



PRESENTATION DOSSIER “Cultural & Technological Images”

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The Dossier “Cultural & Technological Images” presents ten texts by authors from ten different countries who discuss contemporary aspects that deal with images in their cultural environments and/or in their technological productions. Five texts are in English and five in Spanish. The Dossier is a publication of the VIC- Visual Culture WG, one of the Working Groups of the IAMCR – International Association for Media and Communication Research, which receives proposals from 98 countries for its Annual Conferences. On behalf of VIC, I thank the editors of ANIMUS, who are kindly publishing the Dossier in their relevant journal whose proposal is to promote research and production in the area of Communication accepting academic works in Portuguese, Spanish and English in themes belonging to journalism, publicity, cinema and audiovisual, as well as themes that develop interfaces with Communication.

The ten texts, through cultural and technological images, develop some dialogs among them, with the COVID 19 pandemic and with the theme/subtheme of the 2021 IAMCR Conference: “Rethinking borders and boundaries: beyond the global/local dichotomy in Communication Studies”.

The action of “rethinking” is present in most proposals, through three points of view: one of them is related to COVID 19 pandemic, another is related to borders, and a third one is related to memory, such as in the text of **Carmen Gaona Pisonero**. Her text deals with the theme of a revisited memory about indigenous through videoart productions. The project proposed by **Fernando Redondo Neira and Xurxo González Rodríguez** also deals with memory, in the sense of an archived memory for the future to preserve audiovisual material from the coast of Galicia. **Inês Gil**’s text presents a possible “rethinking of the human body” either only in fiction or as a future possibility to create a hybrid body for a perfect humankind.

Two more authors refer to the past-present scenario. **James Dettleff** questions the reminiscence of old discriminating dichotomies in the new era of digital platforms and technologies. **Silvia Roca-Baamonde and Marta Pérez Pereiro**, on the other side, point out how contemporary films portray the disappearance of rurality as a way of life. The text by **Raymond Watkins** also proposes a dialog between the contemporary work of Tsai Ming-liang and the past French movement Nouvelle Vague.

The mention of the COVID 19 is present in **Kristian Jeff Agustin**’s way to envision possibilities during the pandemic, and also in **Emma Duester and Michal Teague**’s proposal of the ambiguous use of digital technologies. There is a dialog between the texts by **Evelyn Runge** and by **Fernando Andacht**. Both proposals question the validity of what journalism



shows in terms of decontextualized images. On the other hand, **Andacht and Agustin** work with creations that offer solutions to the pandemic scene.

Carmen Gaona Pisonero, from Spain, in her text “Lo indígena y la etnicidad en las actuales producciones de vídeo-arte”, investigates audiovisual narratives of nineteen vídeo artists from Bolivia and argues that re-signifying the indigenous within current reality is important, especially with images, without wounds and without historical hatred, beyond the old idea of colonizer versus colonized. The author suggests a serene, but performative visual representation of historical memory in order to rethink indigenous culture in a new environment through video productions in museums.

The study “Redressing Digital Orientalism: Vietnamese Cultural Professionals’ Digital Work During the Covid-19 Pandemic”, by **Emma Duester and Michal Teague**, from Vietnam, questions the use of digital technologies, especially during Covid 19 pandemic, arguing that they can allow professionals to go beyond the borders of their nation, which is the subtheme of the Conference, towards a global discourse. However, the authors question what kind of impact it will have in the art and cultural sector, regarding orientalism, considering the use of western digital technologies.

Evelyn Runge, from Germany, in her text “Photo-Editors and Para-Photojournalists on Twitter. The Commodification of Networked Images”, questions some procedures on Twitter of photojournalism, trying to differentiate terms such as producer, citizen (photo) journalist, para-photojournalist, and non-human eyewitnesses such as drones, arguing that the term para-photojournalist is relevant and implies the in-between position that citizen journalists find themselves nowadays, as auxiliary constructors, but not as a reflection of the self-image of producers. The author also questions how eyewitnesses’ Twitter images are reproduced and mediated in journalistic environments.

