

## **For commitment to the collective, in spite of all**

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## **Por uma aposta na coletividade, apesar de tudo**

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The second volume of the dossier *Production, Circulation, and Consumption of Images Produced in Collectivity and the Fable of the Common* gathers articles that, from various theoretical and methodological perspectives, discuss the relationships between aesthetic experience, forms of collectivity, and political disputes in the fields of contemporary visual and audiovisual cultures. The five works presented here reflect on how images — in their informational, performative, fabulatory, and expository dimensions — mobilize regimes of sensitivity and sense-making that challenge established categories of spectatorship, representation, and reception.

Varying in their approaches and objects, the articles share a common concern: to investigate the ways in which aesthetic experience and contemporary audiovisual production articulate collective, political, and sensitive dimensions. The proposed analyses draw on perspectives such as phenomenology, semiotics, decolonial studies, critical visual studies, and performance theory to challenge the ways of seeing, narrating, and acting in contexts marked by symbolic and social struggles.

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In the opening text of the dossier, titled *Watching a Film with Others: Toward a Theory of Collective Spectatorship*, Julian Hanich proposes an original approach to spectatorship studies. Based on a dialogue between philosophy, phenomenology, and film theory, the author advances toward a theory of collective spectatorship that reexamines the active role of the spectator in situations of enjoyment previously regarded as passive, highlighting the collective dimension of the cinematic experience. This perspective offers elements to consider, for example, possible counterpoints to the trend of individualization of audiovisual consumption due to the growth of streaming, by viewing the cinematic experience as a collective act and suggesting that watching a film silently in the shared space of a movie theater can be conceived as an intentionally shared practice.

Next, the article Collaborative Artistic Creation “*Bordar-Lands: las cartas son el tejido*” by Colectivo Ayllu, authored by Regiane Miranda de Oliveira Nakagawa, Patrícia de Oliveira Iuva, and Fabio Sadao Nagawaka, focuses on the work “*Bordar-Lands: las cartas son el tejido*”, presented at the 35th São Paulo Biennial. It investigates the modes of visual, corporal, and symbolic inscription that constitute its aesthetic and political materiality. Through the analysis of the gesturality and performance embedded in the textile panel, the authors draw on contributions from semiotics and decolonial studies, pointing to the re-signification of cultural symbols by racialized and dissident subjects in opposition to colonial logic.

In *The ontological and collective body of the actor in Seven Years in May*, the third article of the dossier, authors Eduardo Bordinhon de Moraes and Pedro Guimarães discuss the atoral play in Brazilian productions of the 2010s, with a focus on the presence of non-professional actors. The work examines how the intertwining of actor and character, combined with epic and allegorical resources, operates as a social critique and a collective fabulation that challenges the boundaries between reality and fiction in contemporary national cinema, revealing how these devices address issues of race, class, and gender.

In the realm of cinema, Luiz Fernando Wlian and Laan Mendes de Barros analyze in the article *Broken Bodies Praise the Indiscernible*:

*Dissident Aesthetic Experiences in Contemporary Audiovisual* works by contemporary Brazilian queer collectives, with an emphasis on their aesthetic propositions in response to the transformations of current capitalism, especially in its technological and sensory dimensions. The text proposes the concept of “praise of the indiscernible” as a key to understanding how these works blur boundaries between form and content, identity and difference, establishing zones of experimentation and resistance.

The dossier concludes with the article *On Cruel Images: The Iconicity of Massacres in the Countryside* by João Damasio da Silva Neto, which discusses the page *Massacres in the Countryside* hosted on the website of the Pastoral Land Commission. Based on critical visual studies and a discussion of the mediatization of land conflicts, the analysis explores the iconicity of the images and their capacity to construct regimes of visibility that destabilize the historical silencing surrounding violence in the Brazilian countryside. In the text, the author employs the concepts of everyday disasters and disorientation, highlighting the tension between invisibility and testimony in records of violence in the Brazilian rural context.

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By gathering these articles, we hope that the dossier will help reinforce an appeal for collective action through the valorization of research that centers on collective and community experiences in the discussion. Although the call did not explicitly focus on examining the ethical, aesthetic, and biopolitical impacts of the platformization of life and the autocratic advances promoted by ultraliberal rationality in the fields of

politics, communication, and information, the dossier presents itself as an attempt at a detour by questioning what aesthetic experience can offer in the face of the challenges posed in this historical moment. We invite readers to engage with this collection of reflections on how images and sounds — in their multiple expressive forms and diverse modes of production, circulation, and consumption — can operate as a space for symbolic contestation and political re-inscription of experience.