Can the Arts Help to Save the World? Balance-Unbalance and the ‘art x climate’ projects Ricardo Dal Farra, Concordia University - Canada / UNTREF - Argentina

We are living in a world reaching a critical point where the equilibrium between a healthy environment and the energy society needs and the interconnected economies could pass more quickly than expected from the current complex balance to a complete new reality where unbalance would be the rule and human beings would need to be as creative as never before to survive. Have the arts a role in all this? Have artists a responsibility in this context? The global climate is changing, and vulnerable communities around the world are suffering the consequences. Traditional disaster management approaches are not enough to deal with rising risks, and new forms of collaboration are needed to inspire people and organizations to link knowledge with action. The Balance-Unbalance project was created with the goal of using art as a catalyst —to explore intersections between nature, science, technology and society— with the intent of engendering a deeper awareness and creating lasting intellectual working partnerships in solving our global environmental crisis. Balance-Unbalance has been helping to bring artists together with scientists, economists, philosophers, politicians, sociologists, engineers and more, to learn from each other, discuss proposals and turn ideas into actions (Buenos Aires 2010; Montreal 2011; Noosa -a UNESCO designated biosphere in Australia- 2013). One of many outcomes of these meetings has been the art余额01m atb worldwide project developed by the Red Cross / Red Crescent Climate Centre and the Electronic Arts Research Centre (CEIArtE) of the National University of Tres de Febrero, Argentina. http://www.balance-unbalance2013.org http://ccientunref.edu.ar/art_climate http://hexagram.concordia.ca/researcher/ricardo-dal-farra

Making and Diving: Performing and Re-forming Boundaries Between Art and Trash Guy Schaffer, Rensselaer Polytechnic Institute; Ellen Foster, Rensselaer Polytechnic Institute

There exists a rich tradition of making art out of trash. Raiding the dumpster is not only a means of procuring cheap artistic materials, it allows artists to re-interpret the material world they inhabit by re-organizing the wastes that it produces. Trash-as-art encourages a questioning of the concepts of taste and value that go hand-in-hand with contemporary throwaway society. These projects, then, bear the promise of drawing attention to the ways that trash/art and trash/resource boundaries structure the movement of materials, people and power, which Zsuzsa Gille refers to as waste regimes (2007). In this presentation, we discuss two very different ethnographic and artistic projects that use trash as art in order to explore issues of waste production and classification. Electronic Waste (E-Waste) is often reclaimed as a material resource for new technological creation. Practices of hacking and remixing make current corporate and consumerist trends of planned obsolescence visible, clearly redefining the boundary of trash and resource. Food Waste (F-Waste), is reclaimed by dumpster divers for eating; in doing so they deploy a set of politicized culinary habits that perform the largesse of the dumpster and the prodigality of the food system. However, these practices—like many food-related art forms—are often devalued artistically. Our work forges theoretical connections between these two divergent performances of trash, making use of Stacy Alaimo’s work on transcorporeality (2010) to ask how remaking wastes serves to perform and remake the boundaries between bodies, environments, and the materials that structure our lives.

Inscriptions do futuro: ficção científica e teoria ator-rede Walter Eler Couto, Universidade Federal de Mato Grosso; Dolores Galindo, Universidade Federal de Mato Grosso

A partir do filme brasileiro Os Cosmonautas, dirigido por Victor Lima em 1962, abordaremos a ficção científica como uma inscritora de futuros alternativos, i.e., futuros idealizados no passado, que pensam um mundo onde algum aspecto da ciência e da tecnologia evoluiu de forma distópica, utópica e, ainda, heterotópica. Partindo de uma análise sociotécnica, utilizamos a