CLIMATE UTOPIAS: OBSERVATÓRIO DO CLIMA AND ATO PELA TERRA

UTOPIAS CLIMÁTICAS: OBSERVATÓRIO DO CLIMA E ATO PELA TERRA

UTOPÍAS DEL CLIMA: OBSERVATÓRIO DO CLIMA Y ATO PELA TERRA

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ABSTRACT: This article uses critical utopia as a sociological method and its categories are organized in a new methodological theoretical framework in an original way in relation to social studies in the areas of climate policy formulation in Brazil. With the aim of revealing new utopian figures and configurations, the clipping was limited to analyzing the coalition of three distinct spheres: art, religion and artificial intelligence based on the practices of the *Observatório do Clima* (Climate Observatory) and the *Ato pela Terra* (Act for the Earth). The methodology includes: systematic review, content analysis and NodeXL Pro. The results present emerging utopian elements such as: climatic dogmatic intercollectivism and anti-resilientism. Critical utopia is a promising subfield for Social Science studies to understand climate change policies.

KEYWORDS: Critical theory. Utopia as method. Climate policies. *Observatório do Clima*. *Ato pela Terra*.

RESUMO: Este artigo utiliza a utopia crítica como método sociológico e suas categorias são organizadas em um novo quadro teórico metodológico de forma original em relação aos estudos sociais nos espaços de formulação de políticas climáticas no Brasil. Com o objetivo de revelar novas figuras e configurações utópicas, o recorte se limitou a analisar a coalizão de três esferas distintas: arte, religião e inteligência artificial a partir das práticas do Observatório do Clima e do Ato pela Terra. A metodologia inclui: revisão sistemática, análise de conteúdo e NodeXL Pro. Os resultados apresentam elementos utópicos emergentes como: intercoletivismo dogmático climático e antirresilientismo. A utopia crítica se mostra um subcampo promissor para estudos das Ciências Sociais para a compreensão das políticas de mudanças climáticas.

PALAVRAS-CHAVE: Teoria social crítica. Utopia crítica. Políticas de mudanças climáticas. Observatório do Clima. Ato pela Terra.

RESUMEN: Este artículo utiliza la utopía crítica como método sociológico y sus categorías se organizan en un nuevo marco teórico metodológico de manera original en relación con los estudios sociales en las áreas de formulación de políticas climáticas en Brasil. Con el objetivo de desvelar nuevas figuras y configuraciones utópicas, el recorte se limitó a analizar la fusión

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de tres esferas distintas: el arte, la religión y la inteligencia artificial a partir de las prácticas del Observatório do Clima y Ato pela Terra. La metodología incluye: revisión sistemática, análisis de contenido y NodeXL Pro. Los resultados presentan elementos utópicos emergentes como: el intercolectivismo dogmático climático y el antirresilientismo. La utopía crítica es un subcampo prometedor para los estudios de Ciencias Sociales para comprender las políticas de cambio climático.

PALABRAS CLAVE: *Teoría social crítica. Utopía crítica. Políticas climáticas. Observatório do Clima. Ato pela Terra.*

Introduction

> More than at any other time in history, humanity faces a crossroads. One path leads to despair and utter hopelessness. The other, to total extinction. Let us pray that we may have the wisdom to choose correctly. [...] After all, how is it possible to find meaning in a finite world? (ALLEN, 1979, our translation).

This article is part of the topic of climate utopias from a sociological perspective. Critical utopia as a sociological method (EL-OJEILI, 2018; 2020; LEVITAS, 2013; URRY, 2016; WRIGHT, 2010) is used as a methodological theoretical framework. The question at hand is to understand which utopian figures and configurations — in addition to those associated with the human scientific rational sphere — coming from other sensitivities (namely: religion, art and artificial intelligence) are found in coalitions in the areas of climate policy formulation in Brazil.

Another question that arises is how these emerging configurations relate to the narratives of existing and predominantly dominant coalitions (INTERNACIONAL CONVIVIALISTA, 2020) and those of climate denialist countermovements (BRULLE, 2019). The empirical object is the practices of the Climate Observatory (*Observatório do Clima* - OC) coalition at the nexus of the Act for the Earth (*Ato pela Terra*) event. The focus of this work is concentrated on the spheres of art, religion and artificial intelligence (AI) and their intersections in the spaces for formulating climate policies in Brazil[2].

The originality lies in the fact that there are no studies on climate change policies in the light of critical utopia as a sociological method in Brazil. This article is guided by the gap that exists in Brazil, where there are few studies with a critical theory approach in studies on climate change (SALMI; FLEURY, 2022). This conclusion was reinforced after a complementary

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[2] Here, climate policies are understood in their broad sense, that is, they are not limited to public climate policies, but cover the entire spectrum of climate change policies promoted and formulated by groups from the most diverse segments of society in Brazil.

systematic review in the Web of Science database on critical utopia in the Social Sciences nexus. The review resulted in the absence of studies and research in Brazil in this intersection.

Methodological path

First, a review on critical utopia in the areas of Social Sciences in Brazil within the theme of climate change was carried out in the Web of Science base based on the bibliometric method (SALMI; FLEURY, 2022) and subsequently a systematic review in Brazil. From the 'utopia as a sociological method' (LEVITAS, 2013; URRY, 2016) no social studies were identified for the climate theme in Brazil.

The empirical object was the utopian practices — understood here as speeches, materials and attitudes of collective agents carried out in physical or digital spaces in politicized contexts (EL-OJEILI, 2020) — observed from the collective agent Climate Observatory and its publications between January and May 2022 in the nexus of the event-demonstration-movement *Ato pela Terra*. The latter peaked on 9 March 2022. The initial cut-off date for analysis is based on the publication of the Sixth Assessment Report, WorkingGroup III AR6 WGIII (IPCC, 2022a). The OC was chosen for being one of the longest-lasting coalitions — twenty years — and recognized in Brazil within the climate theme. And the *Ato pela Terra* for criticizing the so-called Destruction Package (OC, 2022c)[3] which was supported and encouraged by the OC.

For the empirical research, a documental analysis was used in digital media (OC website and Twitter and YouTube platforms). The NodeXL Pro software was used for collection and analysis in two moments (on the day of the *Ato pela Terra* and three months after the event).

In digital networks, the hashtag "#atopelaterra" was tracked between 1 of March and 30 of June 2022. For the analysis of social networks, the network method of digital sociology was used (VINHAS; SAINZ; RECUERO, 2020). For data extraction, the following criteria were established: hashtag: "#atopelaterra"; period: "1 March 2022 to 30 June 2022"; type of network: "friends and followers"; "tweets < 18,000"; "followers < 1,000".

