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Escosteguy, Ana Carolina Damboriarena; Figaro, Roseli
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Communication and multiple interpretive lenses

AS USUAL, THIS issue of *MATRIZES* brings together a set of thought-provoking themes, original arguments, empirical and theoretical research reports, an interview with figures from the area, and a book review that offers us alternatives and horizons to surround the vastness of communication problems. This is part of its mission as a scientific journal of Communication, since 2007. In this trajectory, we have published contributions supported by several theoretical traditions and different methodologies, which is consistent with the characteristics of the field to which it intends to contribute. In turn, readers recognize the importance of this journal and its role in the consolidation and institutionalization of this area in the national context: proof of this is that the journal reached H17 in Google Scholar Metrics, the highest score among national scientific journals in the area. Therefore, in each issue, we persist in the hard work of providing studies with adherence to different parameters of scientificity, which necessarily includes the critique of concepts and procedures of empirical and theoretical investigation, supported by specific knowledge that account for problem objects relevant to Communication.

This dossier is headed by a provocative article, due to its arguments, and challenging, as it requires an informed reading. On the one hand, the questions raised about the “improbability of communication,” as thought by Niklas Luhmann, force us to pay the utmost attention to the intertwined arguments. On the other hand, the journey by a variety of classic philosophical references, from Thomas Hobbes to Jacques Derrida, shows the theoretical strength of Winfried Nöth’s writing in “The semiotic paradox of the improbability of communication.” Without requiring an endorsement of the thesis defended, the article mainly presents the theoretical-methodological diversity in the field of communication.

Next, Felipe Trotta encourages us to think about everyday musical experiences in “Musical taste, morals, and discomforts,” using an approach that articulates empiricism and theory. Based on the analysis of a set of interviews conducted over six years with people from different social classes, age groups, and geographical locations, the author discusses issues of musical taste and its implications for moral judgments. Trotta tells us that to like or dislike a piece of music is to interact with a tangle of ideas, thoughts, and moralities that move from real life to the effects of meanings inscribed in these pieces, making either a positive or a negative judgment about them. However, he also warns us to understand that these two poles are neither mutually exclusive nor definitive and can change over time.

Returning to the theoretical reflection, the third article, “Thinking the popular from an *other* place: Jesús Martín-Barbero’s proposal and contribution to the theoretical debate on popular culture,” by Amparo Marroquín Parducci, recalls Jesús Martín-Barbero’s contributions to popular culture and its shift from the ancestral and original to its relationship with the mass media. This is a topic of undeniable relevance, not only within Latin American communication research, but also beyond these geographical and disciplinary boundaries. Furthermore, a recent movement of renewal and expansion of such reflections can be observed, motivated by the incorporation of discussions about “the popular” combined to the problematic of algorithms and digital culture.

Next, Eliza Bachega Casadei offers us an analysis of Instagram profiles that, through humor, deal with finances. In “Affects mobilizations in finance: Humor, failure and neoliberal discourse in *Faria Lima Elevator* and *Investidor da Depressão*,” these two cases are seen as belonging to the logic of spectacle and entertainment, concomitantly with the sharing of self-help and financial education discourses, which reinforce of neoliberal thought.

Finally, the *Dossier* is closed by Eduardo Duarte, who, from a set of science fiction films, including Ridley Scott’s *Blade Runner*, raises a discussion on futuristic urban imaginaries, using Walter Benjamin’s idea of *flânerie* as a methodological tool. The article “*Flânerie* through the cities of the future” is one of the results of the research project “Human Futures: the imaginary perception of urban environments and landscapes of the future in contemporary cinema.”

The *Interview* found on this issue was given to Germana Fernandes Barata by Carlos Vogt. The linguist, one of the pioneers of Scientific Dissemination in Brazil, worked in the administration of numerous national institutions including, among others, Fapesp. The focus of the interview, conducted in early 2023, is on his model of science communication, called the Spiral of Scientific Culture. Although Vogt has taken up the concept of this model to think about the

new connections established between science and society with the covid-19 pandemic, it is up to the reader to bring it closer to the heated debate that the book *Que bobagem! Pseudociência e outros absurdos que não devem ser levados a sério*, by Natália Pasternak and journalist Carlos Orsi, is currently provoking.

In the section *Agenda*, we have gathered yet another series of articles by a diverse set of authors from different nationalities, which deal with different objects of study, approached by a range of theoretical frameworks, living up to the idea of the validity of different theoretical and methodological approaches in Communication. At first, we have four articles bearing strong contemporary political nature, even if very different in the objects and perspectives chosen. In the first, “Refused States: The Effect of Culturalism on Nations with a colonization history,” Ricardo Zocca and Moisés Martins discuss two particular phrases—one by Brazil’s former president, Jair Bolsonaro, and the other by Alberto Fernandez, Argentina’s president—in which they present themselves closer to a Europeanized elite than to their respective local populations, regarded by them as ignorant and impure. Such a feeling of refusal, the authors say, is ingrained in the local elites who, in turn, see themselves as distant from the populations of their own country, for a spiraling and feedback movement.

