

Virtual Real Estates: Simulated Dwelling for Supervised Bodies

Inmobiliarias virtuales: viviendas simuladas para cuerpos supervisados

Autores:

Valentina Rizzi
Università Iuav di Venezia, Italy

Autor de correspondencia:

Valentina Rizzi
vrizzi@iuav.it

- **Recepción:** 29 - abril - 2024
- **Aprobación:** 06 - diciembre - 2024
- **Publicación online:** 20 - diciembre - 2024

Citación: Rizzi, V. (2024). Virtual real estates: Simulated dwelling for supervised bodies. *Maskana*, 15(2), 141 - 152. <https://doi:10.18537/mskn.15.02.12>



Virtual Real Estates: Simulated Dwelling for Supervised Bodies

Inmobiliarias virtuales: viviendas simuladas para cuerpos supervisados

Abstract

When engaging with the arts in the digital space, it is essential to adopt a critical perspective that considers the specificities of the navigated environment. What occurs when one digitally inhabits a space, and how does the discourse on inhabitation shift? This article focuses on the primary human spaces: the home and the body itself. The aim is to explore digital spaces in relation to the body to understand whether they can generate virtual spaces of critique through artistic practices. The configurations of these spaces, often depicted in extreme, grotesque, and ironic ways, effectively highlight both the contradictions and, at the same time, the potential of digital operativity when it comes to lived spaces.

Keywords: embodiment, home, critical artistic practices, AI aesthetics, digital ethics.

Resumen

Al interactuar con las artes en el espacio digital, es esencial adoptar una perspectiva crítica que considere las peculiaridades del entorno navegado. ¿Qué sucede cuando se habita digitalmente y cómo se desplaza el discurso sobre el habitar? El artículo tiene como objetivo centrarse en los espacios humanos primarios: el hogar y el propio cuerpo. La meta es explorar los espacios digitales en su relación con el cuerpo para comprender si pueden generar lugares virtuales de crítica a través de prácticas artísticas. Las configuraciones de estas galaxias, a menudo representadas de manera extrema, grotesca e irónica, ilustran bien las contradicciones y, al mismo tiempo, el potencial de la operatividad digital en lo que respecta a los espacios habitados.

Palabras Clave: embodiment, habitar, prácticas artísticas críticas, estética de IA, ética digital.

1. Introducción

Digital spaces are increasingly recognised as both subjects and contexts for exploration within contemporary visual arts. The distinctive languages of visualisation, representation, and interaction within these virtual environments actively shape current aesthetic discourse. Alongside this, an intensified focus on the body is extending into digital realms, where it is expressed through the amplification of extreme aesthetics, the formation of communities for knowledge exchange among diverse subjectivities, and the evolving exploration of what it means to “inhabit” digital spaces. Positioned within the disciplines of visual culture and contemporary art studies, this proposal centres on the concept of dwelling and examines the digital realm as a critical area for both analytical and experimental investigation. Building on these foundations, the present research seeks to advance our understanding of digital space as a habitable domain and as a powerful medium through which the arts can engage in critical discourse on the nature of dwelling.

In the first section, I will clarify the ethical positioning of the research with respect to artificial intelligence and its use in the cultural sector. The themes of AI and the virtual realm will be framed within the discourse of contemporary art practices and projects, with key essential references. The second section is dedicated to analysing the relationship between physical space and bodies within the digital realm. The evaluations presented begin by establishing a framework for understanding how bodies are both occupied and represented within digital spaces. In fact, digital spaces and digital bodies not only reflect the dynamics of the physical world but they are also increasingly responsible for generating new worlds and realities (Tanni, 2020, p. 284). In this way, they offer a compelling territory for exploring fundamental aspects of human life—such as the concept of dwelling discussed here. Notably, cultural techniques often precede conceptual frameworks, as algorithmic languages are embedded in a social matrix (Pasquelli,

