actively experiment with intermedia forms, while educational institutions should introduce interdisciplinary practices into the curricula of art schools and theatres.

Keywords: Performance Art, Multimodality, Musical Art, Audiovisual Art, Digital Performance, Audience Immersion

1. Introduction

Contemporary performance art becomes a dynamic and experimentally open form of artistic practice, combining theatre, dance, music, visual art, digital technologies, and bodily performative practices. This interdisciplinary nature of performance allows artists to go beyond traditional art forms and form modern figurative structures that are based on visual perception and the bodily, spatial, acoustic, and emotional experience of the viewer. In contemporary artistic discourse, performance is defined as a space of interactive interaction between the performer, the environment, and the audience. It is here that the artistic image is formed in the process of empathy, complicity, and sensory immersion (Nannicelli, 2020; Johnson, 2021; Salvaggio, 2025).

Significant attention was paid by researchers to the issue of interdisciplinarity in performance art. Particularly, the authors have investigated the processes of integrating digital technologies into dance and stage practices



(Faustino & Gatti, 2024), the development of multimodal artistic environments (Hutson, 2024), immersive forms of interaction in artistic research (Hadzi, 2021), and the combination of art and science (Grushka et al., 2021; Mierzwa, 2025). At the same time, an important direction is the study of corporeality and embodied practices in musical and dance performance (Heisel, 2024; Lee, 2024). Some researchers have identified syncretic forms of contemporary musical culture and the interaction of movement, rhythm, and the visual environment (Ismail, 2024; Ismail & Loo, 2023). Similarly, modern studies have addressed the issue of performance as a social, ethical, and research practice. Chiefly, Mikkonen et al. (2020) described participatory theatre as a decolonizing method in art studies. Fairfield (2024) analysed ritual and extreme forms of performance in the context of ecological theatre. Johnson (2021) drew attention to the ethical dimension of the spectator experience. French (2021) described various performative strategies for representing corporeality and vulnerability. As well important is the direction devoted to the history, documentation and archiving of performative art (Fink & Rust, 2022; Kristberga, 2016). These authors pointed out the complexity of fixing temporary and procedural art forms. However, despite the active development of contemporary performance studies, the problem of forming an artistic image in the context of interdisciplinary synthesis remains insufficiently investigated. Most of the existing works focus on the genre aspects of performance. Some authors draw attention to cases of using digital technologies and individual bodily practices. However, systematic studies that would generalize interdisciplinary methods of creating an artistic image, the mechanisms of their interaction and the impact on the audience's perception remain rare. In addition, the issues of the methodology of analysing the artistic image in performative art are insufficiently developed. As Jia and Shahir (2025) pointed out, modern art research requires a more systematic analysis of practice-as-research models that could explain the processes of forming artistic experience in an interdisciplinary environment. Thus, the research is aimed at deepening the understanding of performance as a special space of interaction between artistic practices, technologies and spectator experience, as well as at expanding scientific ideas about the processes of artistic image formation in the conditions of modern interdisciplinary culture. Accordingly, the purpose of this study is to investigate how interdisciplinary methods in performance art contribute to the creation of an artistic image, as well as to identify their crucial features and effects. There are three research questions formulated as follows.

1. What interdisciplinary methods are most often used in contemporary performance art to create an artistic image?
2. How do these approaches touch the audience's insight of the artistic image?
3. What theoretical backgrounds can clarify the efficiency of interdisciplinary methods in performance art?

Consequently, this paper's aim is to widen the understanding of performance as an exclusive arena of connexion amid artistic performers and to endorse a wider study of image-making procedures on the background of contemporary interdisciplinary interaction.

For the purposes of this study, the term "performance" referred to interdisciplinary live artistic practices that consisted of bodily performance, audiovisual media, spatial dramaturgy, digital technology, and audience interaction. The term "artistic image" was used to describe an integrated sensory, symbolic, emotional, and spatial construct that consisted of the interaction of visual, bodily, narrative, technological, and acoustic elements during a performance.

2. Literature Review

2.1 Performance Art: History and Modern Transformations

Performance art can be interpreted as a dynamic and interdisciplinary phenomenon that emerged in response to the need to go beyond traditional artistic boundaries. Researchers have indicated that its development was associated with aesthetic and socio-political shifts of the 20th and 21st centuries. Namely, this direction evolved from early avant-garde experiments to modern technologically mediated practices. The first manifestations of performativity can be traced to the development of avant-garde movements of the early 1900s, particularly Dadaism and Futurism. These movements rejected traditional art forms in favour of experimental experiences. For example, the Futurists developed a "synthetic theatre" that prioritized movement, sound, and spatial dynamics over text (Doğantan-Dack, 2022; Leonido et al., 2023). On the other hand, the Constructivists, namely Vsevolod Meyerhold, introduced biomechanics. This movement emphasized the physicality of the performer and the mechanized precision of movement (Grushka et al., 2021). In the mid-20th century, the Happening and Action movements developed,



which moved artistic practice into the realm of lived experience (Richter, 2020). These developments redefined the role of the viewer, who now became an active participant. From this time on, performance art became an ephemeral, temporary event, rather than a static object. Today, performance art continues to expand based on digital and interactive technologies. These innovations affect the presence of the viewer as a vital, constantly evolving medium of contemporary artistic expression (Ismail & Loo, 2023; Ismail, 2024). Since the 1980s, performance has been actively integrated into the sphere of institutional art, included in the programs of museums and galleries, due to the activities of such artists as Laurie Anderson, Stelarc (Bauer, 2021; Sharon, 2020). This stimulates further understanding of the nature of performance art – as transitional, bodily, unique, one that cannot be fully documented or reproduced.

The specificity of the national opera and ballet space is determined by traditionalism, conservatism and inertial movement in comparison with drama, plastic or musical theatres (Stokrocki, 2022). The peculiarity of the activity of the Lviv National Opera as a leading national opera and ballet institution is to expand the established boundaries and depressurize this space through the creation of an artistic image in the multi-valued scale of all its manifestations. This territory begins from the micro level – the image as a component in the expression of the author or actor from the stage and to the macro levels – the artistic image of the theatrical production and the entire theatre as such.

The strategic role of interdisciplinary processes taking place today within its walls is manifested at the level of the unique among national theatres development program Ukrainian Breakthrough of the general director – artistic director of the theatre Vasyl Vovkun. Defining the European artistic space as the main direction, the immanence of using the latest artistic and technological solutions for this sphere in the creative process is postulated.

2.2 Digital and Mediation in Contemporary Performance Art

Together with the advent of digital technologies and new media, a new stage in the evolution of performance art has begun in the 21st century. The traditional concept of the “live” presence of the artist is changing. Virtual, online and media performances are emerging that take place through screens, broadcasts and interfaces (Khan et al., 2022). Researchers, particularly Lee (2024), argued that the distinction between “live” and “mediatized” art was blurring: presence in the digital space is becoming as relevant as physical presence.