Fernando Andacht, from Uruguay, in his text “Así en Pandemia como en la Vida: un acontecimiento en *Tiranos Temblad* 2021”, analyzes the poetics of *Tiranos Temblad*, before and after the pandemic, explaining that the web series, that consists in recycling and re-staging banal situations about Uruguay through voice over comments, after the 2020 breakdown of normality, had to adapt its traditional and distinctive montage of “normalemes”, in order to defy and surmount the COVID- 19 pandemic to attain a future stage in which we can witness the triumph of human normality.

The objective of **Fernando Redondo Neira and Xurxo González Rodríguez**, from Spain, in their “Proyecto Socheo: aciertos y fracasos de un contra-archivo (inter) media”, is to create an archive that can preserve audiovisual material that is relevant for present and future, as a historic collective memory of Guarda, a fisherman village in the coast of Galicia. Their claim is that we live in an era that throw away audiovisual material that could provide a preservation of the past and a contribution to future research creating possibilities and ways to rethink the past and reconfigure it with technological devices.

Inês Gil, from Portugal, in her text “Cinema and Science: the hybrid body”, discusses the scientific transgressions portrayed by films that deal with human body creating strategies to go beyond human capabilities and exploring the body-machine, a hybrid construction that breaks ethical genetic codes in order to have a perfect humankind. Considering that “artificial genetic creation laboratories are a reality close to home today, with the insertion of human cells into animal embryos”, the author questions if this is what humanity really wants for the future, as a “rethinking” of human body, or if it would continue to be a fictional work of film directors.

In his text “Nueva era tecnológica, con viejas prácticas. TV peruana y representación racial en el siglo XXI”, **James Dettleff**, from Peru, conducts a cultural analysis of Peruvian ethnical diversity and its fictional representations on television. The conclusion points out that the inclusion and equality discourses in contemporaneity seem not to have affected society images. Instead of having surpassed old discriminating discourses, it seems that new technologies, platforms and apps continue to represent dichotomies from the past.

Kristian Jeff Agustin, from the United Kingdom, in his text, “Mesa Sa Kwarto: Southeast Asian exhibition on a ‘tiny desk’ held in a live Zoom gallery”, explains that the Mesa Sa Kwarto exhibition is unique for converting the museum into an online platform, considering the impossibility of having in-person visitors during the pandemic. The author claims that “as a physical installation and, at the same time, a live video performance, the exhibition balances between the material and the virtual, offline and online, work and life”. In dialog with the Conference theme, the text deals with borders and boundaries about ASEAN identity, as it is regional/national and national/local.

The proposal of **Raymond Watkins**, from the United States, in his text “Waste, Boredom, and Ghostly Time in the Films of Tsai Ming-liang” is designed to create a bridge between the filmmaker from Taiwan, and the French Nouvelle Vague, by working with point-counterpoint remarks to emphasize shifts in tone regarding attitudes in relation to modernity. While the Nouvelle Vague is known for its ingenuity, improvisation, playfulness and sense of possibilities, Tsai’s world is bleak and concerned with waste and boredom, anticipating the consequences of advanced modernity.

Silvia Roca-Baamonde and Marta Pérez Pereiro, from Spain, in their study “Tierra, identidad y sentido de pertenencia en el Novo Cinema Galego” analyze three films, from the ecocinema perspective, that reveal the disappearance of rural life nowadays. The exploration of films from Novo Cinema Galego offers an opportunity to explore the relationship between people and natural environment, which may result in a return to the recognition of the importance of narratives that explore the scenario that is sometimes undervaluated.

The ten texts of the Dossier “Cultural & Technological Images” display concerns about contemporaneity in their questioning of past memory, in their worries about the global pandemic that is changing our practices and in the technological future that may make us review our culture through “rethinking” processes. In the context of the entire Dossier, the concepts of borders/boundaries and of going beyond dichotomies permeate the work of researchers, creating a panorama of constraints but also of possibilities for the future.



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