2023, p. 31). Building on these ideas, and in light of the era of the Superstorm (Biaetton, 2024), this paper considers which tools can support a conscious navigation of digital spaces, enabling an understanding of their impact on body and identity dynamics. Within this context, the web becomes a platform for digital critique, oscillating between mockumentary styles and the grotesque. These languages serve as a gateway to the last section of the text, which situates the discussion of the body and digital space within the theme of the home, examining it in light of contemporary commodification dynamics. In fact, the first experience of habitation is the one we have within our own body. In this context, it is valuable to explore the experiences of embodied inhabitation that exist on the internet and assess the extent to which the virtual can engage with critical discourse. Here, the digital and artificial intelligence emerge as powerful agents to discuss inhabiting paths and establish spaces for virtual debate, such as conferences, online communities, educational programmes. These experiences of digital forums are not only platforms for critical discussion but also spaces that encapsulate collective experiences, acting as catalysts for broader societal reflection. At the same time, they offer a space to observe the more extreme and speculative dimensions of the imaginaries they generate. This highlights the potential of digital spaces to function as “agonistic rooms” (Miessen, 2024)—environments that encourage active, critical exploration of spatial issues, where digital reality is shaped and redefined through exercises in spatial inquiry.

In light of these aims, this study will investigate, on one hand, how digital languages engage with discourses on the status of bodies—addressing issues of scale, the grotesque, and domestic labour—and, on the other, how the communicative forms and techniques of digital art can foster debates that progress from aesthetic concerns to ethical and social questions, ultimately challenging conceptions of the human as a physical body, an identity, and a social entity.

2. Materials and methods

The decline of public spaces and the influence of algorithmic forces on social media have driven design to seek new avenues for political action, notably in fiction and criticism. Over the past three decades, these domains have emerged as powerful tools for altering perceptions and engaging with concepts like ‘post-truth.’ As design researcher Sofia Gonçalves notes, fiction enables critique and exploration of reality’s contradictions without the constraints of factual accuracy (Biaetton, 2024). This imaginative approach allows designers to explore alternative realities and understand our world, both present and future. According to Jon K. Shaw and Theo Reeves-Evison, fiction serves as a method to uncover hidden dynamics and establish a form of agency within these contexts (Biaetton, 2024). Also, it is now clear that we have to think of technology as an effective agent force, both in its ontological and epistemological tracks. Media participate of the structure of things in the world, but they also shape how we perceive and understand it (Parikka, 2015). This research is situated within the realm of virtual worlds and their tools for configuration and exploration.

In this context, the discourse on artificial intelligence (AI) provides a crucial link. As the Italian professor and philosopher Matteo Pasquinelli points out, AI is embedded within social and economic systems, impacting both our interactions and our understanding of society. Pasquinelli argues that AI operates not just as a technological tool but as a social force that influences and reshapes our experiences and perceptions. The author, invoking the insights of Thomas Macho, underscores an important idea: cultural techniques often precede and shape conceptual frameworks. This notion suggests that our understanding and theoretical models are frequently built upon established cultural practices and techniques, rather than emerging in isolation. In other words, the methods and tools we use to interact with and interpret the world often influence and precede the development of the concepts we use to describe and analyse our experiences. This idea is particularly relevant

in the context of discussions about technology and society. For instance, in the realm of artificial intelligence (AI), the ways in which AI technologies are integrated into social practices and cultural techniques can profoundly impact the concepts and theories we develop about them. AI’s societal implications are not only shaped by theoretical frameworks but are also deeply influenced by the practical and cultural ways in which AI is employed and understood. By acknowledging that cultural techniques come before conceptualization, Pasquinelli, through Macho’s perspective, calls attention to the importance of examining the practical, often tacit methods and tools that precede and inform our theoretical and conceptual approaches (Pasquinelli, 2023). This approach highlights how our cultural practices and technological implementations can shape, challenge, and redefine the very concepts we use to understand, engage with and define the world (D’Abbraccio & Facchetti, 2021).

The integration of ethical reasoning into machine learning systems must also be considered, as these systems are poised to play increasingly central roles across diverse fields, including healthcare and criminal justice (Schaich Borg et al., 2024). Can it therefore be assumed that AI systems and the integration of ethical strategies in their development can also be applied to the arts? Certainly, as Steve Dixon writes, we know that digital media have opened great possibilities for the performance practices, in which the body is not only a subject of performance, but also an object through which digital media intervene and interface. In this context, the body can be ‘mediated’ or ‘virtualised’ through technology, creating new forms of expression and interaction (Dixon, 2007).