The concept of “digital performativity” is emerging, where elements such as VR/AR technologies, interactivity, gamification, algorithmic logic come to the fore. Such performances can be deployed in real or virtual space, where the artistic image is formed not only by the performer, but also by the very structure of the program or the interaction scenario (Timplalexi, 2022). For instance, performances in which the viewer directs the course of events or intervenes in the script through a digital interface disrupt traditional notions of authorship, control, and composition (Trail, 2023). Thus, over the past century, performance art has gone from a radical protest traditional forms to a post-digital hybridity, where the artistic image is no longer a fixed form, but appears as a process, an event, an interactive construction that unfolds in a specific time, space, and technological environment.

In Ukrainian artistic spaces, the use of digital technologies in the creative process, in addition to expanding the established boundaries of understanding, perception and use of an artistic project as a subject of semantic suggestion, is an important component of constructing one's own theatrical model with complex architecture and a multi-layered structure. Principally, the staging of Y. Stankovich's folklore ballet “When the Fern Blooms” (directed by V. Vovkun), which premiered at the end of 2017, was subsequently digitised and, for the first time among the Ukrainian theatre community, globally presented to an audience of several million via the Opera Vision online platform. This work, banned by the Soviet authorities, has made a precedent-setting digital breakthrough into the European space and has become a symbolic mediator of national identity in the present day (Sydor et al, 2024). The active integration of digital technologies into the artistic matrix of such stage works as the theatrical performance Harmony of Spheres (dedicated to the memory of the outstanding Ukrainian scenographer Y. Lysyk) is capable of conceptually redefining the entire stage work. The multi-layered existence of performance art is created here by the synchronisation of sound and visual codes created by classical orchestral performance, 3-D projection of the artistic world of the works of the country's outstanding set designer Y. Lysyk, and lighting effects. At the intersection of their content streams, where visual depth is permeated by the sounds of the classical repertoire (R. Wagner, B.



Lyatoshynsky, B. Britten, etc.), a transcendent space-time stage action is born. Thus, digital technologies shift the focus of the audience's perception towards the subconscious, forming as if outside the stage – in the spatial continuum of revelation and resonating with it beyond traditional perception. The interdisciplinary activities of the Lviv institution's management thus form a theatrical model as a hybrid platform that functions as an invariant medial channel for the transmission of polyphonic balance, a concentrate of content and form of artistic images of performances – the outer perimeter of the theatre's artistic articulations (see Figure 1).



Figure 1. Harmony of Spheres. Photo from the official website of the Lviv National Opera.

Figure 1 demonstrates the multimedia scenographic structure of "Harmony of Spheres" as an example of technologically mediated formation of artistic image in contemporary Ukrainian theatrical practice. The visual composition shows how orchestral performance, digital projection, lighting systems, and spatial scenography interact in a performance environment.

2.3 Postdramatic Visuality and Artistic Image Formation

The artistic image in performance art has been theorized through multiple critical lenses, each emphasizing its fluid, interactive, and interdisciplinary nature. Roland Barthes' semiotic approach destabilizes the notion of a fixed meaning, arguing that the artistic image functions as an open signifier, its interpretation liberated from authorial intent through the "death of the author" (Siregar, 2022), thus privileging the audience's role in constructing meaning. Judith Butler's theory has further complicated this dynamic. In this theory, the artistic image is defined as a construct created through repetition and quotation (Tyler, 2023; Dundjerović, 2023). This perspective is consistent with performance's emphasis on the body as a site of constant reinterpretation. Meanwhile, Hans-Thies Lehmann's postdramatic theatre theory dismantled traditional hierarchies of text and narrative and pointed to the artistic image as a fragmented multimedia assemblage (Lehmann & Fabre, 2023). At the same time, interdisciplinarity has reinforced this conceptual fluidity, as the convergence of theatre, dance, digital media and visual art has expanded how the artistic image can be created and experienced. DV8 Physical theatre is an example of this shift, as it uses choreography and bodily expression. The "ephemeral materiality" of performing images – which only manifest in the brief interaction between the performer, audience, and environment – has been highlighted by Billingham and Smith (2022). New dimensions of virtuality and interactivity have emerged as a result of the use of digital technologies. Research by Faustino & Gatti (2024) and Daris (2021) has shown how algorithmic interventions and augmented reality can undermine the boundaries of live presence. Collectively, these theories and practices have demonstrated how performance imagery functions as a dynamic, multidisciplinary process that rethinks the connection between embodiment, perception, and creation.

2.4 Research Gaps

Despite numerous theoretical and empirical studies of performance art, insufficient attention has been paid to the methods of creating an artistic image in an interdisciplinary context. There is often a lack of description of specific practices of interaction between media and corporeality, methodologies of image composition in interaction with technology, as well as empirical data on the perception of these images by the viewer. Most studies focus on the conceptual or philosophical level, without touching on the technical aspects of image construction in performance.

This research seeks to address these gaps and to shed light on specific compositional strategies employed in contemporary performance, particularly at the intersection of live action and technology. Drawing on theoretical foundations from Barthes' semiotics to Lehmann's postdramatic theatre, and on specific case studies and audience research, this project aims to point to an understanding of image-making in performance.

3. Methodology

In order to examine the interdisciplinary approaches of creative image formation in modern performance art, presenting an examination of current performances shorn of altering or superseding natural settings a descriptive study method was employed in this paper. The descriptive investigation is chiefly beneficial for this review as it lets for the comprehensive certification, organisation, and artistic spectacles clarification as they are explained in real-world settings, seizing the tones of how materiality, technology, and spatial design interrelate to shape performative images. By focusing on reflection rather than study, this technique preserves the authenticity of artistic actions while permitting study of their bodily, artistic, and empirical extents. The paper determines these changing aspects through examination of exact presentations by powerful artists and communes such as DV8 Physical Theatre and Rimini Protokoll, organised with archival possessions, including video certification, artist actions, and critical assessments, which together reveal the expansion of image-construction approaches. Meetings with performers and practitioners providing actual understandings into their innovative practises, shedding light on the intentional use of interdisciplinary mechanisms and their perceptual influence on audiences. This way not only plots the technical and theoretical policies underlying performance art, but also ties the gap between theoretical discourse and practical artistry, carrying an all-inclusive thought of how interdisciplinary images are measured, achieved, and accomplished in contemporary performance backgrounds. The expressive outline thus serves as an ideal lens for discovery the difficulties of performative image-making while conducive initial knowledge to both academic and artistic societies. The advantages of descriptive research are its ability to cover a wide range of phenomena and identify patterns in the real conditions of art. In addition, researchers point out that the advantage of descriptive research is its ability to interpret material without the need for formalization. In the context of performance art, which often avoids clear structures and works at the intersection of disciplines, this approach makes it possible to preserve the multi-layered and contextual nature of artistic images.

