

work is focused on the conjunction of physical environment and the architecture of digital spaces. In Cea's words, animation has the potential to act as a bridge between these spheres, reviving stories, phenomena and significant events that history intends to overlook [13]. He states that the notion of distance is a central aspect of his investigation: "the inconsolable distance between spectator and the geography of the events, the very human need to try to bridge this divide, and rescue this news, this floods, this protests and fires, from the oblivion and carelessness specific to a time –our time–, when the flow of images seems to overflow our capacity to care for what they represent" [13].

New media such as 3D animation would help to bridge the gap between space and time. Seen in this way, the work becomes a kind of interface that mediates the relationship among spectators, real events that have formerly occurred and simulated realities designed with the aid of technologies.

5. Last considerations. Art as a loophole

Throughout this article we have discussed different strategies adopted by technological poetics to assume critical positions regarding complex relationships implied in body/machine binomial: virtual bodies fragmented into motionless physical entities; organic bodies controlled by the rhythm of ubiquitous technological devices that monitor our lives; simulated bodies through computer animation techniques; electronic bodies technologically sensitive to the invisible magnitudes recorded at the territory in which they are located.

The role played by artistic practices facing the uncertainty that characterizes our times should be likewise inquired, particularly in an era determined by the information explosion, the abundance of data, the growth of artificial intelligences and the increasing humanized technologies. Does art embodies a loophole or a shelter where one can think and produce critically even being immerse in the core of these processes of change? Or instead, will artistic ways of reflection and creation be also inexorably transformed in an unknown direction? The challenge seems to be to elucidate how to keep the mandatory distance with our own contemporaneity in order to identify subtle changes, barely noticeable, right from the border between the elusive instant of the present and the slippery slope of the past, which is continuously being left behind.

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