This perspective aligns with the role of fiction and criticism as described above: just as fiction allows designers to critique and reimagine reality, understanding AI as a social force helps us grasp its broader implications and hidden dynamics. Fiction and criticism, in this sense,

become essential in navigating the complexities introduced by AI. They offer methods to reveal and question the social functions of AI, thereby contributing to a deeper understanding of its role and impact. Both approaches enable designers and thinkers to challenge and reinterpret the realities shaped by technological advancements, highlighting the interplay between technology, society, and the evolving concept of agency. We also have to note how AI-generated media are deeply tied to the manipulation of pre-existing cultural object (Manovich & Arielli, 2023) Thus, fiction and criticism not only provide a means for exploring alternative realities but also serve as tools for critically engaging with the social dimensions of AI, helping to uncover and address its profound effects on contemporary life.

In this context, reflections on the visual apparatuses of research are framed, particularly in the section related to the right to housing, which consider the role of media as militant actions of participatory claims. In alignment with the question posed by the Centre for Research Architecture (CRA) in the volume *Militant Media*, how should these approaches be articulated within the context of events that lead to critical reactions aimed at proposing alternatives? What developments should be encouraged and demanded from visual arts, media practices, and social, anthropological, and visual knowledge? CRA adopts a research methodology that integrates the aesthetics of materials with a socially affective perspective towards the community, practiced from a situated and verified militancy within collectives. This approach is linked to an idea of transformative politics derived from feminist theories and struggles, which impacts spaces and institutions. In the spectrum of transformative approaches towards institutions, particular reference is

made to work of the Italian performer, scholar, and activist Ilenia Caleo. Within the logic of institutions as spaces of possibility, artistic practice serves as a channel for the radical reappropriation of such spaces (Caleo, 2021) for a relational revolution of the urban through the integration of imaginative perspectives.

To summarise, the scope of this work is centred on several key coordinates: a strong emphasis on an embodied digital perspective; an exploration of the transformations of the body through digital technologies and AI; an examination of how these bodily transformations—our primary ‘home’—can provoke a broader and more critical discourse on the concept of home; and, ultimately, an inquiry into whether virtual spaces can serve as platforms for debate, inspiration, and political renegotiation around issues such as dwelling.

The research, is situated within the context of contemporary Western art, draws on a broad literature base in visual arts, design, and project culture, adopting an embodied approach to dwelling informed by an enactivist neurophenomenological perspective. This approach enables a dynamic interrelation between the body and living spaces, grounding the visual research in a framework that seeks to illuminate critical interpretations of dwelling as explored by contemporary arts. Particular focus is given to works within digital realms that incorporate a strong audiovisual component, aiming to engage with the discourse on dwelling through the interpretive and expressive lens of the arts. The selected case studies predominantly consist of audiovisual works, which have been primarily disseminated online through their own websites or video art platforms.

3. Discussion

3.1. Extreme bodies: a matter of size

In the research examining the relationship between the body and the digital, one of the central elements is proportion. Numerous examples explore the distortion of human

characteristics, presenting monstrous and fantastical representations unapologetically. This form of experimentation, increasingly prevalent through AI and digital tools, also offers valuable insights into the visibility of the human figure within contexts of transformation.

Consider, for example, the children's book *The Shrinking of Threehorn* (Figure 1) by Florence Parry Heide and Edward Gorey (1971). The protagonist, a child named Threehorn, undergoes a peculiar transformation: he begins to shrink. This process of continuous diminution is met with indifference by his parents, who ignore his condition as it worsens. Eventually, Threehorn resigns himself to a passive existence, spending his time in front of the television. The narrative of the story explores themes of invisibility and neglect as the character's physical size decreases. This shrinking body serves as a metaphor for isolation and marginalization, emphasizing how changes in one's physical presence can alter their social and personal experiences. Threehorn's shrinking highlights how the body's scale affects one's interaction with their environment and their perceived value within it. The story illustrates how diminished physical presence can lead to a sense of abandonment and invisibility, shedding light on the emotional and social implications of changing dimensions.