3.1. Object and Material of Research

Contemporary interdisciplinary performances that actively combine theatre, dance, digital media, sound art, bodily practices, etc were analysed in this study. The focus was on performances created after 2015 that are available in open sources or recorded in the archives of performing arts festivals, galleries, and media platforms (Ars Electronica, Theatre der Welt, La Biennale di Venezia, Performa). In addition, contemporary scientific literature, catalogues, and art manifestos are used to reconstruct the logic of image construction.

3.2. Data Collection Methods

Through four key methods the study examined the complex mechanisms of artistic image creation in contemporary digital performance. Case studies examined detailed presentations to classify designs and techniques. Semiotic examination decrypted the symbols and signs within these presentations. Description analysis examined how artistic images-built stories and senses. Performance comments captured the live dynamics of image formation. These methods revealed how technical, symbolic and performative elements interrelated to generate artistic images. The grouping of methods provided both methodical data and clarification of digital performance.

The collection of case revisions focused on classifying performances that established interdisciplinary methods to artistic image formation. Illustrative works were selected founded on three key standards: first, each presentation had to participate at least three creative disciplines such as theatre, digital media, and graphic arts; second, adequate certification needed to be obtainable, counting with high-quality audiovisual footages or full artistic declarations; third, extra materials like creator talks, critical examines, and audience replies had to be nearby to provide background understanding. This collection procedure ensured the chosen cases (all created between 2015 and 2025) open occasions to inspect how diverse artistic methods combined to produce performative imageries. The



criteria ensured that each designated presentation not only demonstrated interdisciplinary repetition but also permitted for complete analysis through numerous available bases, enabling the study to trace influences between original methods and their resultant artistic images. Selected performances were as follows.

1. *Tree of Codes* (2015) was created by choreographer Wayne McGregor, visual artist Olafur Eliasson, and composer Jamie XX. This performance made it possible to synthesize contemporary dance, light installation, music, and scenography created with the help of digital technologies. The artistic image was formed based on movement and play through light, colour, and sound, which are in constant interaction.

2. *Sun & Sea (Marina)* (2019) by Rūgė Barzdžiukaitė, Vaiva Grainytė, and Lina Lapėlytė. A Lithuanian opera performance that won the Golden Lion at the Venice Biennale. It combines opera, visual installation, social drama, and environmental themes. The artistic image here is created through the contrast between the light, almost mundane aesthetics of the beach and the deeply disturbing libretto about climate change.

3. *Transverse Orientation* (2021) by Dimitris Papaioannou. This performance synthesized theatrical direction, physical performance, scenography, lighting, music, and video projection. The image was formed through ritualized actions and visual metaphors that balance between absurdity and beauty.

4. *"Symbiotic Futures"* (2024) by AI+Bodies Lab (Berlin). This performance straddled the line between science and art. The work used elements of choreography, bioart, artificial intelligence, and real-time. The stage environment responded to the performers' biodata, transforming the body into a dynamic element of the digital image.

5. *"Neural Shadows"* (2023) AI art plan by Liam Wong. This presentation joints the usage of artificial intelligence, video forecasts, sound, and physical performance. It highlights the influence of knowledge on people.

6. *"Archive of Touch"* (2025) by Anna Kolomiets (Kyiv–Barcelona)

A collaborating performance by means of media art, literature, sound, and tactile borders. It discovers physical reminiscence and the harm of physical interaction. This manufacture shaped a close and multi-layered artistic image.

As part of the study, a series of semi-structured interviews were conducted with specialists involved in modern interdisciplinary performative practices: performers, media artists, choreographers and curators of art projects. The aim of the interviews was to clarify the creative principles of artistic image formation, the features of interdisciplinary interaction and mechanisms of audience engagement in contemporary performance art.

The selection of participants was carried out according to the principle of purposive sampling, i.e. a purposeful sample, which allowed attracting respondents with direct experience in the field of interdisciplinary performative art during. In total, 29 online interviews were conducted between January and March 2026. The duration of one interview was from 40 to 75 minutes.

The structure of the interviews covered the following thematic blocks: interdisciplinary cooperation in the process of creating a performance; the role of digital and multimodal technologies in the formation of the artistic image; features of audience interaction and immersive experience; spatial, symbolic and bodily aspects of performative art; difficulties of integrating different artistic media within a single artistic environment.

3.3. Data Analysis

The semiotic analysis was used in order to investigate both visual and auditory mechanisms crossways all performances. This method fixated on decryption sign systems, counting with gestures, body linguistic, figurative objects, three-dimensional preparations, colour symbolism, and sound project. The account analysis completed this method for presentations where artistic imageries arose through storytelling, with specific care to narrative constructions (linear, disjointed, or non-linear) and how interdisciplinary rudiments shaped or disturbed these stories. The interaction between performative imageries and their description functions was prudently recognised to reveal how dissimilar disciplines contribute to sense creation.



A content analysis of secondary sources counting serious assessments, artist declarations, and meetings, was conducted using thematic coding. This procedure recognised recurring shapes in how performances were theorised and established. Key analytical groups comprised: the material abilities of images (physical, virtual, or cross); their chronological development; metaphorical extents; and technical incorporation of disciplines. Supplementary cyphers took audience-related factors (interactivity, immersion, sensory engagement) and thematic worries (ecological, posthuman, or socio-political dimensions). The graphic analysis further scrutinized nonverbal rudiments like lighting, spatial arrangement, and bodily drive, while the comparative analysis exposed both shared and sole interdisciplinary methods across case lessons.

A triangulation across three scopes was used in the paper: statistical bases (chief presentations, critical dissertation, and watchers' answers), approaches (semiotic, narrative, and visual study), and theoretical viewpoints. This complex way cross-verified responses while keeping concern to contextual fluctuations. All resources experienced systematic encryption by two autonomous investigators, with intercoder consistency drafts guaranteeing reliability in theme documentation and clarification. Contradictions were resolute finished iterative discussion and a position to main resources.

An automatic apply was practical to distinguish the investigator's descriptive role through the check. Ground notes recognised investigative outcomes, while a dedicated review trail tailed how emerging explanations connected to both artist statements and spectators answer data. This procedure involved constant difference amid three main viewpoints: the producers specified sanities, the works' material attendances, and spectators specified facts. Such reflexiveness not only eased subjective predisposition but as well unprotected original difficulties amid these different coats of sense, ultimately raising the question of how interdisciplinary imageries operate in performance surroundings.

All interviews were audio-recorded with the consent of the participants, then transcribed and subjected to thematic coding using the principles of qualitative thematic analysis. Particularly, an open coding was first performed, where primary semantic units were identified that are related to the processes of artistic image formation, interdisciplinary interaction, the use of digital technologies, bodily practices, and audience involvement. At the second stage, an axial coding was performed.

