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PART III FINE ARTS

1. ART, TECHNOLOGY AND ENVIRONMENTAL COMMITMENT IN EDUCATION

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Abstract: *We believe that it is essential to integrate an ecological analysis in artistic production, or better still, to consider art as a tool and agent towards change. It has never been as necessary as it is right now, and we have never had such a powerful technological device. Technology must be an ally of the planet, or what is the same, of the possibility of life; It has to help us see, hear, and ultimately “feel” better. New technologies have transformed the vision we have of the world and also the representation of it. We are the map and we write it. We are part of the text layer that covers the planet and this layer of information is updated live through each of the nodes that make it up: ourselves. Art and science have tried and try to answer the same basic questions, in this search, and always respecting the precautionary principle, technology is an ally. We feel this common space with an intense latency: art, science and technology, which merge like an image with the coupled layers. Let's hope that from the mixture, sublime not only knowledge, but also wisdom.*

Key words: *art, technology, ecology, education, commitment*

1. Art, Technology and Enviromental Commitment

By the mid-nineties, the multimedia artists who had been dealing with the production of interactive works took on many of the issues that are deemed as new nowadays.¹³⁸ Many referred to the features of the virtual spaces that open beyond the screen; the ones that I wish to highlight here are those located right in the “in between”, that is to say, those that dwell in the interface. Strange as it would seem, I am going as far as to say that the “in between” was far closer to our body two decades ago than where it is now. The “in between” moves silently, without our being aware.

A look back will suffice to identify unambiguously two processes that have developed in a parallel way. On the one hand, a reduction of natural resources –an obvious loss of biodiversity we have all heard about- and, on the other hand, a wealth of representations of the living –constructs with a mimetic base- in synthetic

¹³⁷ Professor, University from Murcia, Spain, email: vperales@um.es. Hypermedia artist and researcher, as well as a professor at the Faculty of Fine Arts in the University of Murcia. Together with Fred Adam and Andy Deck, she founded the Transnational Temps collective (www.transnationaltemps.net) in 2001. The unifying thread of her projects is the utmost respect for the biosphere as a living being, and the use of technological developments to foster the knowledge of our natural surroundings.

¹³⁸ It is rather appealing that videogame designers are theorising now, for instance, about the variables for interaction in the game (i.e. ways to follow through, from the simplest to the most extensive – sandbox, and others). The artists working with interactives in the nineties grasp without a doubt that this is nothing but the whole array of possibilities which they had conceived as a map previous to development. That generation faced many a question in the same line, which now seems gone and forgotten. Time and again, some innovation is revealed, but it is not anything but something already known with a new varnish; the market provides examples aplenty every day.

realms. And the latter has advanced at speed. The growth of the synthetic track is so vast, and exerts such power over the shaping of our imagery and our perception of life that it is palpable – as Baudrillard suggested- that a copy has replaced the original. The copy comes from an act of mimesis but, once shaped, it evolves in a non-dependent way. Kellogg’s tigers are not in danger of extinction, and the idyllic beaches shown by our computers’ operating systems will never see a tsunami. It is the extra-territorial vibration of the fictional lives of copies what stealthily shifts the “in between”, moving it away from the body. The common body, as you may have surmised.

This situation is joined by a distinct shift of focus that began in the pinnacle of technologised (and technocratic) societies, and was boosted by capitalism, prioritising the most harmful individualism possible and hiding the systemic relationship between the parts and the whole, between each and every point and the global image. It is a reticule of hermetic compartments that reads “divide and conquer”, and which not only isolates but also initiates quarrelling. “Hobbes’ idea that man is a wolf to man summarises the deepest belief of our society. It is for this reason that there is constant violence: society establishes the general rule so that people can trample others for their own benefit. The most mundane press sings the praises of that violence” (BADIOU, 2010).

The users of the net –open in theory but actually restricted-¹³⁹ spend a lot of energy trying to distinguish themselves from the other users, but also to set themselves apart from the environment (let us call it natural; we will revise it later). This segregation is thoroughly linked to the consumption of unessential options whose aim is not highlighting the individual potentialities, but instead to (dis)play that one is just another sucker in the vast register of future-rubbish consumers. The desire of “being other” within virtual realms goes beyond therapeutic or playful issues; the possibility of being other in an alternate place diminishes the importance of the location in the here and now: every manifestation of desire is a pure distraction from the unfathomable fiction of the world.