Figure 1: Florence Parry Heide, Edward Gorey, *The Shrinking of Threehorn*, 1971, NY: Holiday House

Source: <https://foxedquarterly.com/sheila-rhodes-childrens-literature-literary-review/>

In contrast, Alexander Payne's 2017 film *Downsizing* presents the concept of shrinking as a practical solution to economic and environmental challenges (Figure 2). In the film, individuals undergo a process of miniaturization to reduce their ecological footprint and living costs. A person of 1.80 meters is reduced to a miniature size of 12 centimetres, allowing them to live in a lavish yet economically scaled-down world called Leisureland. *Downsizing* offers a perspective on how the shrinking body affects habitation. Here,

the reduction in physical dimensions is portrayed as a desirable solution to overpopulation and resource scarcity. The film explores how this drastic change in scale affects people's lifestyles, social interactions, and the concept of comfort within a downsized world. The dimension of the body directly impacts the quality of life, social dynamics, and the relationship between individuals and their environment.

These two narratives—the shrinking body in *Threehorn* and the miniaturization in *Downsizing*—provide valuable insights into the implications of body size and scale on inhabiting both physical and digital spaces. In digital environments, where the body may be represented or perceived differently, questions of scale and presence become crucial. For example, avatars in virtual worlds often grapple with issues of dimension and representation, influencing how users interact with digital spaces and with each other. The extremization of body size and scale, as explored in these stories, prompts us to consider the broader implications of physical presence on habitation. Whether through the lens of marginalization in *Threehorn* or the practical adjustments in *Downsizing*, the changing dimensions of the body reveal complex interactions between physical space, personal experience, and social dynamics. Understanding these factors can deepen our insights into how bodies inhabit and interact with various environments, both tangible and virtual.



Figure 2: Alexander Payne, *Downsizing*, 2017. Still video
Source: <https://www.primevideo.com/-/it/detail/Downsizing---Vivere-alla-grande/0IE6VVBHB8NOEZBO9RYWYV1VF2>

This duality—between the physical body and its digital counterpart—opens up rich avenues for exploration, particularly when considering the ways in which dimensions and their manipulations impact our experience of these spaces. The work of the Italian designer and researcher Marco Mancuso delves into how digital media shapes our understanding of the body, emphasizing that digital technologies transform our interaction with physical and virtual spaces. The body, as the primary mode of habitation, is increasingly represented and modified within digital contexts. This transformation includes how our physical presence is translated into digital forms and how these digital bodies interact with virtual environments (Mancuso, 2021). In digital spaces, the body is often represented through avatars or simulations, which can be modified in ways that challenge our perceptions of scale, realism, and identity. This transformation can lead to new forms of interaction and self-representation, where the boundaries between physical and virtual presence become blurred. For instance, avatars may embody exaggerated or minimized dimensions, affecting how users perceive and engage with their digital surroundings.

The work of Cool 3D World, a multimedia studio founded by Brian Tessler and Jon Baken, provides a notable example of how digital art can engage with bodily dimensions and representations. Established in 2015, Cool 3D World employs a distinctive retro aesthetic that blends 3D modelling with unsettling yet engaging visuals (Figure 3, Figure 4). Their work frequently features distorted and exaggerated bodily forms, aligning with a broader trend in digital art that examines the boundaries between physical and digital realms. The studio's approach has been characterised as “Weird CGI,” a term coined by the art historian and media expert Valentina Tanni (2020) to describe digital aesthetics that merge realistic forms with absurd and surreal content. This aesthetic creates a stark contrast between the precision of 3D modelling and the often grotesque and bizarre nature of the imagery. By manipulating dimensions and bodily forms in extreme ways, Cool 3D World challenges conventional notions of realism, prompting viewers to reconsider their understanding of the body and its representation within digital spaces.



Figure 3: Cool3DWorld

Source: <https://cool3dworld.com/about>



Figure 4: Cool3DWorld

Source: <https://www.artribune.com/progettazione/new-media/2017/03/animazione-3d-internet/>

The studio's work frequently juxtaposes familiar elements with unexpected ones, employing retro video game and commercial animation styles to subvert expectations and provoke critical reflection. This manipulation of scale and form underscores how digital technologies can offer novel interpretations of the body, pushing the limits of how we experience and conceptualise physicality within virtual contexts. The interplay between physical bodies and their digital representations raises important questions about how we inhabit and perceive these spaces. As Mancuso (2021) suggests, digital media not only alters our interaction with physical environments but also redefines the boundaries of bodily presence. Through their manipulation of dimensions, digital artists like those at Cool 3D World provide a lens through which we can

examine the effects of scale and distortion on our understanding of identity and space. The fusion of the real and the absurd in digital art challenges conventional notions of realism and bodily representation, highlighting the potential of digital media to reshape our experiences and perceptions. This fusion offers new ways to engage with both physical and virtual realms. As our interaction with digital environments becomes increasingly immersive, the exploration of bodily dimensions and their implications for digital habitation will remain a rich area for both inquiry and artistic experimentation. By using data disruptions as metaphors, the studio captures how extreme emotions impact thought, memory, and communication—introducing an element of chaos or disorder that embodies the emotion itself as a glitch.