During the analysis, special attention was paid to recurring motifs, interpretations, and descriptions of creative strategies. The identified themes were compared with case analysis materials, archival sources, and critical reviews. This approach made it possible to compare the authors' intentions with the practical mechanisms of implementing the artistic image and the features of its perception by the audience.

To ensure the reliability of the analysis, two researchers independently carried out the primary coding of part of the interviews and case materials. After that, the results were compared. Differences in the interpretation of codes were discussed until a consensus was reached.

4. Results

4.1 Interdisciplinary Methods in Performing Arts

The data recognised six interdisciplinary approaches that redefined the creative image creation in contemporary performance. Prime, corporeal-digital fusion ascended as a principal method, primarily in works like Tree of Codes. This technique associated the broadminded motion detention technologies with animate dance routine, creating hybrid procedures that exist alongside in physical and digital regions. The perpetrators' actions stimulated the real-time visual changes through prognosis mapping, while biometric strategies understand physiological data into promising soundscapes. This technological incorporation doesn't just enlarge but basically changes the performer's attendance, creating what is termed "augmented animateness", a state where biological and algorithmic actions become vague to audiences.

An additional significant method, the environmental narrative construction, was established in Sun & Sea (Marina). This technique trusted operatic agreements with connexion art and documentary theatre policies. The beach setting served not as background but as a lively narrator, with its sensibly curated matters (sand, towels, sunscreen bottles) accumulating figurative sagacity through the performance's range. The words environment



predicament themes were physically proved in the space's steady change – growing temperatures, subtle lighting shifts, and progressively growing humidity produce what spectators labelled as "personified threatening." This method creates how interdisciplinary mixtures can make intellectual crises viscerally noticeable.

The 3d method, the metaphysical scenography, was noticeably presented in Transverse Orientation. Papaioannou's labour angers ancient Greek theatrical arrangements with modern video art and surrealist graphic standards. Now, lights didn't light but forms space, figure momentary constructions that give the impress and melt around doers. The video forecasts interconnect with live figures to make agonising viewpoints; a hand might appear to give transversely the whole phase or shrink to small sizes. This method produced what is classified as "perspectival destabilization," intentionally perplexing scale and spatial judgement to mirror the work's thematic inspection of vision and authenticity.

The bio-technological combination arose as the 4th separate method, basically discovered in Symbiotic Futures. This performance connected the biomechatronic limits with modern dance, where dancers' muscle actions, heart rates, and stimuluses directly switch environmental variable quantity. The stage progresses into a cybernetic ecosystem responding to doers' biological rhythms – lights types shift with blood oxygenation points, though sound rates sensible with stress retorts. The check exposed this created an exclusive "response ring of embodiment," where doers were to reply parallel to and switch their technological breaks, fundamentally altering the nature of inspiration and attendance.

The algorithmic play in works like Neural Shadows means the fifth key technique. This process geared machine learning associations that examined and answered to presentation basics in real-time, producing a random co-creation development amid persons and AI. The arrangement didn't just react but recommended unexpected story expansions, changing expectable texts, adapting sound censures, or even telling movement orders to performers through haptic response. The outcomes showed these products what are termed "reliant production," where the meaning arose from the unbalanced co-operation amid human sense and machine clarification, reflecting modern apprehensions about uniqueness and artificial intelligence. Respectively all the techniques validated how interdisciplinary mix didn't just combine art forms but made completely new aesthetic models and perceptual involvements.

The use of AI here was not here just a technical technique, but a tool for artistic exploration of social themes. Archive of Touch focused on tactility and bodily memory. The project involved a synthesis of media art, literature, sound, and tactile interfaces. Thus, these cases demonstrated various ways of interdisciplinary combination of artistic and technological practices that formed new aesthetic and emotional dimensions of contemporary performance art. Table 1 presents a heat map of the intensity of use of certain methods.

All six performances were assessed using a structured comparative coding rubric based on a five-point ordinal scale (0–5). The coding structure was developed prior to the analysis of all case studies by two independent researchers.

Each performance was assessed on ten analytical dimensions related to interdisciplinary artistic image formation: bodily improvisation, audiovisual integration, story and narrative structure, socio-critical approaches, technological experimentation, participatory practices, archival/literary work, use of bioart and biodata, interactivity and immersion, and multimodality.

The coding rubric used the following operational descriptors:

- 0 – absent: the method or feature is absent from the structure of the performance;
- 1 – Minimal presence: the method appears only fragmentarily or incidentally;
- 2 – Limited application: the method can be identified, but it was secondary and inconsistently integrated into the performance environment;
- 3 – Moderate integration: the method plays a visible and recurring role in the formation of the artistic image;
- 4 – Strong integration: the method is qualitatively embedded in the performance structure and has influenced the sensory and aesthetic experience;



5 – Transformational or central integration: the method functions as the dominant organizing principle of the performance and has determined the formation of the artistic image and the immersive experience of the audience.

A score of 4 was assigned when the interdisciplinary element demonstrated stable integration across multiple performance dimensions. A score of 5 was reserved for cases where the method became structurally dominant and conceptually indispensable.

The coding process involved independent scoring by two researchers with subsequent consensus sessions. Discrepancies in coding were resolved through repeated review of audiovisual materials, archival documentation, artist statements, and interview transcripts. Analytical notes and coding notes were kept throughout the process.

Table 1. Intensity of application of interdisciplinary methods in contemporary performances

Interdisciplinary Method	Tree of Codes	Sun & Sea	Transverse Orientation	Symbiotic Futures	Neural Shadows	Archive of Touch
Bodily improvisation	4	1	4	5	3	4
Audiovisual integration	5	3	4	5	5	4
Storytelling & narrative	2	5	3	2	2	4
Sociocritical approaches	1	5	4	2	4	4
Technological experimentation	4	2	3	5	5	3
Participatory practices	1	1	1	4	3	5
Archival/literary work	0	1	2	1	2	5
Bioart & biodata use	0	1	0	5	4	1
Interactivity / immersion	4	4	3	5	5	5
Multimodality (sound, touch)	4	3	4	4	5	5
Legend:	0	1	2	3	4	5

The use of methods such as light, sound, physicality, digital technologies, and installations contributed to the formation of emotional, cognitive, and sensory connections between the viewer and the work. The analysed cases confirmed that such methods not only complemented the stage space but also transformed the very process of perception, activating various channels of interaction with the audience.

The comparative coding matrix indicated that contemporary performance art employed various interdisciplinary methods with corresponding degrees of structural intensity and artistic significance. The highest levels of technological experimentation and interactivity were found in "Symbiotic Futures" and "Neural Shadows". These performances used artificial intelligence, adaptive digital systems, biodata processing and real-time audiovisual feedback in the performance environment. In these cases, technology functioned as an organizing principle that shaped audience immersion and sensory perception. "Archive of Touch" demonstrated the strongest integration of participatory practices, multimodality and archival/literary work. The performance allowed combining tactile interaction, bodily proximity, sound environment, literary narration and media installation into a single multisensory structure. At the same time, "The sun and the sea" had the highest scores for narrative and socio-critical approaches. The performance is based on a combination of everyday visual aesthetics and climate discourse. "Tree of Codes" and "Transverse Orientation" had strong audiovisual integration and bodily expressiveness through choreography, spatial dramaturgy. However, the mechanisms of participation in these performances were relatively limited. This indicated a greater emphasis on aesthetic immersion.