Network analysis in the Latourian perspective was used to accompany the selected analytical units: utopian components[4] guided by critical utopia (EL-OJEILI, 2018; LEVITAS,

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[3] The 'Package of Destruction' is a set of bills with anti-environmental, anti-social and anti-climatic content. Details available at: https://www.oc.eco.br/wp-content/uploads/2022/03/Combo-da-morte.pdf. Access: 01 June 2022.

[4] The utopian components are understood as observable empirical elements and these when grouped are understood as utopian practices (EL-OJEILI, 2020).

2013; URRY, 2016; WRIGHT, 2010) of the dynamic spheres of art, AI and religion for this movement-coalition (OC and *Ato pela Terra*). Content analysis (BARDIN, 2011) was used and the analytical unit was the utopian component and its critical interpretative developments with the categories of utopian constellation and utopian figurations (figure and configuration) (EL-OJEILI, 2018), the utopian molds (URRY, 2016), the utopian locus (SUVIN, 2012) and the notion of symbiotic transformative strategy of realistic utopia (WRIGHT, 2010).

The encounter between the different spheres of experience

The notion of sphere of human experience here is understood as the notion of sphere of value or sphere of reality by Lukács (STAHL, 2018) who, by discerning the different types of spheres of reality, theoretically and methodologically frames art within a sphere (of direct reality) to analyze the implications in the subjectivation and ideological formation of individuals and groups. Art, AI and religion are expressions of this sphere of human experience. Here, the thesis is used that ideological and utopian formation are egalitarian processes, contrary to Mannheim's theoretical framework (EL-OJEILI, 2018).

In this vein, art and science are interrelated life experiences and operate as ecogeopolitical gears of the real by presenting themselves as social spaces that allow the emergence of new possibilities for thinking, diagnosing, inventing and transforming (GUZZO; TADDEI, 2019). The intersection between art and climate change is recent and reveals components of the 'denunciation of the dominant system' type through neoliberal and neoextractivist figures (FOWKES; FOWKES, 2022). A similar phenomenon is observed between religion in the inter-religious perspective and the climate emergency. This intersection reveals configurations such as climate interreligious pluralism (BERRY, 2019). But when it comes to the intersection between interartistic and interreligious practices, studies are still rare (JUNKER, 2022). Within the climate theme, both art and religion start to produce these social practices in an active way in the spaces of climate policy formulations and in its various scales.

Religion, also as a human life experience, has its most mobilized interweaving with science in the context of a global climate emergency. Spirituality from the perspective of other worldviews such as those of indigenous peoples now compose the last IPCC report (2022b), thus opening an intersection between religions — from the perspective of including other worldviews, which reinforces the argument of inter-religious pluralism, not restricted to Adamic and Eastern religions — and the scenarios produced by technologies, in particular the simulators operated by AIs and the various big data that are needed to design climate scenarios.

However, it is pointed out by the scientists affiliated to the groups that make up the IPCC that there is a difficulty in inserting social elements in the social models of the Final Report of ARs and SPMs[5] (IPCC, 2022a; OTTO *et al.*, 2020).

While art and religion date back to secular times, artificial intelligence and especially its moral and practical utopian effects are recent. Such recent temporality of AIs generate disputes whether they are moral agents or patients (without agency). A discussion takes place in relation to the type of social agent that an AI is and how this is configured in social relations with humans and non-humans, in an active (conscious), semi-active (programmed but capable of self-determination) or passive (without agency) mode (BENANTI, 2019; ELLIOTT, 2019).

Finally, the strategic symbiosis (WRIGHT, 2010) between art, AI and religion in the climate scenario, in some ways still nebulous, seems to create forms of hybridization and 'other coalitions' that tend to foment or are already fomenting new utopias — new ideologies — that non-dominant ones. In any case, the interweavings between active agents (art and religion) and semi-active agents (for example, automation software, climate emulators, artificial intelligence) emerge in the practices experienced by these subjects who start to foster and model the ideological-utopian imaginaries of societies of the 21st century. Faced with the climate emergency, these encounters generate new challenging spaces for coexistence between humans and non-humans.

Results

The starting utopian locus (SUVIN, 2012) were the groups affiliated to the three spheres of human experience: art, religion and artificial intelligence. From this locus in convergence (art, religion and artificial intelligence) the *Observatório do Clima* (OC) coalition can be understood as a set of ideas that fosters a group identity guided by a shared horizon. The OC is, in the light of critical utopia, a utopian constellation to be understood since it brings together different organizations (companies, academies, foundations, multilateral agencies, third sector organizations) and a diversity of ideological-utopian frameworks of its associate members from relatively stable mode on the timeline.

A search on the official website of the OC (2022d) revealed nine documents. Highlights: "Letter from artists and civil society to Rodrigo Pacheco" of 9 March 2022, "*Ato pela Terra –*

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[5]*Assessment Report* (AR) and *Summary for Policymakers* (SPM) are official terms used by the *Intergovernmental Panelon Climate Change* (IPCC) for publication of its final documents on climate change. In Brazil, the IPCC is the Intergovernmental Panel on Climate Change.

call for movements" of 7 March 2022, "21 key messages from the new IPCC report" of 4 April 2022 and "Brasil 2045: Building an environmental power — vol. 1 Proposals for the Brazilian Environmental Policy in 2023–2024" of 19 May 2022. The documents can be grouped under the themes of climate governance, climate activism/denouncement and utopian horizon (e.g. Brazil 2045).

Figure 1 shows an example of a graphic art from the Executive Summary of AR6 WGIII, the SPM 2022 (IPCC, 2022b), which is an integral part of the analysis content by the OC itself. This type of content reveals the direct link between AI and graphic art.