It is undeniable that there is a great dearth of permeability between the virtual and natural realms. A fracture between the binary construction, or binary events, and anything that falls (though we may not hear it) on the planet we inhabit. On the other hand, the technological fabric that makes us believe that communication – more than ever- is at hand for everyone; it provides us with a limited set of communication models –Facebook, twitter, LinkedIn- that contextualises our relationships and, I daresay, is a normative back-ground. Thus, we have an estrangement based on exponential and hyper-constructivist representations, and another based on individualism, on the normativity of relationships and, I should add, the mistrust of others typical of capitalism. One floats in a “Wi-Fied”¹⁴⁰ box over the magma of intangible connections. Or was it a cloud?

¹³⁹ The Chinese government, for instance, blocks the access to the internet regularly, to the point that what is a flagrant curtailment of freedoms has become natural.

¹⁴⁰ I mean the Wi-Fi connection, of course.

2. Digital Shadows

The construction of a digital identity, of our linguistic and factual projection in the social realm of the web is, without a doubt, a matter of the utmost importance. However, beyond taste, purchasing desire, trends and / or pastimes, sport filiation, and other superfluous attachments, it should convey –which not always happens– the potential of people to articulate themselves in processes that connect virtual and real social realms. The area given in the web to citizens’ organisation and mobilisation by means of alternate ways seems irrelevant when compared to what is occupied by the structures in the service of capitalism and powerful organisations.

Virtual spaces have fundamentally worked as tools for the registration of bodies, which is an evil mechanism –as stated by Critical Art Ensemble-¹⁴¹ where the actual users are prisoners and jailers. There is nothing more virtual about technological promises than equality. The Internet has given us an enormous freedom to compete, within the range of equal opportunities: “Internet technologies and universal connections are the material and technological realisation of that egalitarian illusion.

The latter is closely linked to democratic materialism because it includes the idea that all the opinions are valuable and equal. We are connected! What I say is as worthy as what somebody else says! Things are valuable as long as they are always moving. That is false. Reality keeps being violently unbalanced, competitive, brutal, and lethargic. A device with which we can express what we think is not enough to gain access to equality. Actually, the more widespread this kind of illusory equality becomes, the less power people have.” (BADIOU, 2010)

Unquestionably, the problem posited by the illusory nature of technology is not something intrinsic to technology itself. It can be thoroughly transparent, but we must bear in mind the structure within which this transparency fits: the *frame*. I do not mean that we should stay away from technology or leave it aside; this is neither possible nor a desirable option. I believe that we should conceive technological models that help us use our senses better, i.e. to see more and better, to hear more and better, which help our understanding and dialogue. Ultimately, these models should empower our perception and experience of the world together with the other living beings, human and not human.

Never before had we enjoyed a technological potential like the one we have now: almost perfect lenses, more precise capacitive captors, more powerful analytical engines. However, it seems that we have never been so far away. From our own body. We have never endured a lack of sensitivity such as the one we are going through at present; and neither have we diagnosed so clumsily its causes. Thus, “wherever we look, we find the same piercing paradox: on the one hand, the continued development of new techno-scientific resources that might solve the prevailing ecological problems and the rebalance of socially useful activities over the whole planet; and on the other hand, the failure of organised social forces and bodies constituted as subjects to exercise their right to use those resources and make

¹⁴¹ Critical Art Ensemble: Promesas Utópicas: Net Realidades [Utopian Promises: Net Realities]. Available at: http://alep-arts.org/pens/net_realidades.html (Last visit: October 20th, 2011).

them operational.” (GUATTARI, 1989: 14)

“There is not a teacher as powerful as the consciousness of our own transience” (RAY, 2004: 271), says the Wisdom. Whenever our lives are filled by the “syndrome of impermanence”, there is an adjusting system kicking in and producing the necessary distance that allows us to identify the pillars: that for which we want to live. I am fully convinced that this brief catalogue of assets prioritises the ones of a human, social, cultural, and spiritual nature. And right at the back, modulating the shadow, some traces of the (capitalist) empire. If what makes life worth living is not a projection of shadows, is it not time to reassess the system of values that organises and rules our lives? Can technologies support the proposition of a new order?

3. A Natural State

In *La Disparition*, Florence Burgat establishes some parallels between the eponymous novel by Georges Perec [*A Void* in the English translation], entirely written without the letter “e” (and without provoking any feeling of weirdness when read), and the history of the world without “eux” (they) which refers to the animals and living beings in general. Humans manage –or at least they try to- the planet, the resources, the entire place, life. They rewrite ceaselessly over it, as if trying to tattoo the history: their history. A story written by a deaf and blind witness, convinced in every respect that only happens what his limited body is able to perceive. Reading the world apart from this anthropocentric writing has become a high impossible task.