4.2 Embodied and Audiovisual Immersion in Tree of Codes and Transverse Orientation

Light and video setting up performed a main role in determining the pictorial image, as they made the suitable atmosphere and emotional charge (Mierzwa, 2025). For instance, in Tree of Codes, the interface amid the dancers' activities and dynamic lighting contributed to the formation of a multi-layered visual story that affected the



spectator's expressive immersion. Interviewees indicated that the light in Tree of Codes functioned as an important element of the scenography, and an active component of spatial dramaturgy. One interviewee described the visual environment as "an adaptive spatial system in which movement and light interacted and changed each other."

In Transverse Orientation, the light and video projections became an independent means of dramaturgy. Spatial transitions of light enhanced the ritual nature of movement and influenced the formation of a sacred atmosphere. Instant blackouts, spotlights, and video created a multi-level structure of space. These influences changed in real time and symbolized breaks in time, memory, and consciousness. In this sense, the light played a structural function of montage. The performers noted that "the use of light projections was integrated into the logic of digital aesthetics". The interviews also revealed that the tactile interaction in Archive of Touch also determined the level of emotional immersion of the audience. Respondents associated tactile interaction with a sense of bodily closeness, vulnerability, and memory. They indicated that physical contact formed an intense sensory experience.

Figure 2 shows the main dramaturgical and perceptual functions of light that were revealed in the analysed performances. As shown, the light functioned as a structural mechanism that organized spatial perception, emotional immersion, symbolic transitions, and audience orientation in technologically mediated performance environments.

Emotional regulation	Changing the color, intensity and rhythm of light affects the emotional reaction of the viewer
Spatial modeling	Light creates the "architecture" of the scene, changing its scale, depth, atmosphere.
Narrative function	Light changes act as "visual markers" of the plot, stages of transformation.
Bodily interaction	Light reacts to the movement, volume, texture of the body, enhancing or recoding its meaning.

Figure 2. The main functions of light in contemporary performances.

Sound solutions in contemporary performances also significantly influence perception (Johnson, 2021). Sun & Sea (Marina) features a synthesis of opera vocals, sound installations, and text. This, in turn, contributes to the formation of a multi-layered auditory background that supports the contrast between light visual aesthetics and heavy thematic content. In Neural Shadows, the sound is integrated with an AI-generative environment that responds to the performers' bodily signals. In this project, the sound layer was created using neural algorithms that adapted timbre, rhythm, and noise texture to body movement and video projections. There is a constant overlap of sound and visual image, which dissolves the boundaries between the physical and the virtual. In Archive of Touch, the sound is synthesized with tactile interfaces that respond to touch, pressure, and temperature. In this way, the sound signals not only enhance visual and bodily impressions but also activate memory through voice, background noise, and fragments of literary recordings. Thus, in contemporary performance art, the sound ceases to be mere accompaniment, as it acquires structural, emotional, cognitive, and even bodily functions. Contemporary artists work with a multi-layered sound environment and synthesize live music, sound design, opera vocals, field recordings, electronics, and media installations. Figure 3 shows the main functions of sound that were established in the analysed performances. The figure indicated that contemporary sound environments function simultaneously on emotional, spatial, narrative and bodily levels. In the selected case studies, sound was integrated as an active performative structure.

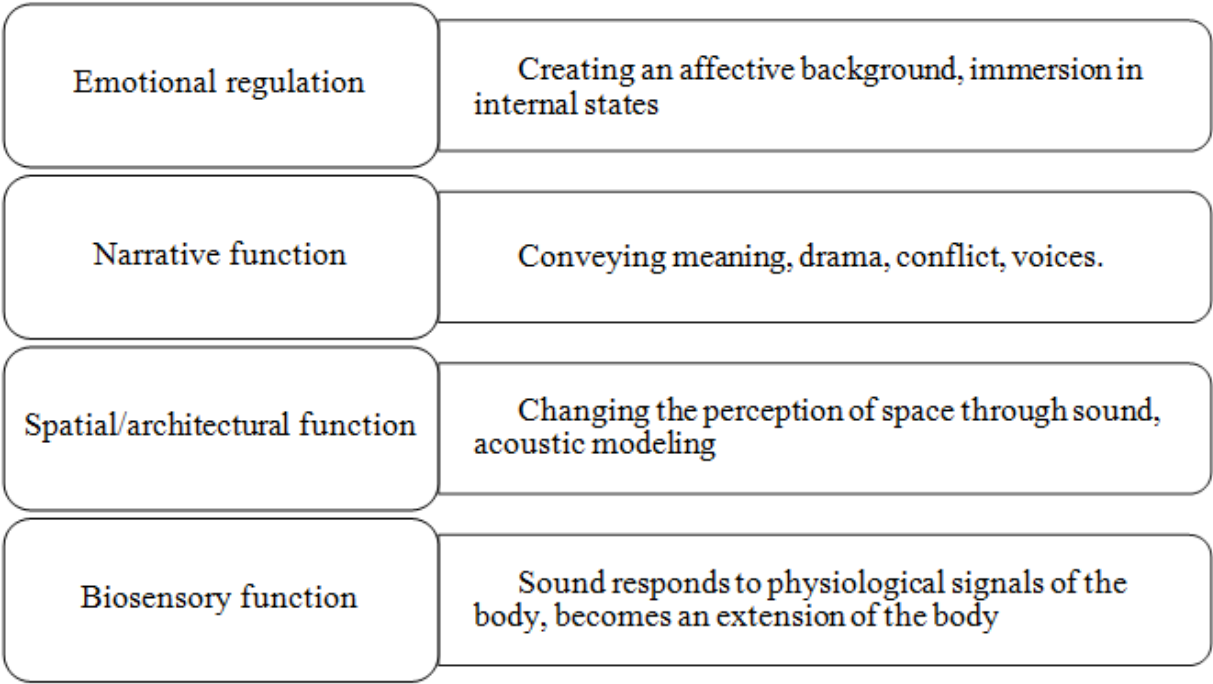


Figure 3. The main functions of sound in performance art

Digital technologies, which have been particularly actively used recently, influence the creation of an innovative type of interaction between the viewer, the performer, and the work (Mikkonen *et al.*, 2020). The real time in which the stage environment responds to the performers' biometric data influences the formation of a sense of live interaction and a dynamic process. This enhances the perception of physicality and technology as a single whole (Volchukova *et al.*, 2025). In this way, it changes traditional ideas about performance. In addition, the use of artificial intelligence and video projection influences the sense of technological transformation of a person and engages the audience in reflection on the impact of the latest technologies. At the same time, the use of tactile interfaces allows the viewer to physically feel textures and movements (Kristberga, 2016). As part of the Symbiotic Futures analysis, interviewees indicated that the use of biodata and adaptive digital systems was changing the role of the performer in performance. In the words of one media artist, "the body was no longer in full control of the stage process, but was interacting with an algorithmic environment in real time." This indicated a transformation of performance presence in a technologically mediated artistic space. This creates a deep intimacy and strengthens the emotional connection with the subject. Table 2 shows the use of different technologies in selected interdisciplinary performances.

