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The Page as Stage: Performance Through Digital Scenographic Storytelling

Archiving Performance

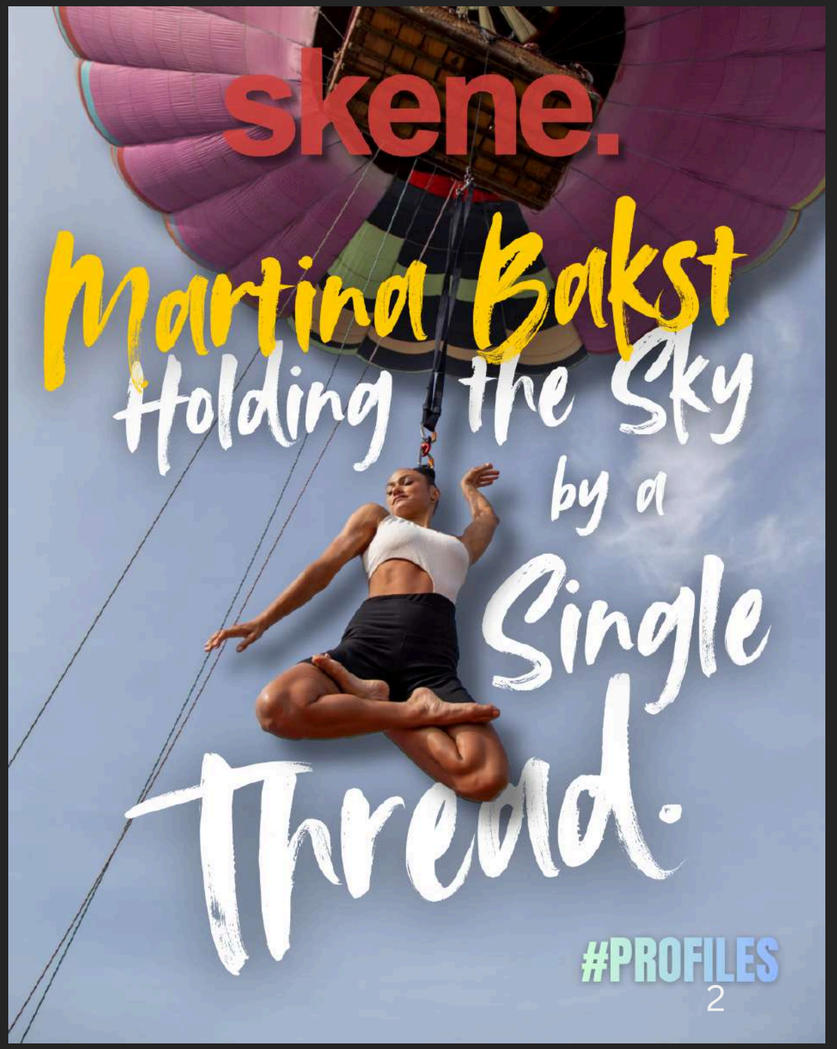
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Introduction

This flash talk examines how digital publications can operate as scenographic exhibitions, transforming the online page into a site of performance, curation, and spatial dramaturgy. Using the international arts platform Skene as a primary case study, the presentation explores how interviews, reviews, and community narratives function not merely as written artifacts but as performative encounters that stage artists and their creative environments.



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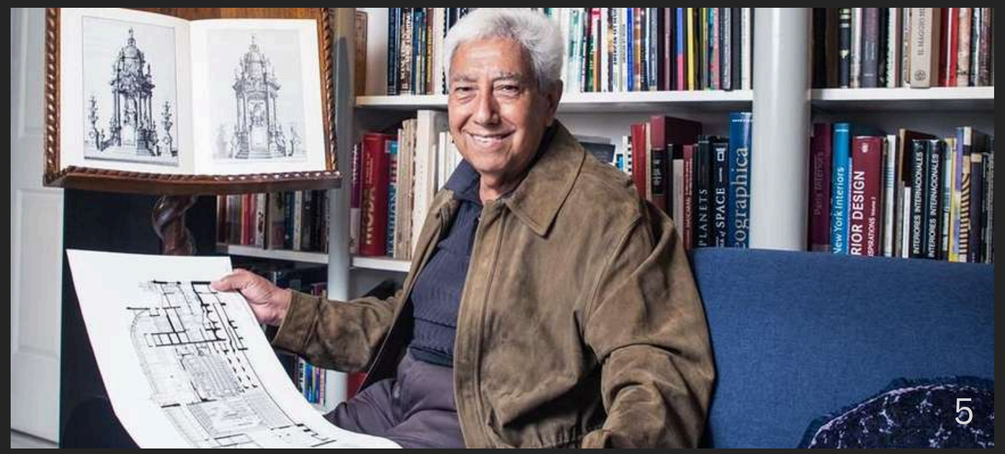
Hello, I'm Josafath Reynoso!

