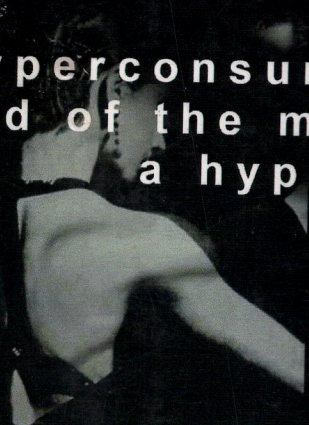


# low power society

continuous  
hyperconsumption and the  
end of the middle class in  
a hyperurban planet



emanuel dimas de melo pimenta

## LOW POWER SOCIETY

continuous hyperconsumption and the end of the middle class in a hyperurban planet

together for dinner on a large round table and started a brainstorm about Giorgio Alberti's ideas and the concept about a *Low Power Society* was born.

In the beginning of the next year, Giorgio Alberti made an International Meeting at the Monte Verita Foundation, in Ascona, Locarno, Switzerland, which turned around the ideas that founded the *Low Power Society* concept. That Meeting was titled *The End of a Belief, Towards an Era of Underdevelopment*.

In 2007, again in the same city, and once again during the art and science International Meeting *The Spirit of Discovery*, also organized by the *Arts, Sciences and Technology Foundation – Observatory*, we continued our reflection about the concept, this time generating work and discussion groups. My lecture, then, was titled *Low Power Society* and it was the base of this book.

In that year, beyond Giorgio Alberti and I, other people were present: again Roy Ascott and Joseph Brenner – who also presented a lecture, very interesting, about the subject: *Transdisciplinarity, Logic and the Low Power Society*; the Spanish philosopher Carmen Par-

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do; the Spanish philosopher and neurologist Pedro Marijuan; again the Portuguese philosopher and writer Antonio Cerveira Pinto; the Italian musician Leonello Tarabella; again the American artist Dove Bradshaw; Jay Kappraff, mathematician of the *New Jersey Institute of Technology*; the artist, also American, Rosemarie Castoro; and the celebrated English violoncellist Audrey Riley.

In those Meetings, René Berger was always present, participating in *real time* from Lausanne, Switzerland, through electronic systems.

In the next year, 2008, Giorgio Alberti organized an International Meeting especially dedicated to the subject, again at the *Monte Verita Foundation*, in Switzerland.

In that same year, in New York City, the plastic artist Marcia Grostein was wondered with the concept and appeared the idea to make a great exhibition unveiling questions that conventionally have been considered as exclusively pertaining to economy or sociology but that in fact are aesthetic ones. René Berger had already made it at the *World Economic Forum*, in Davos, in the 1990s, even if not specifically on a *Low Power Society*.

**NEST**

**art installation, Marcia Grostein, 1996**

*Having always been curious about the Geodesic Dome, I asked Busckminster Fuller during a spontaneous encounter in 1980, from where the idea originated.*

*"I started with a bird's nest and went to the cosmic space", he said.*

*The fire was lit.*

*"The earth is an uterus", he continued, "opening the concept of the holistic to an immediate realization".*

*His striking words remained with me for many years until they finally gave birth to a manifestation of Fuller's concept transformed by time.*

*Today we live in a regressive utopia.*

*Today the nest is an uterus that cuts.*

*Marcia Grostein*



of the shareholders or even of the company.

So, inside large corporations – like inside States – and in opposition to a generalized low power society, a new aristocratic class appeared, relatively independent of their merits or competences, but strongly supported on political affairs.

Cities passed to be dynamically interlinked, transforming everything, even the fields in countryside, into a hyperurban complex. In this way, the planet is transformed into a hypercity.

The intense distribution of resources, of the most diverse natures, in material and immaterial artifacts, accessible to a large number of people projected a new society, with new types of relationships, expectations and fears.

The same happened with art – before concentrated on a principal personage, the artist, and focused on a single moment, now transformed in an explosion of people and moments.

After the end of the 19<sup>th</sup> century, coinciding with the appearance of telephone,

photography, movie and radio, the artworks – which until then were characteristically representations and, therefore, abstractions of what it was taken as reality – became gradually transformed in their own objects.

The amazing works by Marcel Duchamp, Dada, Jackson Pollock, Joseph Beuys, John Cage, Nan June Paik, Jasper Johns, Robert Rauschenberg and, later, William Anastasi, Dove Bradshaw, Rosemarie Castoro, Marcia Grostein, Roy Ascott or Bill Viola among others are, in themselves, their own meaning.

It is no longer art for the art's sake, but the elaboration of objects that are themselves what they mean – in a certain measure coming closer to prehistory through a post-history.

Not a political *post-history*, as presented by Francis Fukuyama after Hegel's ideas, but the disintegration of history while technology of thought, provoked by the creation of a scenario of multiple truths, closer to the maximum and impossible aspiration of history: its total meaning – as I've written since the beginning of the 1980s.