Tracy Metz, author and journalist, goes all in with a statement that challenges us: “Nature is an agreement,”¹⁴² or at least that is the case in the Netherlands, she says, where we have agreed amongst ourselves that this piece of land or that other are nature or not. We spend a lot of money in making nature, which not only involves space, but also a feeling of what is nature or what we call “wild.” Furthermore, it is the total sum of the images from Discovery channel, the sunsets from our screen savers, and birdsongs as a ringtone in our cell phones... Additionally, it is the image that works as a powerful marketing tool; the image of the wild sells lots. Lastly, it is a concept as well, a human creation, a mirror image. The human presence in nature means the disappearance of the latter: “The place where we are is the place where nature is not.”¹⁴³

Declaring that nature is incompatible with human presence looks like an utter provocation and, nevertheless, when reflecting upon our practices, we come to realise that it is not such a preposterous idea. Perhaps because more than doing away with nature, we have modified the very meaning of the word. In this regard, there is an interesting work –*Mastering Bambi* by Persijn Broersen & Margit Lukács-, in which they produce a (short-cut) version of the famous Disney animation film by getting rid of the main characters. The only way to eliminate the anthropocentrism from the film is by erasing those roles, which even though they embody –in a way- the animal world, they belong to the “human” focus. The

¹⁴² See the Tracy Metz presentation at Next Nature Power Show 2011 in Amsterdam.

¹⁴³ Ditto

question about natural, original / aboriginal could go on for several volumes. Seen from a technological point of view, it does not lead us to a decisive question: does technological development unavoidably imply the destruction of the natural order? Is human order a sort of entropy for nature?

4. Artistic Commitment with the Environment

At this point, I would like to bring forward the maxim by the visionary Marshall McLuhan, who pronounced once that often-repeated sentence: “the medium is the message.” This phrase has never been read with the urgency it should be now: the medium (environment) is the message; and the other medium, with which we talk about it, may it be as diverse and rich, as powerful and vast, as creative and dynamic as our intellect can afford. Straight or indirectly, art has always dealt with social issues. Given that the state of the environment we inhabit has an effect on our relationship with society, it would appear as logically uncompromising that the art world should take ecological matters into their own hands and take a stance about it. The use of technological devices can be a valid strategy to approach the natural realm, as long as we ascertain their impact on the environment and, most of all, as we study closely the discourses produced by the use of said devices. Still, we can sustain that the democratisation of knowledge ought to be one of the main goals of the technological apparatus.

Before the global situation we live in, a complex fabric of cause-effect connections, apart from gathering all the information we should also learn; we should get a deep knowledge with the goal of finding a balance for the biosphere. It has been said and repeated many times, the situation we are living in is unsustainable; the need for a change is urgent. Let us change. Perhaps, the appeal of the alleged return to nature –insomuch as the wild or original state of the planet–pertains to an impracticable strategy nowadays. Whether we agree or disagree with the notion of *Next Nature* or with “the covenant” that defines nature (Metz), we cannot but declare that the movement of humanity will go forward, consistent with the *continuum*¹⁴⁴ of our evolution. Having said that, we should inquire whether going forward is a synonym of growing, and the answer to such query is: not everywhere. “Our contemporary nihilist consumerism is the broadest historical concretion of the hedonism paradox” (PULEO, 2011: 412); said paradox refers to the ultimate dissatisfaction within momentary pleasures. Elin Wägner, a Swedish feminist and ecologist, wrote at the end of the 1930s an essay titled *At Peace with Earth*, published as a pamphlet in 1940.

There she strongly opposed the prevalent notion that the industrial production and the unrestrained exploitation of natural resources would be a guarantee for human subsistence (LEPPÄNEN, 2004: 111). We truly cannot say that we are closer now to peace and a global balance than back then. What has indeed begun to change is the faith in the capitalist way of life – a philosophy of life we could say if we followed Badiou’s words. The ever-growing production that feeds the insatiable desire of unnecessary consumption seems to be faltering; we cannot know for sure if it is on account of a spiritual crisis, or because of the alarming

¹⁴⁴ Full range or series, without interruption.

noises of the economic crisis, but the faith is changing without a doubt. “The productivity-obsessed theories fostered by the West have led the world to a crisis in which there is the unavoidable necessity of a radical separation with the hasty race for “growth”, not only in the financial realm but also in the domains of science and technology. It is high time that the concerns about ethics, justice, and a sustainable balance came to be prevalent, because we are threatened by other and more grievous hazards. For it could come to an end, this human adventure on a planet that may become uninhabitable for our species” (HESSEL, 2010: 8).

