



DOSSIER CAIANA #27

CALL FOR SUBMISSIONS

Convergences Between Art, Technology, and Politics in Latin America: Praxis and Critical Perspectives

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Aruma - Sandra De Berduccy. *Illarini*, 2020
(sensor detail). Tejido electrónico. Photo: Valentina Montero.

The confluences between the spheres of art, technology and politics bring together a plurality of artistic projects, which have been shaped by research into technological tools and media, as well as theories and experiences from the scientific sphere. Since the mid-twentieth century, in parallel with the expansion of the field of the arts, the spread of mass media, the development of cybernetics and the emergence of information theory, interactions between these spheres have intensified, paving the way for the emergence of interactive works, immersive sensory environments, robotic pieces and many other practices that make use of electronic technologies at different stages of the processes of their creation, production and exhibition. From the 1990s onwards, the digital boom and the birth of the Internet not only sparked the emergence of net-art works, interactive projects and different computer-based pieces, but also promoted the increasing globalisation of digital content (Cook and Diamond 2011). In recent years, now immersed in the age of the Technocene (Costa 2021), productions linked to biotechnological development, blockchain, artificial intelligences, virtual reality and the metaverse continue to reconfigure the notion of objectual, physical and stable works of art. In this sense, practices, processes and experiences emerge that challenge traditional categories and

taxonomies usually derived from canonical art historiographies. Added to this dynamic is the formation of inter- or transdisciplinary groups composed of artists, engineers, neuroscientists, biologists, physicists, mathematicians and other specialists, who collaborate in liminal zones between the field of the arts and the techno-scientific realm (Glauser 2010).

Moreover, as an effect of the decolonial turn, we find critiques of the ways in which Western modernity placed disparate technologies, based on different ontological and epistemological assumptions, on a same line of progress to assert its own paradigm of universality. In this way, it standardised projections of technological development and established modernisation as a mode of global synchronisation (Hui 2024), in an attempt to homogenise ways of being in the world and preserve power differentials.

Partly due to the hybrid nature of these disciplinary and methodological exchanges, artistic-technological practices have tended to be marginalised from hegemonic narratives of art history and social theory. This dossier aims to offer an updated corpus of analysis on the multiple overlaps between art, science and technology in the contemporary Latin American context, in the period between the 1960s and the present day, with the aim of identifying the different lines of research and reflection that interest both regional and international researchers. In particular, the dossier seeks to bring together texts focused on analyzing and problematising artistic practices, processes, experiments, devices, material explorations, methodological approaches and local aesthetic operations that make it possible to glimpse contemporary technological transformations and their political dimension, transcending mere discursive enunciation. We are interested in giving visibility to tactics committed to their own time, not necessarily through their explicit ideological-political content (Longoni 2008), or by assuming the function of denunciation through the subject matter of the works, but through the singular poetic and political intertwining of materialities, formats, media and behaviours present in their proposals. From this perspective, contemporary artistic experience is seen as a field of production and research, whose experimental research not only generates knowledge, but also has an impact on the political and social system.

In view of the above, in addition to combining and disseminating different conceptual, analytical and historiographical approaches to the relations between art, technology and politics, the aim of this dossier is to strengthen the networks between scholars who explore these cross-border issues in Latin America. We invite papers that address one or more of the following axes:

- Imaginaries of the future and the technological culture: reconfigurations and reinterpretations of the high tech/low tech tensions, technopoetic positions with respect to the technical phenomenon, technological utopias, technofetishisms and technophobias.
- Art and technology from the decolonial turn: convergences of contemporary and ancestral technologies, questioning of the technological paradigm of Western modernity, ontological and epistemological assumptions about the notions of technique and technology.
- Poetics of resistance (and resilience): dismantling, disobedience, scrapping and hackerisms, circuit bending, DIY, DIWO and other situated practices.

- Artistic practices and cognitive capitalism: algorithmic governmentality, surveillance aesthetics, data extractivism, machine learning, artificial intelligences, computational sovereignty.
- Technopoetics of the living: bioart, biointeractivity, biorobotics, bioartivisms and other practices located at the frontiers of artistic production and techno-scientific research.
- Gender and technologies: cyberfeminisms, technofeminisms, ecofeminisms, xenofeminisms and different approaches to gender identities in the confluences of art and technology.
- Art, technologies, body and territory: public art in urban contexts and in nature, technoperformance, geopoetic projects, contraventions to canonical urbanism, maps, cartographies and alternative modelling of territory.
- Analysis of exhibitions and expanded curatorships: the work in its exhibition context, circuits of dissemination and reception, institutional initiatives for the technological arts.
- Conceptual, analytical and historiographical perspectives: alternative narratives on the history and theory of technological art to those established by dominant narratives, artists, works and experiences made invisible by hegemonic histories, new categories, systematisations, taxonomies and contemporary research paradigms for approaching art/science/technology intersections (visual culture, new materialisms, object-oriented ontology and speculative realism, media archaeology and geology, assemblage theory, posthumanism, software studies, among others).

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