

Editorial

ALL THE WHILE we are surprised by recurrent technological advances and consequent improvements in communication processes, we also have a set of reflections being constantly generated by these phenomena. In a way, this determines a repository of references and theoretical instruments that end up lasting more than the very phenomena, and thus one can rescue and mobilize them before each new scenario that presents itself.

This premise legitimates the editors to open the **Dossier** for this issue of *MATRIZES* with the text **Socialist thought in ruins. What can we expect?**, originally written by Edgar Morin almost 30 years ago. The author begins with the proposition that the meaning of socialism was weakened at that historical moment, requiring the revision of his most fundamental aspirations to keep alive the hope for a better society. Such reflection remains urgent today, once we consider that the same crises pointed out by the author at that time – originated by the belief in a technical rationality sold to the illusion of unbridled progress – have their complexity increasingly accentuated. This complexity is exemplified and explored in the following text, when the author José van Dijck, in **Seeing the Forest for the Trees: Visualizing Plataformization and its Governance**, constructs a detailed mapping of the digital platforms structure through the metaphor of a tree. Observing the operation of these platforms from an arrangement of elements that resembles the articulation between root, trunk and arboreal branches, van Dijck highlights the game of relations that sustains this scenario of plataformization, allowing us to glimpse possibilities of thinking policies to reshape this ecosystem from interests focused on the common good of society.

Following up with the dossier, in the article **What is Glocal? Conceptual Systematization and New Theoretical Considerations on the Most**

Distinctive Techno-Cultural Invention of the Media Civilization, Eugênio Rondini Trivinho explores the possible meanings for the term in question. Observing this mixture between *global* and *local*, promoted by the action of communication forms over the notions of space and time, Trivinho develops his argumentation from a systematization of several implications of *glocalization* as a reconfiguring phenomenon of social practices. The following article, **Building Communication Theory from Cybersemiotics**, by Carlos Vidales, proposes to observe communication from its transdisciplinarity, which, according to the author, enables the constitution of a common basis for its conceptualization as opposed to the duality of humanist and mechanistic views for its theoretical framework.

Finally, the article **Deleuze and Merleau-Ponty: Cinema in its Continuous Rebirth**, by Júlio Bezerra, aims to build an approximation between these important and influential authors. According to Bezerra, Gilles Deleuze and Maurice Merleau-Ponty are commonly seen opposing each other regarding their contributions to the reflection on cinema. His proposal to make this intersection, which the very author declares risky, should be considered as carrying a certain novelty, thus ending this dossier that seeks precisely to present new perspectives for the studies of communication.

The **Interview** entitled **From Iconophagia to Ecology of Communication – the Images and the body in communication and culture studies** brings Norval Baitello Junior in conversation with Luciano Guimarães and Leão Serva, evoking the need to promote an ecology of communication. Norval tells how he has developed his studies on image and body in communication, in an archaeological and interdisciplinary method, based on both phylogenesis and ontogenesis of communication, which culminate in theories that relate the Communication Sciences, Media Theories and Image Theory. It seems to us that the text from Edgar Morin published in this issue and the propositions of Norval Baitello Junior, presented in the **Interview**, do wander in the same direction: the denunciation of a irrationality growth and the defense of an anthroposocial political project and an ecology of action (Morin) or ecology of communication (Baitello).

Starting the section **In Agenda**, Samuel Mateus, in the article **The Mediatization of Memory**, problematizes the expansion of memory in the virtual space, noting that the infrastructures of diffusion and acceleration may weaken its function of constituting social bonds. Then, the text **From Media to (Algorithmic) Mediations: Mediation, Reception, and Consumption on Digital Platforms**, by Kérley Winques

and Raquel Ritter Longhi, proposes the construction of a *Map of the Algorithmic Mediation System*, in the manner of Jesús Martín-Barbero, in order to bring the algorithmic context closer to the theoretical instruments of Cultural Studies.

Guilherme Oliveira Curi and Veneza Mayora Ronsini, in the text **Recognition and Redistribution in the Digital Media of the Común Tierra Project**, analyze how a project of documentation of sustainable communities throughout Latin America may be understood as a community communication process, assuming a pedagogical character for the dissemination of ecological practices. This form of attentive analysis, elaborated from a very well-designed empirical object, is also conducted in the following three texts of the section. In **The vaccine in two Brazilian newspapers before and after covid-19**, Luisa Massarani and Luiz Felipe Fernandes Neves discuss how the coverage of the covid-19 pandemic has gone from service journalism to scientific journalism, highlighting the ways by which science may be crossed by political, economic and ideological aspects. Sandra Fischer and Aline Vaz, in the text **Images of Amor de Mãe: Gridlines and Escapes**, analyze the imagery of the said telenovela, from an examination of the symbolic dimensions that may be articulated for the characters on screen by the frames and scans of scenes.

Towards the Violated Face: The Mugshot of Bophana and the Cambodian Tragedy, by Ricardo Lessa Filho and Frederico Vieira, is a sensitive text that discusses how a fragile and small portrait, unfolded in a documentary, highlights the political power of images, especially when they may be considered traces of violence perpetrated by power. The section ends with the article **Participation as an organizational commitment in public service television**, by Daniele Ferreira Seridório, Danilo Rothberg and Octavio Penna Pieranti, which presents an overview of the use of society participation mechanisms in the management and editorial production bodies of Brazilian public broadcasters.

Ending this issue of MATRIZes, we have the **Review** of Letícia Xavier de Lemos Capanema, entitled **Praxis of Television Analysis in Four Theoretical-Methodological Axes**, which explores the book *Analysis of Television Fiction: Metodologias e Práticas*, organized by Simone Rocha e Rogério Ferraraz.

We appreciate your interest in reading this new issue, expecting that, once again, MATRIZes may contribute to the important debates in our area. ■

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