Having established these key coordinates in relation to size and transformation, we now turn to the concept of embodied dwelling. This shift allows us to explore whether the aesthetic strategies of visualisation and analysis in contemporary contexts can create transformative opportunities and challenge existing institutional frameworks of knowledge.

3.2. Commodification in the digital: Homework in pixels

The contemporary discourse on dwelling through digital tools centres on two key dimensions: inhabiting the digital realm and employing the digital lens to interpret the concept of dwelling. These perspectives offer complementary and interconnected insights into how we live and conceptualise domestic space, the right to housing, and notions of everyday life and intimacy. Inhabiting the digital refers to the increasing integration of digital technologies into our daily lives and the transformation of living spaces. This dimension explores how virtual environments and interactive technologies influence and redefine our understanding of home and intimacy. Visual responses to this theme include works that use virtual reality, digital environments, and simulations to examine how digital life reshapes our experience of dwelling. These works explore how the digital not only changes the ways in which we live but

also alters our expectations and perceptions of what constitutes the “domestic.” In this context, the home extends beyond its traditional role as a physical space, becoming a fluid and dynamic concept shaped by digital interactions and new forms of virtual socialisation. Conversely, the digital lens for interpreting dwelling represents a critical approach that uses digital tools and techniques to analyse and represent the realities of living. Through the analytical power of digital technologies, this approach investigates the social and political structures that influence access to the right to housing and shape our understanding of what it means to “belong” in a home. Visual responses in this context focus on representations and interpretations that highlight disparities and challenges related to housing. These works use technology to expose issues of social justice, accessibility, and the dynamics of exclusion or inclusion. Often, they visualise and critique housing conditions through data, maps, and other digital representations, offering a deeper view of the problems and opportunities related to the right to housing. By examining visual responses to these two dimensions, we gain a more comprehensive and nuanced understanding of contemporary dwelling. Works that explore digital dwelling invite reflection on how technology influences our bodies in/and our domestic experiences, while those using the digital lens to interpret dwelling help us understand the social, political, and economic structures shaping the right to housing and the concept of home. Together, these perspectives offer a complex and multifaceted view of the debate on dwelling in the present.

Among contemporary works that address this theme by connecting it to digital design is *Amos' World* by Cécile B. Evans (Figure 5), a multimedia installation and fictional TV series that examines themes of control, isolation, and the relationship between architecture, technology, and the body. Centred on Amos, an architect who designs a utopian high-rise to enforce order and harmony, the narrative reveals how his rigid system ultimately fails to support the emotional and physical needs of the residents, who become isolated and distressed. Through the surreal, dystopian aesthetic of the building, Evans critiques modern structures that attempt

to shape human behaviour, highlighting how technological and architectural systems often disregard the complex, embodied experiences of individuals, leading to alienation rather than community. The work also explores how digital spaces create new forms of domesticity and identity. By integrating immersive technologies with narrative storytelling, Evans examines how virtual environments impact our perception of home and self. The piece challenges traditional notions of what constitutes a “home,” reflecting on how virtual realms can reshape our understanding of personal and communal spaces.



Figure 5: Cécile B. Evans, *Amos' World: Episode Three*, View on the set. Photo: Yuri Pattison

Source: Cécile B. Evans, *Amos' World*, les presses du reel, 2021, p. 141

In contrast, *Tips for a Successful Open House* (2024) by PZ Opassuksatit addresses the theme of home from a more tangible and social perspective. This work presents a satirical critique of public events, such as open houses, which are often seen as gateways to domestic stability and community integration. Through a combination of performance, installation, and participatory elements, Opassuksatit scrutinizes the rituals and expectations surrounding these events. The artist uses humour and critical analysis to question how societal norms, and external pressures influence our conception of a successful home and the role such events play in shaping our social identity. By comparing these two works, we gain insight into how contemporary art engages with the concept of home. While Evans's piece explores the impact of virtual environments on our sense of domesticity, Opassuksatit's work (Figure 6) examines the social rituals that define public perceptions of home. Both pieces offer advanced

perspectives on how the idea of home is evolving in response to technological and cultural shifts, contributing to a broader dialogue about the future of domestic spaces and social practices.