Scenographer, educator, and editor based in the U.S. I'm the Founder and Chief Editor of Skene, a global performing arts platform exploring design, storytelling, and digital scenographic curation. My work spans theatre, opera, immersive installation, and international cultural networks.



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Digital Stage

The digital space functions as a contemporary stage, a site where presence, action, and encounter are continuously activated rather than fixed in place. It is not bound by architecture or duration, but shaped by simultaneity, access, and participation. Performative acts unfold across platforms, timelines, and geographies, allowing artists and audiences to engage in a shared space that is constantly shifting, expanding, and redefined through use.

Presence Across Distance

Artists and audiences coexist without physical co-location, generating shared experiences that unfold across time zones and contexts.

A Continuous Performance

The stage is sustained through ongoing interaction and circulation, where acts of creation and reception occur across multiple sites rather than a single fixed space.

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Josafath Reynoso **PQ Symposium** Flash Talks 13 April, 2026



LCT Directors Lab 2018

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The LCT Directors Lab is a developmental program for nurturing stage directors from around the country and around the world. Approximately 70 directors participate each year. The LCT Lab, an intensive six day a week, ten hours a day, three-week program of workshops, shared sessions, rehearsals, investigations, theater going and discussions with accomplished and well-known artists provide the Lab directors with an intensive investigation of their craft while fostering collaborative relationships among a peer community of artists.

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Scenographic Thinking



Scenographic thinking extends beyond the physical stage as a way of organizing relationships between bodies, space, time, and meaning. It is not limited to design as an object, but operates as a framework through which experiences are constructed and shared. Rooted in collective practices such as theatre, dance, opera, and performance, it brings together multiple disciplines into a coordinated act of creation. These forms do not exist in isolation but emerge through collaboration, negotiation, and a shared objective, where meaning is produced through interaction rather than individual authorship. In a digital context, this way of thinking persists as a method of structuring encounters, connecting people, and shaping how stories and practices are experienced across distance.

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The Living Archive

Skene is not a static repository but a living system that continuously accumulates, recontextualizes, and activates knowledge. In the performing arts, design and technical practices are often reduced to images or final outcomes, detached from process, labor, and intention. A living archive resists this flattening by foregrounding context, evolution, and authorship, allowing work to be experienced as part of an ongoing narrative.

Beyond the Final Image

Documentation expands beyond finished production, revealing process, decision-making, and the layers behind the work.

Visibility of Practice

Designers and artisans are centered as knowledge producers, not only as contributors to a final product.

Continuous Recontextualization

Archived material remains active, gaining new meaning as it is revisited, shared, and connected across time.