**Figure 1 –** Graphic art with scenarios produced by AIs in SPM AR6 WGIII
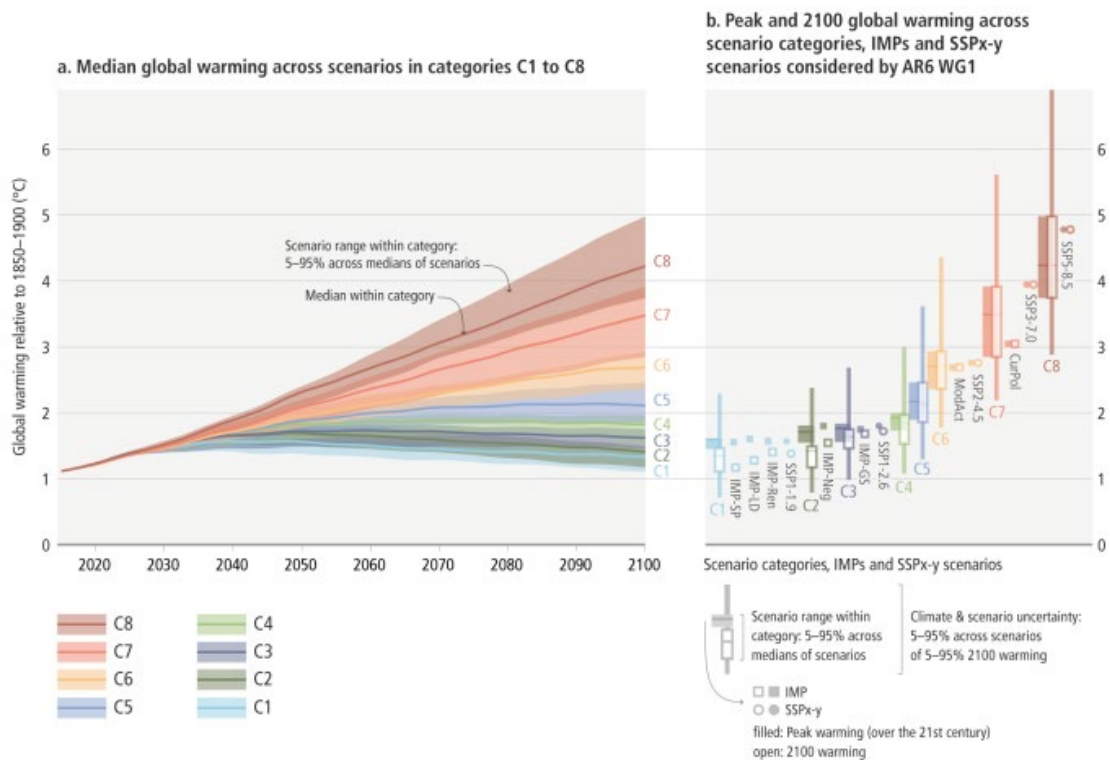
Source: IPCC (2022b, p. 29)

In addition to the documents on the IPCC reports produced by the OC, there are also two specific documents on the *Ato pela Terra*. According to the OC, the *Ato pela Terra* had around fifteen thousand people on 9 March 2022, the date of the critical event. The *Ato pela Terra* has been formally structured and supported by more than 230 organizations. In addition to artistic collectives, the presence of collectives of indigenous peoples (for example, Articulation of the Indigenous Peoples of Brazil – APIB, Portuguese initials) and inter-religious collectives (for example, United Religions Initiative – URI) can be observed.

Prior to the *Ato pela Terra* event, several partners of the OC coalition produced graphic materials with the aim of achieving a faster and more global connection between artists and readers (figure 2).

Figure 2 – Graphic arts pre-event *Ato pela Terra*
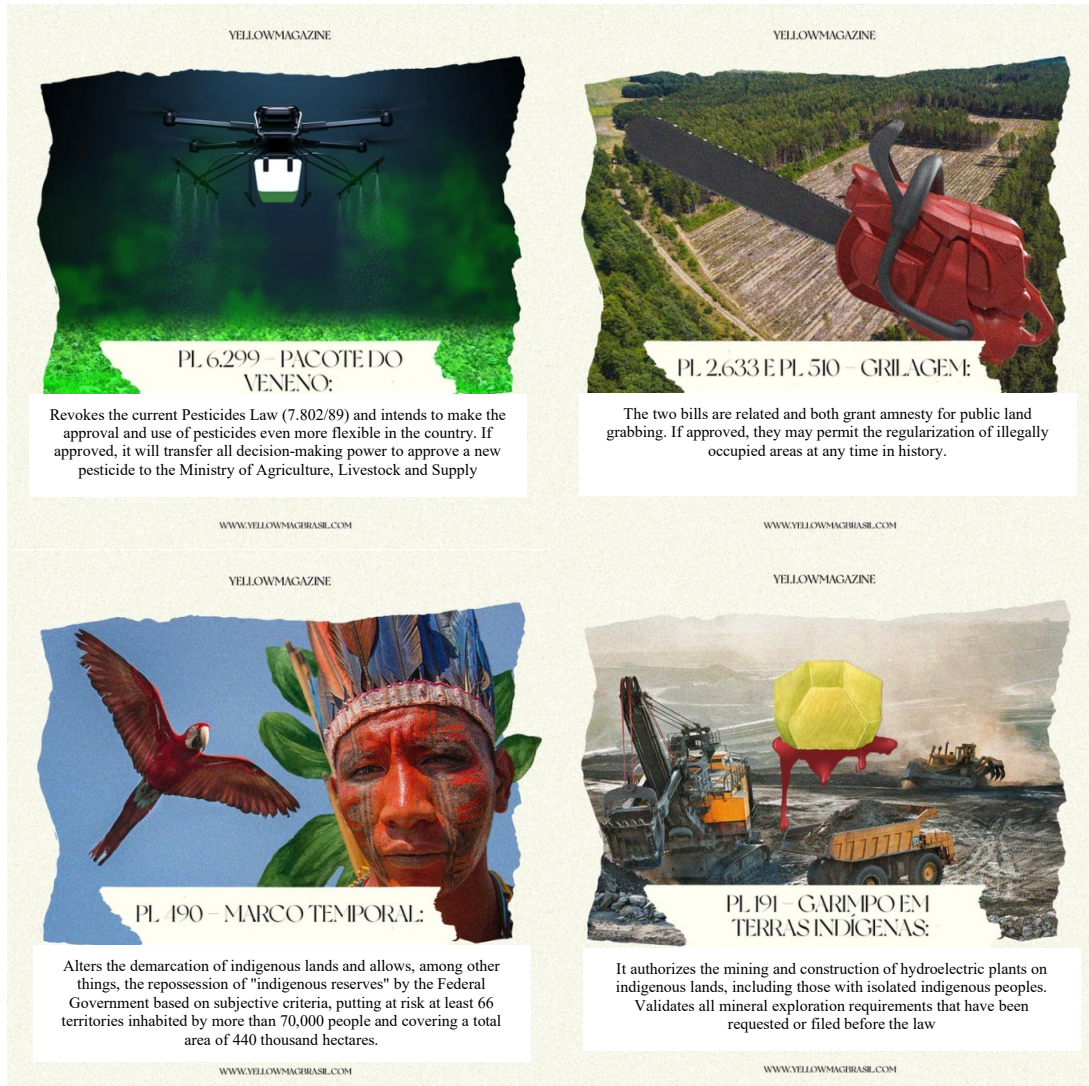
Source: Own compilation[6]

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[6] Graphic arts from the website Yellow. Available https://www.yellowmagbrasil.com/post/ato-pela-terra-caetano-veloso-e-convidados. Access: 01 June 2022.

