



L·A·S·E·R

LEONARDO ART SCIENCE
EVENING RENDEZVOUS

leonardo.info/laser

LASER

02.21.2018

4-6:00pm

B Building / B49 room

University of Fortaleza (UNIFOR)

EXHIBITION – AT LIP GALLERY

Sensitive Territories: Facing Gaia I by Walmery Ribeiro

Entangled Landing Points by Ruy César Campos

02.21.2018

4-9:00pm

LIP - I Building, room I-17



#LaserTalks

Leonardo Art Science Evening Rendezvous (LASER Talks) are an international program of Leonardo/ISAST.

No coal = no data:
poetic bridges between
infrastructure projects in
Ceará

Ruy César Campos
Bacharel em Audiovisual e Novas Mídias
(UNIFOR) / Mestre em Artes / (ICA-UFC)
Doutorando em Comunicação
(UERJ)



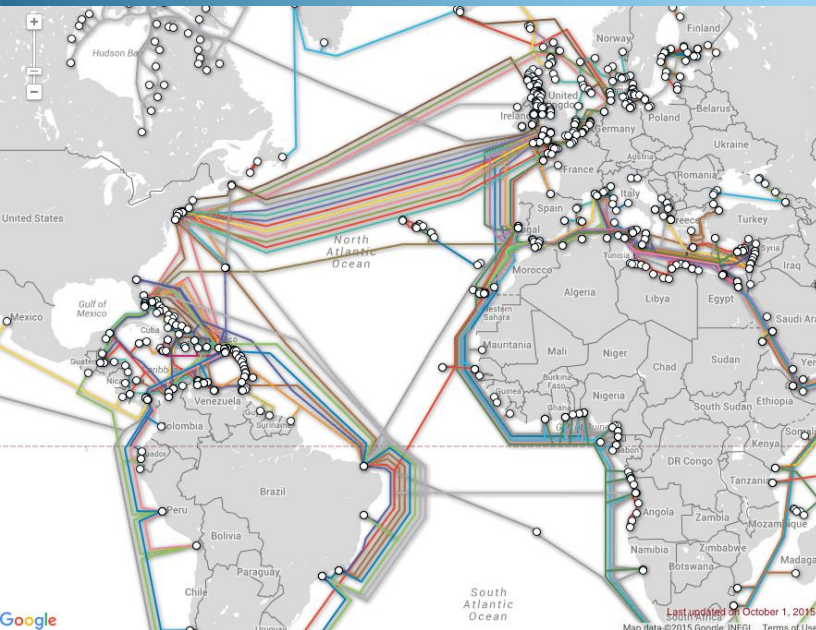
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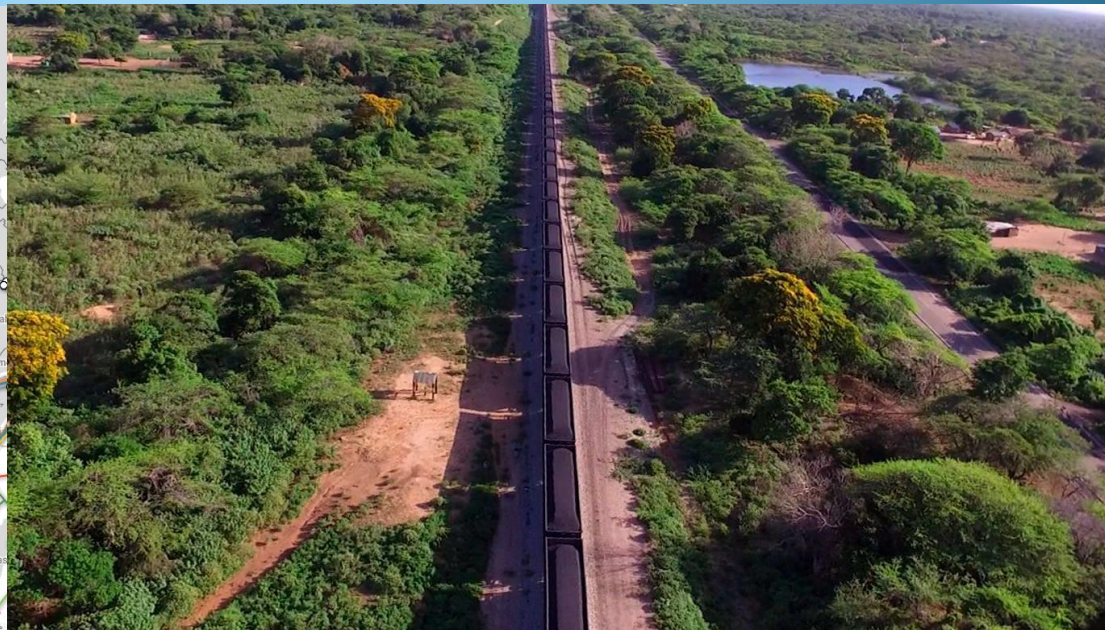
Intro

The talk proposes to comment on two parallel developing art-research projects, drawing from references related to the critical media infrastructure studies, calling attention to two important infrastructure enterprises in Ceará state, related to coal-based energy and data distribution.