Figure 6: PZ Opassuksatit, *Tips for a successful Open House*, 2024

Source: @pztoday, 8 aprile 2024, https://www.instagram.com/p/C5f2UlltxJN/?img_index=1

To implement a systematic practice of renegotiating the terms of habitation, it is important to address the precariousness of habitation as a claim for domestic quality and spatial reappropriation of bodies. Supporting this perspective is the analysis of the work *Domestic Standard* by artist, designer, and researcher Nicholas Korody (Figure 7). Available on the platform dis.art, which emerged during the pandemic for audiovisual works, this piece is a video work that examines the paradoxes of the home as a site of production and labour. Among these paradoxes, the vision of a body-machine related to gender and the reconfiguration of the home in relation to various forms of digital content is also addressed. Korody draws from archives related to female domestic labour in Western society from the previous century, as well as more recent databases and online communities, referencing, for example, some famous commercials for products. Indeed, *Domestic Standard* explores both the transformation of gender-related domestic labour and its impact on representations of the home that involve caregiving work. The artist emphasizes the shift in the space of existence and possible analysis of the home-as-factory in its various manifestations on social platforms such as YouTube, TikTok, or Instagram.

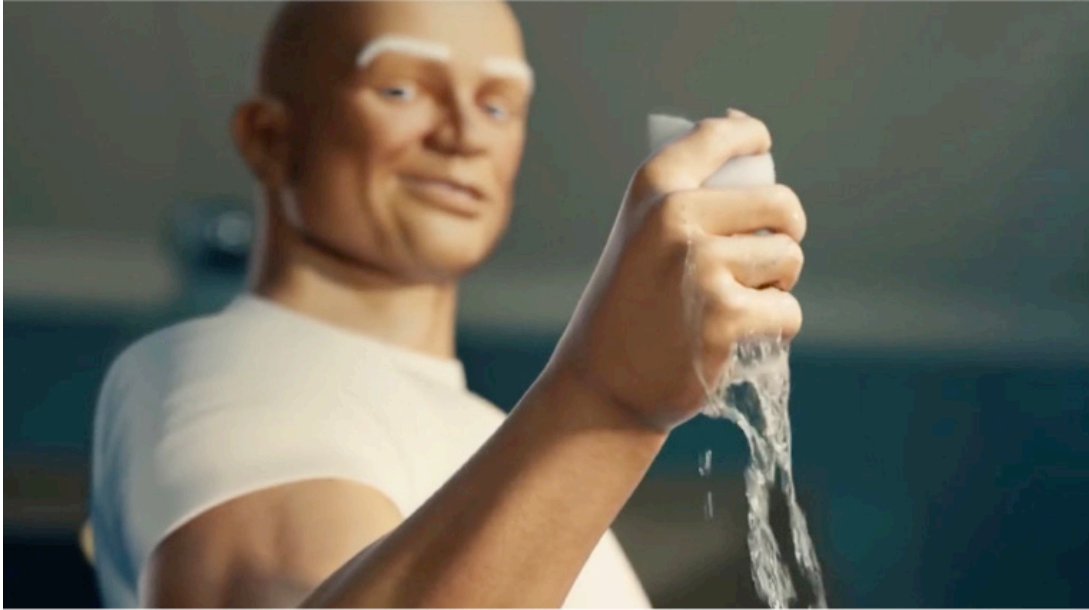


Figure 7: Nicholas Korody, *Domestic/Standard*, 2020, video, 9'41"

Source: <https://dis.art/domesticstandard>

Digital spaces have seen the proliferation of formats related to home care work. From cleaning routines, where creators share and demonstrate their home cleaning habits with products and tips, to ASMR videos that capture people cleaning or tidying up the house. These are akin to oddly satisfying videos, and beyond the ability to select effective audiovisual stimuli, another crucial element is the creation of a sense of intimacy. This is why ASMR artists often stay very close to the camera, speak softly, address viewers directly, and make every effort to maintain eye contact. The aim is to evoke a feeling of comfort

and human warmth, striving to gratify the viewer with a specific form of personal attention (Tanni, 2023). Actions related to home cleaning also inspire other content on adult platforms, where creators focus on the fetish of movement as well as gender constructs. In this sense, we witness a translation of domestic labour into pixels and digital data. This impacts the online domestic imagination, the strategies with which certain products are presented to the customer, and the thematic inclinations that a given type of visual artifacts, thematically situated, must include.