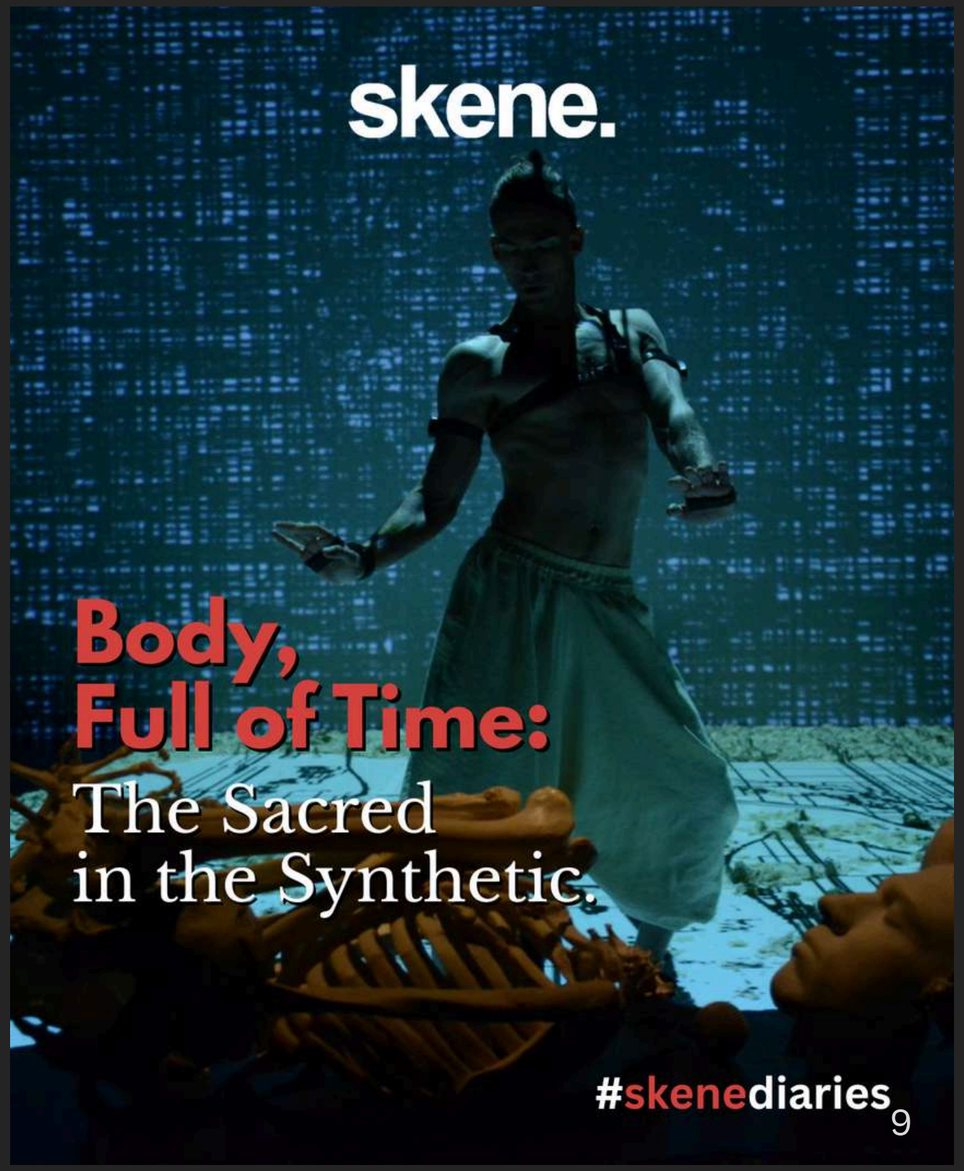




The People

Scenographic practice is inseparable from the people who shape it. Designers, technicians, and makers carry histories, cultural contexts, and lived experiences that inform every creative decision. Documenting these individuals with depth and nuance allows the work to be understood not only as an outcome, but as an extension of identity, collaboration, and perspective.







New Traditions

Traditions in the performing arts are not fixed inheritances but evolving practices shaped through transmission, adaptation, and exchange. As artists move across borders, disciplines, and contexts, they carry techniques, aesthetics, and cultural knowledge that are reinterpreted in new environments. Digital space accelerates this process, allowing practices to circulate beyond their points of origin and enter into dialogue with other forms of making.

This continuous movement generates new traditions that are both rooted and fluid, preserving histories while allowing for transformation. By documenting and disseminating these practices, digital platforms contribute to a living memory of performance, one that is collectively authored and constantly redefined through use, encounter, and reinterpretation.



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A Stage With No Walls

This approach positions the digital space as a site where practice, people, and memory converge, extending scenography beyond the limits of physical staging. Within this context, Skene operates as a bridge across geographies, disciplines, and communities, translating scenographic thinking into a digital environment that is active, relational, and continuously unfolding.

By disseminating practices, fostering new traditions, and foregrounding the individuals behind the work, it contributes to a more expansive understanding of performance. As a living archive, it preserves process while allowing it to remain in motion, connecting past and present through ongoing engagement. In doing so, it constructs a shared space of encounter where knowledge circulates, communities form, and scenography persists as a collective and evolving practice.

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Thank You.

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Illustrations/Sources.

Illustrations

Cover. *Levitations,* source: Alyssa Johnson.
1. *Bucarofagia (Inventario),* source: Karla Rodríguez.
2. *Martina Bakst*, source: GULI.
3. *A Doll's House,* source: Dave Rubin.
4. *Killer Amor,* source: Festival Boskovice.
5. *Arturo Nava,* source: Ivan Serna/Reforma.
6. *Desfile Dia de Muertos 2021*, source: CDMX.
7. *Distillation,* source: Pato Cassinoni.
8. *Lizzie,* source: Casey Gardner Ford.
9. *Body, Full of Time,* source: Nate King.
10. *SLAMDANCE garage*, source: Maria Baranova.
11. *Hanami. La belleza de la e.,* source: Gabriel Arambillete

Back. *Brenné Forst,* source: Ernesto Brett Dennison

Sources

Cover. Zach Young: In Search of the Dancing Light.
1. Mexico at WSD2025: National Design with Global I.
2. Martina Bakst: Holding the Sky by a Single Thread.
3. Xuewei (Eva) Hu: The Glow That Lives in the Story.
4. Masakr Elsinor: Theatre at the Edge of Meaning.
5. In Memoriam: Arturo Nava (1944-2023)
6. Sol Kellan: The Savage Poetry of Flowers.
7. Luke Casserly: A Sensory Approach to Place.
8. Maranda DeBusk: The Art of Collaborative Transf.
9. *Body, Full of Time:* The Sacred in the Synthetic.
10. Anthony Sertel Dean: Sonic In-Between.
11. Inés Iglesias: We Claimed the Light.

Back. Brenné Forst: Creation is Survival.

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