South Atlantic Submarine Cables Map



Coal Transport in north Colombia



Post-digital as infra-digital

“The post-digital is also the proto-digital of oscillators, diodes, logic gates, minerals and other elements that enable computability to exist. In Allen’s take, the post-digital minerality becomes an aesthetic figure, as well as a literal link, for artistic-research interventions into the produced, infrastructure habituality that connects the interfacial to the infrastructural: Looking at the **post-digital as infra-digital** (below-digital, sub-digital), outlines a superorganism. It is an image of the technical that intends to take account of specific contexts and micro-relations of both creation and use. A post-digital minerality, or elementality shows the desire, the need, to **bring the digital euphoria that erupted twenty years ago down to size**, down to protocol, down to implementation, down to its **gritty, grimy details**.” (PARIKKA, 2015)

“First, a focus on infrastructure foregrounds *processes of distribution* that have taken a backseat in humanities-based research on media culture, which until recently has tended to prioritize processes of production and consumption, encoding and decoding, and textual interpretation. In humanistic media studies there is a serious disjuncture between the amount of scholarly attention dedicated to screened entertainment and the amount devoted to understanding the infrastructures that distribute the signals that become entertainment, whether they exist under the sea, across lands, or “in the cloud.”[...] Second, a focus on infrastructure brings into relief the unique **materialities of media** distribution—the resources, technologies, labor, and relations that are required to shape, energize, and sustain the distribution of audiovisual signal traffic on global, national, and local scales. Infrastructures encompass hardware and software, spectacular installations and imperceptible processes, synthetic objects and human personnel, rural and urban environments”. (PARKS & STAROSIELSKI, 2015, P. 5)

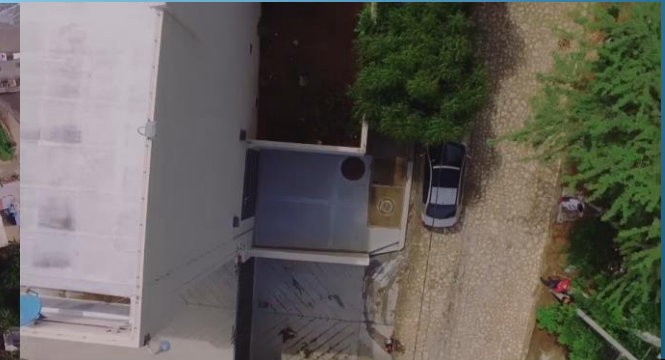
FORTALEZA, BRAZIL



SANGANO, ANGOLA



SALGAR, COLÔMBIA



LOOKING FOR DIGITALITY'S MANHOLES

Landing Points as precarious sites of submarine cables infrastructure // The artist as an affective agent (covered with 500m of fiber-optics)



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Calling attention to the geographies interconnected across the South Atlantic interoceanic fiber-optic system.



Using the process of search for hidden manholes as a way to engage with the communities and discuss the place where they live through a technological, digital and global perspective.





Landing Points contrast to the discreet and high security architecture of submarine cable stations.



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Cable Stations, as high technologized buildings, contrast to the precarious conditions of their neighborhoods.



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Cable Stations, as high technologized buildings, contrast to the precarious conditions of their neighborhood.



Cable Stations, as antipathetic architectures, contrast to the sympathetic humanity of their young neighbors.



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Coal For Your Eyes to Touch is a Project that started after news reported the leak of more than 1ton of coal on the ocean and across 13km of dunes landscape in the region of the Pecém port, Ceará.

Thermoelectric Power Plant: part of the major infrastructure project conducted by the Ceará state: Pecém Industrial and Port Complex.



Communities neighboring the power plant and a steel mill are being affected by coal dust and environmental pollution.





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The community I've been working with was displaced in 2010 and settled just beside the coal stocking area



They face lung and skin diseases, beyond constant discomfort with noise pollution.



The research took me to Colombia, more specifically to the state of La Guajira, where the coal is extracted in one of the larger open coal mines in the world, in a indigenous territory.



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I collected the coal that leaks in Pecém and made an anthropomorphized figure out of coal, investigating the possibilities of performing the landscape of contamination.



Making use of a coal videomask and a wearable as dispositives, people have a direct contact with the coal that comes from Colombia and ends up in Brazil. Multiple projections contextualize the geography of the problem and the narratives of displacement.



Making use of a coal videomask and a wearable as dispositives, i put people in direct contact with the coal that comes from Colombia and ends up in Brazil. Multiple projections contextualize the geography of the problem and the narratives of displacement.





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helen lopes

Community members are invited to take part of the performance space and action, making of it a place with a situated transformative power.



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Angola Cables businessman visit Pecém Industrial and Port Complex.



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