Table 2. The heat map of the integration of light, movement, sound, and technology in selected interdisciplinary performances

Case	L	M	S	INS	L/T	B	AI/M	TI	V/S	T/N
Tree of Codes (2015)	4	5	3	3	0	0	3	0	3	0
Sun & Sea (2019)	3	1	3	3	5	0	0	0	1	3
Transverse Orientation	3	5	3	3	0	0	1	0	3	0
Symbiotic Futures (2024)	1	3	1	3	0	5	5	0	1	0
Neural Shadows (2023)	1	3	3	0	0	0	5	0	4	0
Archive of Touch (2025)	0	0	3	0	3	0	0	5	0	1
Legend	0	1	2	3	4	5				

L – Light, M – Movement, S – Sound, INS – Installation, LT – Libretto/Text, B – Biofeedback, AI/M – AI/Media, TI – Tactile Interface, VS – Video/Space, TN – Text/Narration



4.3 The Impact of Interdisciplinary on the Audience

Thanks to the widespread use of interdisciplinary methods, the viewer is no longer a passive consumer of content, but is transformed into an observer, participant, and sometimes co-creator. These methods activate various levels of perception; sensory, affective, cognitive, and physical. First, interdisciplinary means a multi-channel image. When choreography, sound, light, video, touch, or even biological data are combined in a single performance, the viewer interacts with the image simultaneously through several sensory systems. This contributes to the formation of an experience where the artistic image is not only “seen” but also “experienced.”

Interdisciplinary methods also create an immersive effect. The viewer is no longer separated from the stage by a conventional frame, as the performance takes place around them, within them, or even inside them. For instance, in setting up or site-specific presentations, the creative image is shaped not on stage, but in a space that the spectator actually explores. Besides, interdisciplinarity activates emotional communication. This allows art expressing to the insensible, to persuade tone without logical clarification, which is mostly important in art. To conclude, the use of interdisciplinary means shapes genre limits. This reveals openings for a multicultural understanding of the image. So, the mix of various interdisciplinary styles in performance triggers multichannel vision, which covers visual, auditory, physical, and mental processes. This not only enhances the artistic image but also makes a special collaborating space where the spectators become a dynamic participant in the progression rather than an inert witness. This scheme improves sensitive engagement, endorses a profounder understanding of the subject matter, and arouses critical thinking.

5. Discussion

The results of the study indicated that contemporary performance art increasingly functioned as an interdisciplinary environment in which the artistic image was formed on the basis of the involvement of bodily practices, audiovisual dramaturgy, digital technologies and participatory interaction. A comparative analysis of selected cases indicated that contemporary performance art was based on visual representation and a linear narrative structure that arose as a result of the interaction of spatial, acoustic, technological and bodily components within the immersive performance environment.

The study revealed the important role of technological mediation in the transformation of space and audience perception. Namely, in *Symbiotic Futures* and *Neural Shadows*, adaptive digital systems, algorithmic sound environments, biodata processing and artificial intelligence systems functioned as active mechanisms for organizing the artistic image. The results obtained are consistent with the position of [Timplalexi \(2022\)](#), who defined intermedial theatre as an environment in which digital systems have changed the relationship between corporeality, space and scenographic structure. Similar conclusions are also presented in the study of [Walther-Hansen \(2024\)](#) and [Coessens \(2021\)](#). This author indicated that algorithmic systems were defined as active participants in the creative process.

Interviews with participants in art projects further confirmed that modern digital systems were often perceived by artists as co-participants in the formation of the artistic environment. One respondent indicated that “the performer no longer controlled the stage space completely, as the digital environment reacted autonomously and changed spatial perception in real time”. This indicated the transformation of the traditional understanding of performance presence and artistic authorship into technologically mediated performance.

At the same time, the study documented that corporeality and bodily interaction were central mechanisms for the formation of meaning even in conditions of active use of digital technologies. In *Tree of Codes* and *Transverse Orientation*, it was choreography, bodily improvisation, movement and spatial transitions that formed the important emotional and symbolic structure of the performances. These results can be compared with the findings of [Stanciu \(2024\)](#) and [Bouchard and Ledger \(2025\)](#). This author pointed out that contemporary performance art has identified the body as an important dynamic space of interdisciplinary interaction. Similarly, [Volchukova et al. \(2025\)](#) recognized that dance performance in contemporary European art has become a multimodal system of communication between the body, space and audience. The study also indicated that different interdisciplinary configurations created different models of audience experience. For example, *Archive of Touch* formed an artistic image through tactile interaction, sound environment and bodily proximity, which enhanced the feeling of emotional vulnerability and bodily memory



(Born, 2021). Interviewees often described this experience as more intimate and physically tangible than traditional audiovisual performances.

The results also support poststructuralist approaches to the interpretation of artistic images. Principally, Barthes's idea of the openness of meaning and the active role of the viewer in the process of meaning-making (Siregar, 2022) received new meaning in the context of technologically mediated performance, in which the audience became a co-participant in an interactive artistic environment. At the same time, Butler's concept of repetition and bodily performativity (Tyler, 2023; Gumenyuk et al., 2021) explained the role of bodily repetition and multisensory interaction and their importance in the context of highly digitalized performance environments. In addition, the interdisciplinary activities of the Lviv institution's management thus form a theatrical model as a hybrid platform that functions as an invariant medial channel for transmitting the polyphonic balance, the concentration of content and form of artistic images of performances to the outer perimeter of the theatre's artistic articulations. The theatre's staging activities to create an artistic image give rise to a new digital layer that was previously absent in the Ukrainian theatre space. A precedent for the use of such tools during the staging period of Giacomo Puccini's opera *Turandot* should be noted. V. Vovkun, as the theatre's director and manager of the entire project, on the one hand, and director M. Znanetsky (Poland), together with an international production team, took steps that were innovative for Europe in their work on the premiere. The stage and individual rehearsal rooms were equipped with technical means that enabled work via the web. In this way, the preparatory, rehearsal, scenographic, lighting and other types of creative processes were coordinated by the director remotely, in online collaboration. Daily communication using devices (screens, cameras, microphones) combined the digital and the imperishable in the artistic act of creating the artistic image of the performance, which had no analogues on the continent.