When Felix Guattari wrote *The Three Ecologies* in 1989, he advanced the need for dealing with ecology in an integral way; we must not understand ecological problems as problems of the environment (seen as something alien, external), but as symptoms of a complexity that includes the social and mental spheres. In his text, Guattari proposed to enlarge the term ‘ecology’ in a direction that led to ‘ecosophy.’¹⁴⁵ The eco-feminist, philosopher, and historian Carolyn Merchant published in 1992 the first edition¹⁴⁶ of a book titled *Radical Ecology: The Search for a Liveable World*. Previously, she had published other relevant essays that provoked a back and forth exchange of ideas in different areas; the most important perhaps was *The Death of Nature: Women, Ecology and the Scientific Revolution* (1980), in which she put forward a view of the scientific revolution that questioned mechanistic science as a sign of development. *Radical Ecology* is an extension of many subjects that Merchant had expounded in *The Death of Nature*.

In the former, she describes the different types of ecologic thought: deep ecology, spiritual ecology, and social ecology; but all under the umbrella of the movement of radical ecology, also known as radical environmentalist movement. This polyhedral aggregation shows many faces as a result, some of them at loggerheads. Merchant is aware of it, and states in the conclusion that “it lacks coherence as a theory and as a movement” (MERCHANT, 2005: 251), listing a number of characteristics that cause disagreement among the theoreticians. There is a significant division between the ecologists who prioritise the meaning of being, its relationship with the cosmos, the additional spiritual weight –be it religious or not- that is quite sizable in their defence of (we might say) an “eco-centric” position, and the ecologists who prioritise social justice and, according to some ecological principles, they embrace an “anthropocentric” point of view. We cannot say that there is only one radical ecology movement, even though the sobriquet may seem mighty appropriate when we consider the type of therapy needed now.

In a more recent appearance, Merchant declared that the ethics of control was giving way –since there is no other possibility- to an ethic partnership “that involves a viable and sustainable relationship, in which the connections in the globalised world are acknowledged by science, technology, and ecological exchanges” (MERCHANT, 2010: 1). Just as Alicia Puleo mentioned a few months ago in one of the readings of her book *Ecofeminismo para otro mundo posible*

¹⁴⁵ Ecosophy implied the combination of environmental, social, and mental ecologies: “Only an ethical-political articulation –which I call ecosophy- between the three ecological registers (the environmental one, the one about social relationships, and the one about human subjectivity), would be amenable to suitably clarify these questions” (GUATTARI, 1989: 8).

¹⁴⁶ There was a second edition in 2005, from which I have taken the fragments quoted in this paper.

[*Ecofeminism for Another Possible World*], given the situation we are living in, it looks like there is not any workable way out without alliances, or without finding shared points and interests.

From my standpoint as an artist, I look at the model and see one – where it seems that there is a twofold problem. I read eco-centrism and see one; I read homo-centrism and see likewise. The poet Jean Luc Parant wrote in *Les Machines à voir* [*The Machines to See*] (1993) that “when the animals are born, the place in the world where they are born is ready for them; everything is ready for them to feed, to live, and to die. To be born is to be, because their bodies hold the world where they were born, and the world holds their bodies.” Is it that we, humans, do not hold the world where we are born? Don’t we turn with it? Don’t we breathe it? Don’t we eat it? Aren’t we it? Isn’t it us? We are the planet, together with everything that surrounds us. The world “makes us be” and our way of living pollutes us, pollutes our bodies, which are nothing but a little part of the common and global body. We bear witness to our own poisoning.

5. Bio-Able

Green New Deal is the moniker given to a set of political proposals devised to help us tackle global warming and the recursive financial crises. The original term *New Deal* denotes the reforms initiated by President F. D. Roosevelt when facing the Great Crash of 1929 and the beginning of the Great Depression. This whole set of new proposals brings to light a vital question – which we can ask to the main economic systems: Can we have a continuous growth in a system with limited resources? The answer seems evident, and an important emerging line has been founded upon it: Degrowth. The term is somewhat provoking, since it does not define a regression but a reflection. Serge Latouche, economist and philosopher, is one of the most remarkable thinkers –if not the precursor- within this trend that revolves around the “slogan” of Degrowth.¹⁴⁷ Its theory can be summarised briefly as follows: the kingdom of “always more” (valid for the last three centuries) has reached its limits, it is no longer viable (bio-able) for the reason that it was based on unlimited growth, but in a planet with limits (regarding resources, mostly).