A translation by the artistic sphere of the content of figure 1, of a technical nature (restricted to the scientific field) to the content of figure 2, of a propagandist characteristic (extended to the different physical and digital social strata) can already be observed.

On Twitter, the collection focused on posts about the coalition-movement *Ato pela Terra* through the hashtag "#atopelaterra" in the period between March and June 2022 (figure 3).

Figure 3 – Communication network between accounts (Twitter) at the #atopelaterra nexus (March-June 2022)
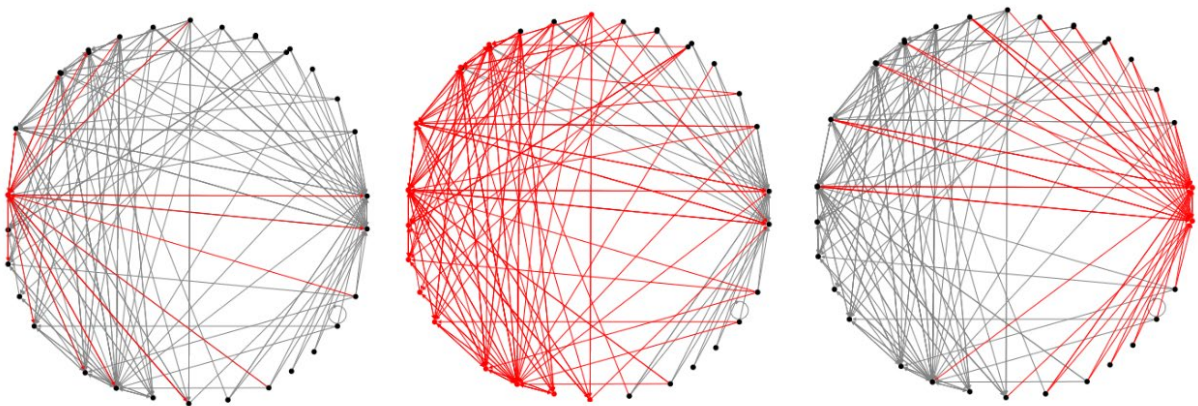
Caption: In red the account(s) highlighted as the main vertex in the network. Left: *Observatório do Clima* (OC). Center: Members and partners of the OC coalition for the *Ato pela Terra*. And on the right: Federal Senate and Rodrigo Pacheco.
Source: Author's database

The relationship network between the Twitter accounts presents the ability to contact from the OC account only (figure 3, left), the capillarization of contacts from the accounts of OC members and partners of the *Ato pela Terra* movement (for example, Bela Gil, Laboratório Fantasma, Maria Gadú, Mídia Ninja) — (figure 3, center) and the accounts where the posts were sent, Federal Senate and Rodrigo Pacheco (figure 3, right).

On the Twitter base, the posts are connected and focused on themselves on 9 March 2022, the day of the Ato da Terra party-event. On 9 March 2022, posts with videos with more than 50,000 views were identified (Table 1) led by the artists who convened the Act.

Table 1 — Posts with #atopelaterra above 50,000 views on Twitter

Name and Twitter account	Post	*Views* **Twitter (thousands)**	**utopian figures**
Mídia Ninja, @MídiaNINJA	Exciting @emicida raising a crowd now in Brasília at #AtoPelaTerra.	140,8[7]	*territory as life:* inhabited space as a utopian vector guided by principles of equality and plurality
Observatório do Clima, @obsclima	Brazil has body and soul @caetanoveloso at #AtoPelaTerra	74,1[8]	*art as a defender of life, and ecosystem rebirth* (regeneration) as a social project
Laboratório Fantasma, @lab_fantasma	@emicida @exudoblues and @criolomc on stage at #AtoPelaTerra	65,8[9]	*artivist:* music as a transforming vector of individuals and their spaces

Source: Devised by the author

In the religious-spiritual sphere, some practices can be observed, such as the speech by Caetano Veloso (2022) on the day of the *Ato pela Terra* event in Brasília, in which he affirms that Brazil has a heart and a soul. And more, in this art-religion hybridization, singer and musical composer Baco Exu do Blues[10] brings references from African-based religions to the political scene. And "The Ibama Inspector" says that there is "a breath of hope, a seed" [11], which refers to religious implications such as those associated with faith and redemption.

Another element was the issue of the next generation in connection with the formulation of new utopian horizons, identified in the speech of the executive director of Greenpeace Brasil, Carol Pasquali: "Only ten percent of young people between sixteen and seventeen years old signed up to vote in this election [2022] [...], youth needs to say what they want for this country" (GREENPEACE BRASIL, 2022, n.p., our translation). In this way, the notions of hope, seed and next generation converge to generate utopian components of the *Ato pela Terra* and OC coalition.

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[7] Available: https://twitter.com/MidiaNINJA/status/1501702269930291206 and: https://www.youtube.com/watch?v=pJncCiyhFp8. Access: 01 June 2022.

[8] Available: https://twitter.com/obsclima/status/1501671907514626049 and: https://www.youtube.com/watch?v=9jdeJZlqvfc. Access: 01 Junbe 2022.

[9] Available: https://twitter.com/lab_fantasma/status/1501708780899340288 and: https://twitter.com/lab_fantasma/status/1509184123310649349. Access: 01 June 2022.

[10] The singer and composer appears in the official graphic art of the event-review and thus refers to the amalgamation of art and religion in the political nexus of the climate issue.

[11] Available: https://twitter.com/fiscaldoibama/status/1501744982100791298. Access: 01 June 2022.

In the logic of denunciation and emancipation of human consciousness, Veloso manifests himself in the *Ato pela Terra*:

> The country is currently experiencing its greatest environmental crossroads. [...] The Senate has the power and responsibility to prevent irreversible legislative changes that, yielding to localized interests [...] jeopardize the future of the country, [...], that the legislative power awakens to its possible role of leading Brazil to enlighten the world [...] (OC, 2022e, our translation).