However, the study has certain limitations. The analysis covered a limited number of cases, mainly related to technologically oriented and institutionally documented projects. Furthermore, the qualitative coding and interpretive nature of performance analysis may contain elements of subjectivity despite the use of a comparative coding rubric and intercoder validation procedures. Further research is warranted to focus on comparative analysis of technologically mediated performance in different cultural contexts.

6. Conclusions

The impact of interdisciplinary approaches on the formation of artistic images in contemporary performance art was analysed in this paper. The work identified several models of interdisciplinary interaction: the combination of bodily improvisation and digital technologies, the integration of audiovisual environments, the use of algorithmic and AI-oriented systems, and the use of immersive and participatory practices. These models activated the role of the audience in the process of perception and construction of meaning.

The results of the study indicated that interdisciplinarity in performance art functions as a combination of different artistic media and as a mechanism for transforming the methods of creating an artistic image. The use of adaptive lighting, algorithmic sound design, biodata, projection systems, and interactive interfaces changed the spatial organization of the performance, the structure of audience interaction, and the nature of the sensory experience. In such an environment, the artistic image is described as a dynamic multimodal construction that is formed in the process of interaction between the body, technology, space, and the viewer.

The study also demonstrated that modern technologically mediated performances have allowed to expand traditional notions of performative presence and artistic authorship. The case analysis pointed to the importance of postdramatic and multimedia strategies in creating an immersive artistic environment.

At the same time, the study has certain limitations. Chiefly, the analysis was based on a limited number of cases, mainly related to technologically oriented and institutionally documented projects. In addition, the qualitative coding and interpretive nature of performance analysis may contain elements of subjectivity despite the use of a comparative coding rubric.

Prospects for further research are related to the comparative analysis of technologically mediated performance in different cultural and institutional contexts. The issues of audience corporeality, AI-mediated interaction, the use of biometric systems, and ethical aspects of digital monitoring will be especially relevant. In



addition, it is important to determine the impact of sustainability on modern digital installations in contemporary performance environments.

To conclude, the interdisciplinarity in contemporary performance art has become an important mechanism for the formation of new models of artistic experience in the context of technologically mediated culture.

References

- Bauer, F. (2021). 8 On Grids of Contemporary Art Production: A Convergence of Artistic, Computational, Craft and Performative Making. In L. Bigon & N. Shaked (Ed.), *The Arts of the Grid: Interdisciplinary Insights on Gridded Modalities in Conversation with the Arts*, Berlin, Boston: De Gruyter, 109-126. <https://doi.org/10.1515/9783110733228-011>
- Billinghurst, H., Smith, P. (2022). Web walking, the landscape pattern and place-story diagrams in performance. *Performance Research*, 27(8), 58–62. <https://doi.org/10.1080/13528165.2022.2224202>
- Born, G. (2021). Artistic Research and Music Research: Epistemological Status, Interdisciplinary Forms, and Institutional Conditions. In A. Huber, D. Ingrisch, T. Kaufmann, J. Kretz, G. Schröder & T. Zembylas (Ed.), *Knowing in Performing: Artistic Research in Music and the Performing Arts*, Bielefeld: transcript Verlag, 35-50. <https://doi.org/10.1515/9783839452875-004>
- Bouchard, G., Ledger, A.J. (2025). Making Interdisciplinary Performance: Processes and Practices in Collaboration. *London: Methuen Drama, Bloomsbury Publishing Plc.* <https://doi.org/10.5040/9781350318618>
- Coessens, K. (2021). Artistic paths in five images. In *Knowing in performing*. <https://doi.org/10.14361/9783839452875-005>
- Daris, G. (2021). From an atmospheric point of view. *Performance Research*, 26(7), 154–162. <https://doi.org/10.1080/13528165.2021.2059280>
- Doğantan-Dack, M. (2022). Expanding the Scope of Music Theory: Artistic Research in Music Performance. *Zeitschrift Der Gesellschaft Für Musiktheorie*, 19(2), 13-42. <https://doi.org/10.31751/1169>
- Dundjerović, A.S. (2023). Live Digital Theatre: Interdisciplinary Performative Pedagogies. *Routledge*. <https://doi.org/10.4324/9781003275893-9>
- Fairfield, J.B. (2024). Extreme Performance Rituals at the Green New Theater Symposium. *Performance Research*, 29(3), 109–120. <https://doi.org/10.1080/13528165.2024.2452785>
- Faustino, I.A., Gatti, D. (2024). Dance and New Technologies: Different Interdisciplinary Approaches in Teaching and Practice. In: Brooks, A.L. (eds) *ArtsIT, Interactivity and Game Creation. ArtsIT 2023. Lecture Notes of the Institute for Computer Sciences, Social Informatics and Telecommunications Engineering, Springer, Cham*, 564, 91–106. https://doi.org/10.1007/978-3-031-55319-6_7
- Fink, S.G., Rust, D. (2022). Mapping and Cross-Mapping the History of Performance Art in Switzerland through Collective Research for Deviant Understandings. *Performance Research*, 27(8), 89–97. <https://doi.org/10.1080/13528165.2022.2224209>
- French, S. (2021). Women in Performance: Repurposing Failure. *Contemporary Theatre Review*, 31(3), 362–363. <https://doi.org/10.1080/10486801.2021.1946943>
- Grushka, K., Lawry, M., Chand, A., Devine, A. (2021). Visual borderlands: Visuality, Performance, Fluidity and Art-Science Learning. *Educational Philosophy and Theory*, 54(4), 404-421. <https://doi.org/10.1080/00131857.2020.1859368>
- Gumenyuk, T., Frotveit, M., Bondar, I., Horban, Y., Karakoz, O. (2021). Cultural Diplomacy in Modern International Relations: The Influence of Digitalization. *Journal of Theoretical and Applied Information Technology*, 99(7), 1549–1560. <https://www.jatit.org/volumes/Vol99No7/7Vol99No7.pdf>
- Hadzi, A. (2021). Interdisciplinary Immersive Experiences within Artistic Research, Social and Cognitive Sciences" in *Proc. IS&T Int'l. Symp. On Electronic Imaging: The Engineering Reality of Virtual Reality*, 33, art00002. <https://doi.org/10.2352/issn.2470-1173.2021.13.ervr-167>