In the second article, “The LGBTQIA+ journalist community and the effort of affirmative action in a conservative Brazil,” Francisco de Assis highlights three initiatives, dated between 2017 and 2018, aimed at safeguarding the work of journalists in relation to gender agendas, in times of a moral crusade against the recognition of the diversity gender and sexuality. Although such actions have been important, the conclusion is that they move too slowly, mainly because of the multiple obstacles imposed by the great offensive of conservative forces—in fact, in our understanding, forces very well established, especially in educational institutions.

The third article, “Media resistance and digital disconnection in Western literature” consists of a meta-analysis of literature published in scientific journals on two themes: digital disconnection and resistance. As a result, Rita Figueiras, Maria José Brites and Kim Schröder identify two trends: a media-centric approach and a context-centric approach. As a highlight, the authors note and suggest that the future research agenda on the same themes should assign greater attention to practices in vulnerable contexts of both the North and the Global South since, at the moment, the focus is on privileged individuals from the North.

And the fourth article, of political appeal, “Listening beyond the Anthropocene: Poetry as an echological survival,” by João Pedro Amorim and Luís Teixeira, takes the immersive installation of sound and light by Nuno da Luz, which brings to an art gallery the environment of Foz do Douro as a provocation to think about

how we are unilaterally impacting ecosystems. Therefore, sound art is approached for its political potential and as an element of rupture and reconnection with the planet, stressing an original communicational aspect.

The *Agenda* section is made complete by three more articles. One of them is “Eduardo Kac’s “Inimagens” and experimental photography in Brazil,” by Victa de Carvalho and Nina Velasco e Cruz, about the history of Brazilian experimental photography. More specifically, it deals with the analysis of a photographic series, dated 1983, by Eduardo Kac, a visual artist, poet and essayist, born in Rio de Janeiro in 1962. To this end, it recovers the prolific trajectory of Kac and his connection with other artists of the time, raising discussions about the series of images from reflections of Georges Bataille, Michel Foucault and Georges Didi-Huberman.

Right after, we have “Mapping the communicative relations in journalistic awards,” by Ricardo Uhry and Kati Caetano. This article uses a map, constructed by Uhry from connections between the mediations of Jesús Martín-Barbero and the semiotic regimes proposed by Eric Landowski, as the starting point and its application in the analysis of 41 international journalistic awards. In general, it was found that the winning projects have experimental characteristics and signal a trend of news reconfiguration due to the impacts of digital media on journalism.

The section is closed by the article “The thermographic narrative in *Incoming* and *There Will be no More Night*,” by Rafael Tassi Teixeira. On the one hand, the author focuses on Richard Mosse’s video installation, composed exclusively of images, without any narration or dialogue, of two of the most usual routes of the migrating populations—the Turkish route that ends in the refugee camp, installed in the former Tempelhof airport in Berlin; and the African route used by migrants from Black Africa to Libya, who often travel in precarious and overcrowded inflatable boats, to cross the Mediterranean and, more commonly, reach Italy. The author also appropriates the film *There Will Be No More Night* (2020), by French filmmaker Éléonore Weber, which uses videos recorded by helicopter pilots and fighter planes in regions of NATO military actions. For the author, the two works are immersive aesthetic experiences, made possible by the multiscreens, which allow the observation of the gamefication of contemporary war.

This issue is closed by the *Review* section, with a timely piece by Magaly Parreira do Prado about the book *A superindústria do imaginário – Como o capital transformou o olhar em trabalho e se apropriou de tudo que é visível*, by Eugenio Bucci, a professor of the very School of Communications and Arts of the University of São Paulo and of the graduate program and Communication Sciences. Using specific and diverse knowledge—from psychoanalysis to political

economy, for example—the almost 500 pages of the book deal with the datification of today's society, an inescapable theme of the present: the power of big techs and algorithms. This is thus a required reading in a time of necessary discussions in the national scenario, on the regulation of *big techs* and the implications originated from their incorporation in everyday life.

Finally, one of the motivations of *MATRIZes* is to interrogate and critically question our conceptual toolbox if we want to understand the multiplicity and complexity of the objects-problems of research in Communication, always contextualized to particular realities. Moreover, it is part of our mission to provide space and collaborate for the visibility of different and varied lenses of interpretation, thus offering a broad panorama of scientific production in Communication. Hence the set of texts at hand: conceptually multifaceted, as well as diverse in terms of objects of study. Enjoy your reading!

Ana Carolina Damboriarena Escosteguy

Roseli Figaro