Between the possible and the future (utopian or dystopian) the dispute for different groups in coalition is placed.

The tracking of #atopelaterra with the coalition entities reveals a utopian figure in the speech of Cármen Lúcia (STF) about the "Package of Destruction: the country is now going through an 'institutional termitization', in which institutions are destroyed from within" (CLIMAINFO, 2022, emphasis in the original, our translation). The *Ato pela Terra* coalition met with representatives of the Federal Senate and the Federal Supreme Court (STF).

Three months after the event, agents of the *Ato pela Terra* movement are still active in 161 'contact vertices' (NodeXL Pro) among accounts related to the hashtag #atopelaterra (out of the 202 active in the movement in the entire period analyzed, from 01 March 2022 until 30 June 2022). When comparing two moments (figure 4), between March and June 2022, the communication network was more active after three months (June 2022) of the month of the party event (March 2022).

Figure 4 – Communication network of the accounts (Twitter) of the OC and partners for the *Ato pela Terra* in the #atopelaterra nexus in two times: (1, left) March 2022 and (2, right) June 2022
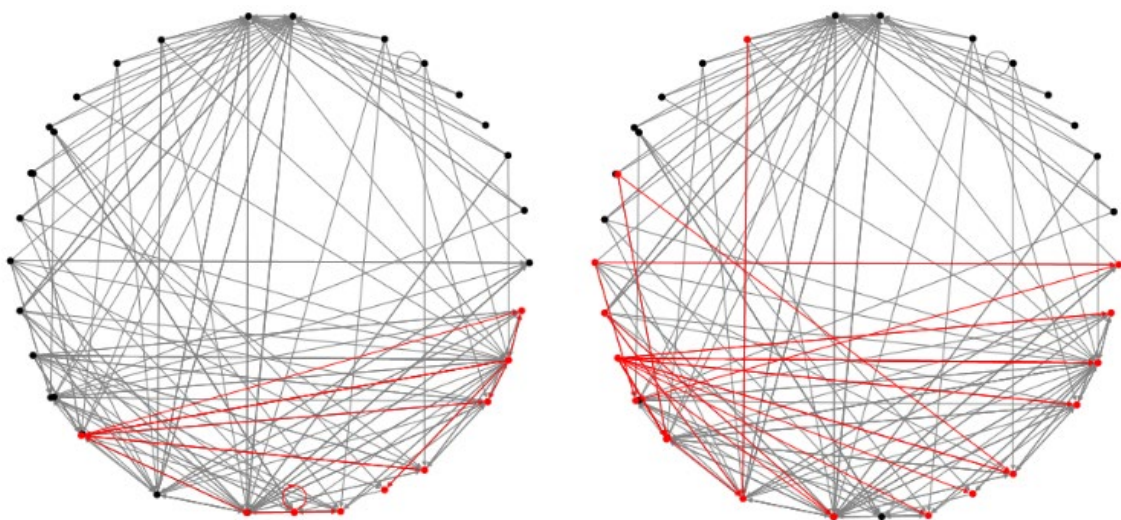
Source: Author's database. [NodeXL Pro, #atopelaterra; period: between 1 March 2022 and 30 June 2022; tweets < 18,000; followers < 1000]

The main nodal point highlighted (destination of the *Ato pela Terra* messages) is the mention of the Federal Senate (@SenadoFederal) and the second node most triggered by the posts is that of the President of the Senate Rodrigo Pacheco (@RodrigoPacheco). The hashtag "#PachecoVocêPrometeu" is observed together with the hashtag "#atopelaterra".

Discussion: art, religion and AI in transformative symbiosis in the light of critical climate utopia

Scene 1: art beyond denouncing criticism: coalition artivist, art as life and guardian açaí

The first identified utopian figure is that of the 'climate coalition artist'. The analysis of the *Ato pela Terra* event-movement reveals a clearly identified utopian figure: individualized critical artivist (FOWKES; FOWKES, 2022). But there is something beyond this figure, as it refers to the artivism usually performed by an individualized artist. This primary figure, the individualized critical artivist, is catalyzed in a large-scale collective social arrangement, in this case the *Ato pela Terra* of 9 March 2022, which uses the Destruction Package (OC, 2022c) as a motto for articulating the coalition against the destruction of the environment and in favor of the defense of life. The coalition of artists from different areas of activity — from music to cinema and from literature to graphic arts — can be understood as a type of configuration of 'artivism of coalition' that is unprecedented in the areas of climate policy formulation in recent Brazil. By creating waves of content and vast capillarization — backed by the high number of participating organizations in the *Ato pela Terra* coalition (more than 230), the high number of views of posts made by coalition members (table 1), in addition to the high number of followers[12] of renowned artists in Brazil (for example, Caetano Veloso, Emicida, Maria Gadú, Daniela Mercury and others) — there is a transformative effort that approaches the character more reactionary (WRIGHT, 2010) than reformist. This figure also refers to a configuration dear to critical socialism: dogmatic collectivism (BOSANQUET, 1897). Coalition artivism can thus be understood as dynamized by a disruptive interartistic coalition represented by the first utopian figure identified here: climate coalition artivist.

The second utopian figure is art as a defender of life (table 1). The artistic production generated for the event has a mobilizing force that seeks to foster new utopian horizons in the imagination of individuals and groups beyond neoextractivism dystopias, as can be seen in the images in Figure 2 (both in the upper quadrant and the lower right). Images associated with the

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[12] These artists have more than 1 million followers each.

destruction of an ecosystem with instruments such as a chainsaw, dredge, tractor, excavator and truck on a mining site reveal more than physical destruction, they seek to expose a destruction of hope.

Configurations when associated with destructive orders and guided by dysfunctional technological utopian scenarios (URRY, 2016) can be called technocentric dystopias. The technological denunciations denounced in Figure 2 (in the two images above and in the lower right) are examples of these dystopias. Already graphic arts with images showing the coexistence between human beings and animals (macaw in flight) as observed in figure 2 (lower left image) can be understood as a utopia, however a present and already existing utopia that is being pressured and taken to the destruction by the techno-economist dystopias of an extractive neoliberalism.