Degrowth, or the “Green New Deal implies to accept the limits of the ecosystems, as well as the fight against social exploitation by means of a selected degrowth in the developed countries and a measured, sustainable growth in the rest” (PULEO, 2011: 11). One of the main goals is to reduce the ecologic footprint, that is to say, lowering the index of environmental impact caused by humans on the planet. The ecologic footprint is related to Earth’s ecological ability to regenerate its resources: we cannot consume more than what the planet can provide. Hence, we shall have to study new proposals to interconnect with the planet; plotlines such as degrowth and the like that posit structural changes relevant enough for the turn to be effective. Technology is an ally in the task of measuring and visualising the footprint. It helps us when analysing the measures likely to be

¹⁴⁷ According to Serge Latouche, the term Degrowth is more of a slogan (provoking and exclamatory) than a concept; its main function is to work as a decoy.

taken and the specific adaptation to our everyday practices, making us aware not only of the impact but also of the triggering events.

6. Measuring the Footprint

Visualising the components of the atmosphere and the waters, the status of the ozone layer, or the melting of the polar icecaps can contribute to the task, not only of building social consciousness about ecological questions, but also to support social action. Some models, *Ecological Footprint*¹⁴⁸ for one, have proven to be of great use by offering the dwellers of any city precise data on the consequences of their actions. At the same time, they receive practical information when learning to optimise their general energy consumption. Sometimes simple actions entail substantial savings. However, in order to contribute one has to know what to do, how, and where. In this line, the architects collective Urban Ecology published in 1996 their *Blueprint for a Sustainable Bay Area*. The book had a second edition in 1999 and demonstrated in an easy-to-understand way –though not gratuitous- their analysis of what home sustainability means; how citizens could adapt their lifestyles, organising their actions on many levels: neighbourhood, city, and region.

Perhaps this hits a key question in the difficult task of effecting changes: the relationship and coordination between individuals. We live entangled in a framework that prioritises individualism above all, because of economic reasons for sure and quite possibly for political ones as well. Every citizen acts in an independent fashion, as if their actions were without any consequence at all. I am certain that one of the main delusions among global citizens is the belief that one can live a life without impact on other people. It is utterly impossible that someone could live “just doing their own thing”; at the most, what that person can do is to live with complete disregard of present circumstances.

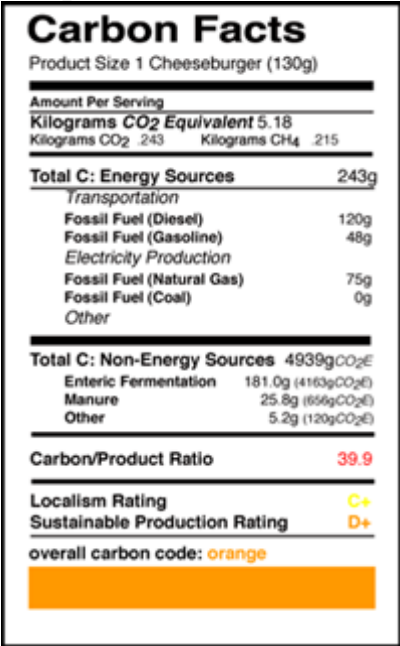


Fig. 1. Image on the report of the ecological footprint of a cheeseburger carried out by Jamais Cascio in 2007

¹⁴⁸ <http://www.myfootprint.org/> (Last visited on August 1st, 2011)

One of the key factors in measuring up any person's carbon footprint lays in their diet. Jamais Cascio, an American scholar chosen by *Foreign Policy* as one among the 100 best thinkers in the world, completed a distinctive study focused on the carbon footprint of a cheeseburger (a standard measure in the USA). He analysed the consequences within the production of each and every ingredient of the meat product, and concluded that the carbon footprint would be between 750 and 3,000 grams of CO₂. The most relevant find in the study was that the figures almost double if we include the effects of the methane from the flatulence of the cows. In his study, the author compares the emissions produced by cars and reaches the conclusion that the carbon footprint from all the burgers consumed in the USA in a year are almost the same as the annual emissions from all the sport utility vehicles (SUV) driven in the country (about 16 million cars).¹⁴⁹ It would appear that there are many economic interests at play when reducing global meat consumption is even mentioned. The levels reached in the most advanced economies are not only unsustainable from an ecological point of view, but also downright unhealthy.