4. Conclusions

Engaging with the theme of dwelling through an artistic perspective could be useful to enhance critical knowledge about digital media, to broaden discourse, amplify attention to spatial dynamics, and uncover speculative possibilities. Central to this discourse is the interaction with bodies and subjectivities that inhabit and move through these spaces. Digital narratives depicting dwelling often capture these interactions in ways that are both satirical and insightful, emphasizing how digital representations can reflect and critique the complexities of spatial existence.

When systematically structured, such research provides a robust basis for discussions and policy-making that prioritize human experience, acknowledging the limitations of human finitude, the notion of home, and the essential relational dynamics within spaces. This perspective calls for centering these elements in policy considerations, emphasizing the relational potential of spaces. Likewise, this focus should inform design practices, which, across diverse forms, should be transformative and generative, innovating in ways that reshape our engagement with space and

dwelling. By doing so, design can contribute to a richer, more nuanced understanding of inhabiting and interacting with both physical and digital environments.

As argued in this article, it is vital to consider dwelling from an embodied perspective, starting with the body as the fundamental point of reference. The case studies presented offer a range of speculative, futuristic ideas—perhaps not entirely feasible—but aimed at stimulating ongoing critical discussion. These suggestions are intended to provoke thought, encouraging continuous reflection on the ways in which

embodied experiences shape our understanding of space and existence. Particularly within the field of the arts, it is essential to examine how to direct more attention to critical issues such as inhabit conditions. Specifically, in the context of housing and its systemic commodification, it is crucial to identify avenues for analysis, discussion, and the framing of debates that address this pressing concern. Developing new discourses through the use of monstrous, fantastical, and ironic hypotheses, it is essential to channel the theme into the ‘white cube’ of artistic consciousness, while engaging all potential forms of agency.

5. Acknowledgments

This work has been conducted within the framework of the Research Project: “DIGITALSTAGE. Spatial Analysis of Digital Stage Installations of the 21st Century” (ref. PID2021-123974NB-I00, 2022-25), financed by the Government of Spain, MICIU/AEI /10.13039/501100011033, and the European Union.

6. Bibliographical references

Schaich Borg, J., Sinnott-Armstrong, W. & Conitzer, V. (2024). *Moral AI And How We Get There*. Penguin Books Limited.

Biasetton, N. (2024). Superstorm. *Design and Politics in the Age of Information*. Onomatopee.

Caleo, I. (2021). *Performance, materia, affetti: Una cartografia femminista*. Bulzoni.

D’Abbraccio, F. & Facchetti, A. (eds). (2021). *AI & Conflicts. Volume 1*. Krisis Publishing.

Dixon, S. (2007). *Digital Performance. A History of New Media in Theatre, Dance, Performance Art, and Installation*. MIT Press.

Mancuso, M. (2021). *Il corpo espanso al punto di incontro tra arte e design. Tecnologia e scienza per nuove modalità di relazione tra essere umano e contesto* [PhD Thesis, IUAV University of Venice].

Manovich, L. & Arielli, E. (2023). *Imagens IA e mídias generativas: notas sobre a revolução em*

curso. *Revista Eco-Pós*, 26(2), 16–39. <https://doi.org/10.29146/eo-ps.v26i2.28175>

Miessen, M. (Ed.), (2024). *Agonistic Assemblies. On the Spatial Politics of Horizontality*. Sternberg Press.

Parikka, J. (2015). *A Geology of Media*. University of Minnesota Press.

Pasquinelli, M. (2023). *The Eye of the Master. A Social History of Artificial Intelligence*. Verso.

Tanni, V. (2023). *Exit reality. Vaporwave, backrooms, weirdcore e altri paesaggi oltre la soglia*. Nero

Tanni, V. (2020). *Memestetica. Il settembre eterno dell'arte*. Nero