The third utopian figure is the guardian açaí. This figure is revealed[13] by the artistic leader of *Ato pela Terra*, Caetano Veloso (2022) when he mentions a "prophecy" that Djavan made when he coined "that expression 'guardian açaí', with açaí in the feminine on top of that". The singer-activist also argues that 'açaí is a delicate sign of what Amazonian productivity can be, that provides jobs, that brings money to Brazil and that can be in harmony with what agribusiness is today'. This figure aligns with the criticisms of ecofeminism and political ecology that make visible the tension of the society-nature dichotomy (LEFF, 2021). The technological difference between subsistence extraction of fruits originating in tropical forests and intensive and extensive extraction is brutal. The difference is between coexistence with nature and barbarism. The social and ecological effects of each process are extremely antagonistic. Here, the society-nature dichotomy is exposed by the female figure of the guardian açaí - a movement led by Paula Lavigne (OC, 2022e) and all present in the *Ato pela Terra* - in favor of life.

Contrary to what was identified in the neoliberal constellations of neofascist partisan configuration in the figure of the militaristic masculine (EL-OJEILI, 2018), the figure of the empowered feminine of the coalition event *Ato pela Terra* reveals that in the interstices of the dominant power (WRIGHT, 2010) - in opposition to the figure of the masculine militarist that permeates the recent Brazilian political scene in power - there are spaces for fostering criticism and reflection with effective transformative potential. While the guardian açaí is associated with the type of organic extraction of sustainable life, the militaristic man is the image of neo-

[13] In addition to the figure of the guardian açaí, there is a direct relationship with the religious sphere and the relationship between past, present and future (prophecy). Available: https://twitter.com/caetanoveloso/status/1504472571521036292. Access: 01 June 2022.

extractivism in all its destructive practices of life: from agribusiness of pesticides and genetically modified organisms to illegal mining to intensive mining practices.

These large-scale coalitions in the spaces for formulating climate policies in Brazil, such as the *Ato pela Terra* and the practices of the *Observatório do Clima* (OC), dynamized by emerging utopian figures, can move some ecogeopolitical gears. The pragmatic actions of the OC and the *Ato pela Terra* consistently demonstrate a 'dogmatic collectivism' (BOSANQUET, 1897) but which has the apocalyptic effects of climate as a guiding vector of these practices in the present. This displacement shows signs of being composed of more feminine sensibilities of social ideological characteristics of 'care for the other'. Perhaps it is not hard gears that these agents (artists in coalition) are perceiving the world, but elements configured by organic, fluid and rhizomatic structures, in the Deleuze-Guattarian perspective, eco-artistic-politics that are being performed by emerging utopian figures: the artivist climate coalition, art as a defender of life and guardian açaí configured by climate dogmatic collectivism.

Scene 2: religion beyond the breath of hope: spirit of the forest, territory as life and climate inter-religiosity

This scene seeks to present inter-religious sensibilities in the spaces for formulating climate policies in Brazil, components of different religious and spiritual matrices (from Adamic roots, African matrix and spiritualities of the native peoples) start to foment new configurations by mobilizing utopian figures in coalition.

The OC points out that "indigenous peoples are mentioned no less than 12 times in the Executive Summary of Group 3 of the AR6 – SPM" (OC, 2022b, p. 4, our translation). This denotes an opening of space for the promotion of new epistemologies that can generate some new seeds in the rigid structures and dominant ecogeopolitical gears. The 'principle of hope' (BLOCH, 1995) in an antagonistic position to the 'multitude of fears' mobilized by neoliberal configurations (EL- OJEILI, 2018) is in the utopian perspective triggered in the contents associated with the *Ato pela Terra* and the practices of the OC. This observation in the practices of the OC is empirically followed up with the coalition of its member entities that have religion as an ideological-utopian element (for example, CEC, CONIC, IRU, REPAM, RIM) [14] and organizations of indigenous affiliation (for example, APIB, INA, MJIR, OPIAC, CIMI) [15].

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[14] Evangelicals Coalition for the Climate (CEC), National Council of Christian Churches of Brazil (CONIC), United Religions Initiative (IRU), Pan-Amazon Ecclesial Network (REPAM), Churches and Mining Network (RIM).

[15] Articulation of the Indigenous Peoples of Brazil (APIB), Associated Indigenists (INA), Indigenous Youth Movement of Rondônia (MJIR), Organization of Indigenous Teachers of Acre (OPIAC), Indigenous Missionary Council (CIMI).

A practice of the Indigenous Missionary Council (CIMI) is a demonstration of this artistic eco-climatic interweaving. CIMI, which has been in existence for 50 years, presents graphic art[16] with the following motto: "memory, resistance, mystique and utopia at the service of the lives of indigenous peoples" as the main image of its Twitter account. This eco-religious symbiosis takes on other layers. By adding the aesthetic layer configured and catalyzed by artivism (such as the image of the CIMI Twitter account), eco-religious contents begin to navigate the subjectivation processes of individuals[17] and groups through digital channels - without going into the merits of manipulation and modulation of subjectivities through digital networks (SOUZA; AVELINO; SILVEIRA, 2018) - which are not only hybridized but also merge with the eco-religious imaginary. In this way, they create a new figure in coalition: art, AI and religion and begin to transit together as a unified symbolic unit, even if they seek to escape the chimerical image and the paradoxical limits that exist between the identity pluralism of the original peoples and the mission evangelizing.

The United Religions Initiative (IRU) also seeks to break paradigms by promoting - as a utopian horizon - respect for different religions of different spiritualities, from African to Asian origins and peoples from different territories of the planet (FREITAS; COSTA, 2019). In addition to the primary effects of promoting respect and finding common ground in the intrasphere of human experience of the religious dimension, arising from interreligious arrangements, such as the IRU, and also similarly the CIMI, there are effects from the perspective of the interspheres of human experience as the symbiosis researched here between art, AI and religion. In addition to inter-religious respect, there is a figure with a selfish characteristic that is the figure of the identity legitimation and conservation of each religion (BERRY, 2019).

Religions understood that collective action on climate change, which is essentially scientific, produces social and political benefits for each religion individually (BERRY, 2019). This inter-religious eco movement also fits into the configuration of a climatic dogmatic collectivism. The coalition for the *Ato pela Terra* from the *Observatório do Clima* (figure 3) demonstrates how collectivism makes a difference to the type of access to power structures, such as the Federal Senate.

The inter-sphere symbiosis of human experience goes beyond the tensioned syncretism of the inter-religious space and advances towards a utopian horizon space in formation with

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[16] Art available at: https://twitter.com/ciminacional. Access: 01 June 2022.
[17] These processes can be understood as processes of ideologization or processes of critical utopias of individuals and groups.

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other spheres, still in a seminal state in the spaces of Brazilian climate policy formulation, strengthening a utopian figure of the inter-religious climatic.