- Heisel, E. (2024). Interdisciplinary and Relational Approaches to Embodiment Conscious Music Performance Pedagogy. *Empirical Musicology Review*, 19(1), 34–37. <https://doi.org/10.18061/emr.v19i1.9576>
- Hutson, J. (2024). Multimodal GAI in Arts-based Multiliteracies: Fostering Interdisciplinary Creativity. In *Arts-Based Multiliteracies for Teaching and Learning*, IGI Global Scientific Publishing, 209-244. <https://doi.org/10.4018/979-8-3693-3184-2.ch008>
- Ismail, M.J. (2024). Adapting Rhythmic Movement in Dondang Sayang: Melody and Movement Matching Analysis. *Asian-European Music Research Journal*, 14, 25–38. <https://doi.org/10.30819/aemr.14-3>
- Ismail, M.J., Loo, F.C. (2023). Evolvement of syncretic music: The Aesthetic Values of Malaysian Popular and Traditional Music. *Studia Universitatis Babes-Bolyai, Musica*, 68(2), 87-105. <https://doi.org/10.24193/subbmusica.2023.spiss2.06>
- Jia, M., Shahir, S. (2025). Practice as Research Methodology in the Creative Arts: A Systematic Literature Review. *PaperASIA*, 41(3b), 309–321. <https://doi.org/10.59953/paperasia.v41i3b.540>
- Johnson, M. (2021). Performances of Exposure and Ethical Spectatorship in Hanna Cormick's *The Mermaid*. *Performance Research*, 26(7), 67–72. <https://doi.org/10.1080/13528165.2021.2059263>
- Khan, M.A., Menouar, H., Hamila, R. (2022). Revisiting Crowd Counting: State-of-the-Art, Trends, and Future Perspectives. *Image and Vision Computing*, 129, 104597. <https://doi.org/10.1016/j.imavis.2022.104597>
- Kristberga, L. (2016). Interdisciplinary Approaches to Documentation of Latvian Performance Art. *Culture Crossroads*, 9(1), 137–150. <https://doi.org/10.55877/cc.vol9.155>
- Lee, D. (2024). Exploring A New Paradigm for Interdisciplinary Liberal Arts Dance Education. *Dance Research Journal of Dance*, 82(4), 119–134. <https://doi.org/10.21317/ksd.82.4.7>
- Lehmann, H.-T., Fabre, J. (2023). Tragedy and Transgression: A Conversation. In *Genre Transgressions*, Routledge, 245–262. <https://doi.org/10.4324/9780429266393-16>
- Leonido, L., Pereira, A., Mendes, L., Rodrigues, J.B., Morgado, E.M.G. (2023). Art education: Two Decades of Creation, Evaluation and Application of an Interdisciplinary Method of Artistic Literacy. *Education Sciences*, 13(6), 589. <https://doi.org/10.3390/educsci13060589>
- Mierzwa, B. (2025). Communicating Scientific Concepts through Art. *Structural Dynamics*, 12(2_Supplement), A287. <https://doi.org/10.1063/4.0000593>
- Mikkonen, E., Hiltunen, M., Laitinen, M. (2020). My stage: Participatory Theatre with Immigrant Women as a Decolonizing Method in Art-Based Research. *Art/Research International*, 5(1), 104–128. <https://doi.org/10.18432/ari29474>
- Nannicelli, T. (2020). Performing arts. In *Artistic creation and ethical criticism*, Oxford University Press, 151–186. <https://doi.org/10.1093/oso/9780197507247.003.0007>
- Richter, G. (2020). Towards a philosophical understanding of interpretative artistic performance. In *Creative research in music*, Routledge, 122–131. <https://doi.org/10.4324/9780429278426-13>
- Salvaggio, S.A. (2025). Reshaping operations, engagement, and artistic identity. In *Digital transformation of performing arts*, Routledge, 81–99. <https://doi.org/10.4324/9781003598749-5>
- Sharon, R. (2020). Art Song Pedagogy and Performance Practice: Re-envisioning the Realm in the 21st Century. In *The Routledge Companion to Interdisciplinary Studies in Singing, Volume II: Education* Routledge, 268-282. <https://doi.org/10.4324/9781315162607-22>
- Siregar, I. (2022). Semiotics Analysis in the Betawi Traditional Wedding “Palang Pintu”: The Study of Semiotics Roland Barthes. *International Journal of Linguistics Studies*, 2(1), 01–07. <https://doi.org/10.32996/ijls.2022.2.1.1>
- Stanciu, A.S. (2024). Body and Interdisciplinarity: From Performance Art to a Choreographic Body Installation. *Concept*, 27(2), 127–140. <https://doi.org/10.37130/h9vfv79>
- Stokrocki, M. (2022). Multidisciplinary Approaches to Art and Creativity: Fostering Artistic Exploration in Formal and Informal Settings, Karen Knutson, Takeshi Okada and Kevin Crowley (Eds) (2020). *International Journal of Education through Art*, 18(1), 126–128. https://doi.org/10.1386/eta_00089_5



- Sydor, M., Pankiv, H., Drotenko, V., Yasenitska, J., Savchyn, H. (2024). Analysis of Modern Approaches to Interdisciplinary Art Education: Combining Art with other Fields of Knowledge. *Revista Eduweb*, 18(2), 77–87. <https://doi.org/10.46502/issn.1856-7576/2024.18.02.5>
- Timplalexi, E. (2022). Theatre Performance through the Intermedial Lens. Overlapping Elleström's Medium-Centered Model of Communication and Bentley's Minimal Definition of Theatre. *Performance Research*, 27(8), 22–34. <https://doi.org/10.1080/13528165.2022.2224196>
- Trail, G. (2023). Visual arts, dance, theatre: Multimedia Performance and Contemporary Hong Kong art. *Journal of Contemporary Chinese Art*, 10(1-2), 131–156. https://doi.org/10.1386/jcca_00079_1
- Tyler, M. (2023). 'Adventures through alterity': Judith Butler and methodology. In *Handbook of feminist research Methodologies in Management and Organization Studies*, Edward Elgar Publishing, 39–54. <https://doi.org/10.4337/9781800377035.00010>
- Volchukova, V.M., Tishchenko, O.M., Barabash, O.V. (2025). Dance Performance as a Phenomenon of European art. In *Performing Arts in the Context of European Traditions: Historical Development, Cultural Aspects and Modern Trends*, Baltija Publishing, 1–17. <https://doi.org/10.30525/978-9934-26-555-6-1>
- Walther-Hansen, M. (2024). Artistic Intuition and Algorithmic Prediction in Music Production. In *Innovation in Music: Innovation Pathways*, Focal Press. 193–201. <https://doi.org/10.4324/9781003396710-16>

Author Contributions

All authors contributed equally have read and approved the final version of the manuscript.

Does this article screen for similarity?

Yes

Conflict of Interest

The authors have no conflicts of interest to declare. There is also no financial interest to report. The author certifies that the submission is original work and is not under review at any other publication.

About the License

© The Author(s) 2026. The text of this article is open access and licensed under a Creative Commons Attribution 4.0 International Licenses.

Cite this Article

Petro Benyuk, Dmytro Yunyk, Tetiana Yunyk, Tetiana Shkolnikova, Oksana Lan, Interdisciplinary Artistic Image Formation in Contemporary Performance Art: Digital Mediation, Embodiment, and Immersive Practices, *Asian Journal of Interdisciplinary Research*, 9(3) (2026), 242-257. <https://doi.org/10.54392/ajir26315>