7. Hauling the Medium

Food transportation is another issue that deserves a meticulous analysis. We have lost, mostly in city areas, any idea we had about seasonal production in agriculture. We can eat whatever we fancy throughout the year, overlooking the fact that foodstuffs call for conditions that very likely may be found far and away from our postcode. A number of studies delve deeply into the relationships between foodstuffs and the seasons, the benefits of ingesting what the soil gives us according to the time of the year and the place where we live. These issues are not to be considered and dealt with exclusively by farmers, ecologists, or dieticians. Artists can play an important role in the articulation of the relationships between consumers and producers, shaping new and alternative commercial networks. There is a vast chasm in the communication between those who farm the land and those who live off their work.

Reinstating channels of communication would exert a positive influence on the value of work for those who farm the land in a respectful way, as well as for the variety of possible actions the consumers would enjoy. There is still a lot of work to be done –applying the same technologies used by the social networks- with regards to the visualisation and coordination of the ecological farming network. Capitalism is based on the idea that human beings are unable to act gratis in favour of others. Perhaps it is time to question this and other assertions that determine and maintain the type of relationship among us: competition, distrust, carelessness, or misappropriation in every sense of the word... All of the aforementioned are based on an assumption, and entirely sustained by an essential fiction: money. The foundations are entirely surreal, in which the money variable –which we know full well it is fictional- can embody anything at all.

In my view, one of the most remarkable books by Baudrillard is *Impossible Exchange*. It is because of its conciseness, its metaphoric nature, and because it is

¹⁴⁹ <http://ecolosfera.com> (last visited on August 1st, 2011)

a book that can be read in any imaginable direction from its very pages. What is more, one always comes back to the title. “It is about occupying, no less, the realm of all exchanges with that by means of which all exchanges are impossible” (2000: 125); the economy becomes that terrible realm, the simulacra backing and “verifying” all the impossible conversions: “the monstrosity is complete” (idem).

8. Love as Subversion

I agree with Alan Badiou’s idea that love “must reassert its rupture value, its value of near-craziness, its revolutionary value like it never did before” (BADIOU, 2010), though I understand that loving is an open act, it is not only a human matter, and much less a binary one. We have delimited and restricted its field of action from an anthropocentric point of view, closing down our senses, waiting for another body to touch us. But love cannot be touched, it flows from within. Of course, we should not tame it but, most of all, we should not normalise it. “We should preserve the subversive power of love (...). And that is extensive to other areas: art should be also removed from the power of the market, and science likewise. Wherever there is an active and selfless thought, there is a fight to free it from economic interests.” (Idem)

According to Jean-Luc Parant, we have invented machines to open our eyes. The machines will help us see what our eyes cannot reach, from the largest to the tiniest; hear anything that escapes us and, in general, perceive with greater intensity all that surrounds us and belongs to our innermost selves. Love machines. Filliou said that art makes us love life more than art. I trust that we cannot make Art without Love, and I do not mean an anthropocentric notion, but love for what is alive, in the open (with and without comma). Love is potential subversion because it questions the foundations of the systems centred on hierarchy, belonging, and submission.¹⁵⁰ To take advantage of all these potentialities, at least two basic actions appear as necessary: on the one hand, to stress the absent words; on the other hand, to shift the vanishing point.

Stressing the absent words involves not only valuing everything that has not been assessed in the fairest way, but also implies to value their absence: because we have a clear propensity to analyse what we see but not the opposite; what is there, but not otherwise. Absence counts. Shifting the focal point means casting doubt on the prevailing anthropocentrism. Love exists beyond human beings; the world exists as a systemic being beyond our own existence. It is not a question of subordinating human life; it is a question of recognition instead: who we are, where our limits are, what welfare is... Lastly, I cannot think of a more corresponding realm than the artistic in order to propose alternate focal points, to experiment with the accentuation, and to make visible what was not. I cannot imagine a better privilege to conjecture the potential of love.

¹⁵⁰ This text will not go in depth – though I have done so in others- about the different angles from which love has been studied, above all when we analyse it from a feminist point of view. To those who may be interested in delving into the issue, I would like to recommend the different studies carried out by Mari Luz Esteban Galarza, especially his last work, *Crítica del Pensamiento Amoroso* (Edicions Bellaterra, 2011).

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