

## **Introduction to the Production Dossier, circulation and consumption of jointly produced images and the collective fabulation**

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### **Guest Editors**

In light of the technological advancements that have radically altered audiovisual production models and, consequently, the modes of circulation and consumption of images, we find ourselves facing a hyper saturated media landscape that calls for a meticulous reflection on the relationships between aesthetics, politics, the sharing of the sensible and the meanings of shared, community and collectivity in the face of neoliberal advancement. In the context of the so-called post-industrial audiovisual production, such erasures occur at the aesthetic, discursive and institutional levels: Black people, women, indigenous peoples, migrants, peripheral communities, and people of gender and sexual dissidence - with possible intersections among these groups - now occupy various spaces with their images imbued with a desire for social intervention, a struggle for visibility and the overcoming of outdated imaginaries that have historically contributed to perpetuating positions of subjugation and reification of structural violence.

These productions are situated within a broad media spectrum, resulting in very distinct records and composed of a myriad of ethical and aesthetic convocations at the interface of communication, media and symbolic consumption: amateur videos published on social networks to disseminate political struggles; films produced by

collectives; Black cinema; Indigenous cinema; Women's cinema and audiovisualities produced by social movements within the scope of community communication constitute some of the materialities and possible readings for the phenomenon this dossier seeks to investigate.

The urgency of the proposed debate is evident in the large number of submissions received in response to the call. The articles that make up the dossier, which has been divided into two volumes and will be published in issues 62 (September-December 2024) and 63 (January-April 2025) of the journal *Comunicação, mídia e consumo*, discuss how different modes of production articulate notions of shared, community and collectivity, exploring a myriad of methodological procedures and theoretical contributions aimed at addressing issues such as activism on social networks and images of violence, Black cinemas in Brazil, collective memories in universities and the relationship between archive and power.

The text *Neither imprisoned nor dead: Visualities of Feminist Activism as an Instagram Carousel post*, by authors Angie Biondi and Rita Maria Radl -Philipp, makes a significant contribution to thinking about the relationship between the performativity of images and feminist activism. The article shows how the production, circulation and consumption of images aim to enable tactics of claim and protest, considering not only the visibility of bodies and their demands in the network of political conversations, but also the creation of a type of visibility that dialogues with connected mobile technologies, the intense use of digital social networks and the exposure of collective alliances made and remade in the streets.

In *Brazilian black cinema: identity as a place for inventing new communities*, Natasha Rodrigues and Gilberto Sobrinho, through Cultural Studies, especially Stuart Hall's contributions, mobilize racial identity as a fundamental political notion for the processes of fabulation and elaboration of transnational communities in black cinemas produced in Brazil in the 21st century. They focus on the short films *Freedom* (2018, by Pedro Nishi and Vinícius Silva) and *Aurora* (2018, by

Everlane Moraes). The article results from research that won the award for best Master's dissertation in the 2024 Socine - Brazilian Society for Cinema and Audiovisual Studies – Thesis and Dissertation Award.

The article by researchers Daniela Matos and Tais Lima Gonçalves Amorim da Silva, *Narratives of the self and the mise-en-scène of collective memories in the university: an analysis of the documentary Caminhos Abertos* (Clear Paths), proposes the study of audiovisualities as producers of memories collective. Through a sensitive analytical approach to bodies, the research aligns with a field that is important to contemporary research interested in producing another perspective on processes of social reparation and remembrance, traversed by media contributions and the dimension of symbolic consumption, and marked by specific territorialities.

Francine Altheman, with the work *Scenes, fabulations and bricolages: a decolonizing theoretical-methodological bet for research in Communication*, seeks to offer one theoretical-methodological path for research in Communication. Starting from the methods of equality and scene, proposed by the French historian Jacques Rancière, the author invests in a kind of bricolage, reconstructing scenes with the various pieces available, which involves a reframing of the gaze and a poetics of knowledge so that the scenes unfold through an anti-hierarchical and decolonizing process.

In *The excluded from the archive: fabulation and potentials life fabrication*, Nuno Manna, Italy Maria Mota Gomes, Valéria Vilas-Boas and Thiago Emanuel Ferreira dos Santos propose to conduct an essay of radical contextualization of the notion of archive to think about the indigenous-authored documentary *NŨHŨ Yăg Mũ Yog Huh: This land is ours!*. The researchers reflect on issues of non-neutrality and non-universality of the archive and its relationship with the context, in order to understand the extent and meanings of the relationship between archive and power.

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at ESPM and the Postgraduate Degree in Communication at the Universidade Federal do Recôncavo da Bahia (UFRB), which resulted in the project Bodies in the scene/on the scene: aesthetic-political images produced collectively in Recôncavo da Bahia and Grande São Paulo, funded by the 2021 CNPq Universal Call. We hope that the set of texts brought by the researchers/collaborators of this issue of the journal *Comunicação, Mídia e Consumo* will provide important contributions and reflections on the production, circulation and consumption of images produced collectively. As for the field of Communication, we hope to have offered, with this issue, an epistemological formulation that relies not on the sharing of content and/or messages, but on the sharing of different ways of experiencing the world. Enjoy your reading and see you in the next issue!