When one analyzes the integrated practices of the OC and the entities that compose it (for example, CIMI and IRU) – streamlined in the context of the *Ato pela Terra* – one notices this configuration of the type of interreligious pluralism (BERRY, 2019) that on one hand, they reinforce the identity issue of each religious organization and, on the other hand, they position the inter-religious coalition in the spaces for formulating Brazilian climate policies.

Another layer of this configuration is the connection between the figures of art as a defender of life and territory as life (table 1). Both refer to the notion of being born and being reborn as an inherent action of life per se. However, when there is destruction and this process is completed, the need for a rebirth is installed. Rebirth is a notion dear to the religious sphere, especially in the utopian perspective (LÖWY, 2020). The utopian figure of the rebirth of ecosystems (table 1) is associated with the utopia of post-disaster redemption that has religious ballast. This figure enhances the political action of the Brazilian climatic context and maintains the group identity and the more stable ideological-utopian frameworks.

The figures of forest regeneration and the resurgence of non-human life are anchored in this type of utopian horizon that seeks to encourage the reconstruction or construction of a new territory (of life) in the present time in the face of an apocalyptic past-present. In this utopian line, coalition artivism, backed by the effects of the climate emergency, is configured as a utopian locus oriented towards a social transformation of the dominant structures. This transformation is fostered by an antagonistic figure: institutional termitization. Here there is the destruction of some social structures crystallized in the Brazilian context, but there is also the creation of spaces for reforms (which are demands by the OC and *Ato pela Terra* coalitions) that are more reactionary since the reformist organic forms within the formal structures they threaten the dissolution of some ideological-utopian frameworks, such as the secularization fostered by technology.

In the religious sphere analyzed here, emerging utopian figures are being configured in the Brazilian climate perspective: the spirit of the forest in convergence with the seeds of hope from other religions backed by a selfish figure of individual legitimization and conservation of theoidentity. And these figures in a movement towards a utopian horizon: climate inter-religiosity in coalition with other spheres of different sensibilities.

Scene 3: artificial intelligence between 'ipctian' utopias and dystopias

The apparent insignificance of artificial intelligence (AI) practices in the SPM 2022 is an optical illusion, since in the "Final Document of AR6 WGIII" (IPCC, 2022a) the utopian molds of the IPCC[18] are based on the frameworks of projections, scenarios and extrapolations (URRY, 2016). These projectionist molds (in general, of dystopian futures) are the founding basis of scientific analyzes on studies of possible causes and effects already observed in the present and projects for the future on climate change of anthropic origin.

The Climate Observatory (OC) brings the agenda of climate justice as a transforming vector (OC, 2022a) just as the IPCC introduces the agenda of climate ethics in its analyzes regarding the formulation of climate policies. Even so, the intensification of the use of AI as an ordering agent of more energy efficient productive systems is placed as a fundamental vector for climate adaptation policies (IPCC, 2022b). This argument, when associated with the role of AI as an artificial social designer and agency holder for autonomous decision-making regarding human social reordering (BENANTI, 2019), refers to a promising utopian figure in relation to its social and structural reformist role oriented to reduction of social and ecological inequalities simultaneously. Scientists as bearers of the seed of hope mobilize the benefits of AI as vectors that formulate new utopian horizons.

In Brazil, a recent analysis revealed that anthropocentric principles guided by utopian technosalvionist horizons of strictly economic logic still prevail in the spaces for formulating Brazilian climate change policies (SALMI, 2022). In this line, which groups have the capacity and resources to guide, modulate and guide the emerging artificial social designers?

The graphic productions for the *Ato pela Terra*, especially those related to AI, such as the image of a self-guided drone over a plantation (figure 2), show how the role of AI should be discussed and included as a subject with agency within the processes of transformation, reproduction or even increase of present and future social and ecological inequalities. What the set of graphic arts produced for *Ato pela Terra* does is shed light on the dilemma between the agency or not of AI and its effects on human social reordering. If there is the utopian figure of the artificial social designer, the fear of an artificial executor (AI) of the artificially projected social order (by another type of AI, however, both with agency over humans) also appears in the graphic arts (figure 2) and consequently an extensive automatization and collectivized alienation of social and ecological ordering.

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[18] The current scientific models included in the final AR6 document are produced by AI software (for example, from the international scientific network *Analysis, Integration, and Modeling of the Earth System* — AIMES).

Upon entering the climate scenario, AIs with autonomous capacity to: design scenarios (URRY, 2016), modulate communications with effects on subjectivities and social ordering (SOUZA; AVELINO; SILVEIRA, 2018), execute more efficient projects, in addition to the moral implications of these practices (BENANTI, 2019) and influence the current social orders and structures, these non-human agents, the AIs, are potential vectors of effective social transformation that are already in the process of symbiosis in the spaces for formulating Brazilian climate policies.

Despite the apparent non-management of AIs in the spaces for formulating Brazilian climate policies (due to rare citations in the SPM[19]), this utopian figure, the artificial social designer, operates as a foundation for all other social agents. based on the various utopian and dystopian molds produced by AIs, and ratified by scientists, with the aim of overcoming the fear of an apocalyptic utopian scenario and sowing utopian elements based on the principle of hope. The coalition between the different spheres of human experience is a phenomenon that can be observed in this space of formulating climate change policies in Brazil with emerging and converging practices.

A new frontier is approaching: it is the space for tensioned coexistence or barbarism between different agencies, especially human and non-human technological ones, focusing on AIs here.

Scene 4: art, AI and religion in coalition in Brazilian climate policy formulation spaces

> The crucial way to face this problem [climate emergency] is to include in the production of climate policy, and in the debates related to it, the intersectionality of elements [...] that generate different susceptibilities (OC, 2022a, p. 52, our translation).

The separation into three analytical scenes is just a methodological strategy to reveal the utopian elements of each sphere: art, AI and religion so that it is then possible to understand the resulting utopian configurations. In this last scene, the hybridization of these elements is clearly noted. The interdependence between the spheres can be better observed and understood. These new utopian configurations begin to coexist the spaces for formulating Brazilian climate policies alongside the already identified climate denialist countermovements.

The practices of the OC and the *Ato pela Terra* demonstrate that there is a dispute for the creation of new utopian frameworks and horizons through the promotion of new figures and

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[19] The Summary for Policymakers (SPM AR6 WGIII) is a 64-page summary document and of politic nature. The Final Report (Full Report) of the AR6 WGIII has 2,913 pages. The quotes about AI in Full Report are denser, but they are not the result of an excerpt from this work.

configurations. The latter are based on the social force of the encounter between different susceptibilities that have the potential to produce new collective subjectivities in the imaginations of the individuals and groups involved.

The practices before, during and after the *Ato pela Terra* event reveal a type of symbiotic strategy along the lines of 'revolutionary transformative processes' (WRIGHT, 2010) fostered both by the inevitable weaknesses of the neoliberal-capitalist system and by the strategy of maintaining a dystopia. This dystopia gives rise to insurrections, since the effects of social inequalities also increase in the temporal line. Extractive liberal capitalist dystopia that tirelessly seeks the reproduction of iniquities.

The convergence of the utopian figures revealed generates a configuration of political societal anti-resilientism in active opposition to the dominant structures that insist on the production of narratives about resilience and acceptance of suffering so that extractive neoliberal oligarchies in positions of power can continue to operate without the resistance of societies locations.

If in each sphere analyzed a configuration of the climatic dogmatic collectivism type is observed, when expanding the analytical framework to a look of interdependence between spheres, this collectivism (observed in each sphere individually) refers to an intersphere configuration. In this perspective, a climate dogmatic intercollectivism emerges in the spaces of formulation of Brazilian climate policies in a minimally stable way and orchestrated by the participating organizations.

Frame 1 presents the integrated set of elements revealed in a theoretical and methodological framework in the key of critical utopia.

Frame 1 – Theoretical methodological synthesis of the critical climate utopia of the case OC
and *Ato pela Terra*
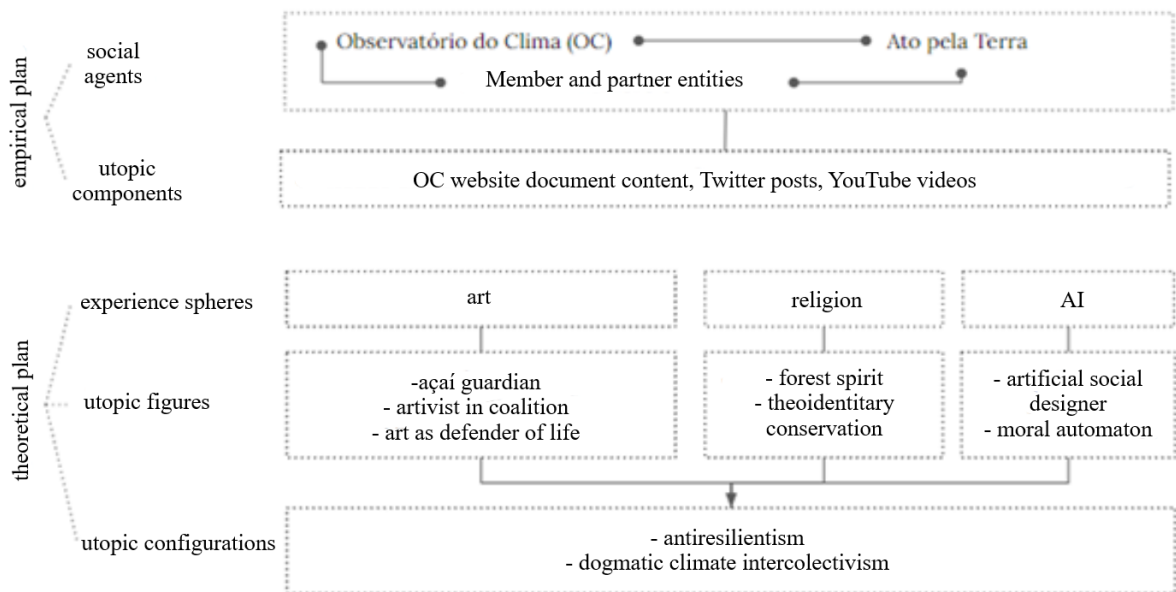
Source: devised by the author

It can be observed (Figure 5) how the theoretical elements of critical utopia (social agents, utopian components, spheres of life experience, utopic figures and configurations; distributed in two analytical planes: reflective theory and empirical) are streamlined and are interconnected to from this empirical methodological theoretical framework.

Here, the consolidation of utopian figures is presented (coalition artivist, art as life, açaí guardian, spirit of the forest, theoidentity legitimization and conservation and artificial moral and social designer; in addition to complementary figures: territory as life, ecosystem regeneration and institutional termite breeding) and utopian configurations (climatic dogmatic intercollectivism and political societal anti-resilientism) revealed. More than dogmatic collectivisms of isolated spheres, what is revealed — by mobilizing critical utopia as a sociological method to analyze spaces for formulating climate policies — are configurations of intersphere collectivisms, here climate dogmatic intercollectivism aligned with a configuration — not of resilience of societies in relation to the unequal ordering mode — of dogmatic anti-resilientism.

Final considerations

Understanding the utopian figures and configurations arising from other sensibilities based on the convergence of practices observed in the spheres of art, religion and artificial intelligence in the spaces for formulating Brazilian climate policies proved to be a challenge that goes beyond the traditional boundaries of science. Intersectionality and interdisciplinarity are necessary for coalitions of analytical categories and potential human theoretical hybridizations to help narrow and dissolve some theoretical and empirical dimensions. These dissolutions between borders and categories are paths that can foster emancipatory and transformative practices of territories, change social orders and the lives of humans and non-humans and point to more dignified ideological-utopian frameworks guided by a future inscribed in the present.

So how to choose between deep hopelessness and total extinction? Perhaps the choice does not lie in options guided by dystopian horizons, but in new utopian options for the present and within perspectives that orbit critical realism, however safeguarding pragmatic attention so as not to fall into romanticized horizons. The analyzed experiences and practices reveal that there is a breath of hope and heterotopic seeds of other possible horizons in the air. The identified utopian figures and configurations recognize these distinct susceptibilities.

In fair antagonism, the countermovements of climate denialist groups, recognition, respect and care for the other - human, non-human and beyond human - can already be observed and felt in the bodies and souls of those involved, and at least in parts and even if emerging, of individuals and groups involved in the counteroffensive of Brazilian political spaces that discuss the climate issue.

In addition to the consequences drawn, critical utopia as a sociological method proved to be effective both in its methodological theoretical function - as well as the ability to apprehend the phenomenon analyzed by its analytical categories - and in its critical role, the ultimate function of critical social theory and its own normative horizon: the emancipation of human beings beyond their alienating and alienating perceptions that insist on reproducing the social, ecological and climatic inequities that affect all social beings, but in very unequal ways.

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