

With the machines, towards the dialog

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FLUSSER, Vilém

*O universo das imagens técnicas –
elogio da superficialidade.*

São Paulo: Annablume, 2008, 152p.)

Abstract

The universe of technical images, contemplated by Vilém Flusser, is the one which the post-historic man – all of us – is part of. In such a place, we experience the world through the objects in which, in a given surface, points are added up with the intention of offering us images of the world we live in. In a spiral thought, the also called *philosopher of the media*, contributes to our understanding of complex issues and actions that lead us to the production of such objects. This review intends to throw light on what is presented as a possible dialogical communication project, putting in question, from the diagnosis and prognosis of Flusser, our nowadays crucial role: to build dialogues from and upon the surfaces.

Keywords: image , techniques, communication, dialogue

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MATRIZes

We live in a world dominated by images, which, according to Flusser not stop us from criticizing and discuss possibilities of building dialogue with and through images. In the essay *The universe of technical images - praise of superficiality*, the philosopher says, so peremptory, that his intention is to praise those who, today, insist on fighting boredom, although they may appear to be wrong.

Thinker asserts that metaphors and paradoxes to explain their way of seeing the world and, therefore, exercise criticism from imaging techniques, as he says, Flusser sees what we might call "a dialogic communication project ". The fact that present his thought as a glimpse - it is for the future that he casts his gaze - he points out, before, your bias a critique of this, no simple task given the certainty of the author of today live under the domination of images that, although constructed with items that are added to make room for imagined surfaces, claim to be the substance of the concrete.

Flusser refers to photographs, films, TV images, video and computers from a particular moment in cultural history, "assume the role as carriers of information." Ways and different places to download information also reveals distinct ways of representing and understanding the world. In this sense, the passage of lines written for the area envisioned is significant because, "now," said Flusser, "only the image is concrete." Second one can grasp the author's thought, this is a terrifying prospect, because it helps us to follow 'towards a totalitarian society. "

It is this direction that his critique is constructed and with a view to what he calls "Dialogic society telematics" - in which then we could talk about creators and collectors of images - that Flusser weaves its projections. It is interesting to note that what appears as utopian, in the reflection of the author, are not your insights, but the illusion of the image as a pure substance, since it is our blind dancing around the concrete that makes us believe that the world is done on the surface of the images. In line with the thinking of philosopher also called the media, but that assumes a character of concreteness is the production of dialogic gesture, since it would be up to their achievement merely to activate what Flusser is "accurate description of human beings: be obliged to do the impossible. " Thus, two dimensions, one reflective and one practical, cover your thinking.

Imbued with this spirit, his essay is provocative. Deliberately structure underscores the tone of Flusser's thought: it is not linear and requires reflection, practice and contextualization, which does not happen necessarily in that order. The essay closes, for example, when the author reveals that his "model of dialogic communication telematic" is what he was drafted during the whole book and that its implementation will only seem possible if we face the two dimensions as test points. From the standpoint of reflection, it is essential to reframe the way we understand the universe of technical images - for only then can we exercise the freedom of being on the surface - and from a practical perspective, one has to do with the intricacies and the actions that permeate the complex process of producing images, since only then we face the (im) possible.

Aiming to contribute to the reinterpretation, in closing the book Flusser takes us to the music world, expanding and complicating the space in which are inscribed the techno-images. If these pictures rather than represent, seek to be concrete, they are also part of the "world of desire," as it is about music. Technical images in the eyes of Flusser, are part of a computed world - or built if we are to think so - in which representation and will converge. This way of conceiving the universe of technical images requires what Flusser calls a "new level of consciousness," post-historical because experienced differently with regard to the precepts legitimized the entry of writing in Western culture.

With regard to how, when the goal is to achieve something substantial, the task is to understand and scrutinize the actions. And in this sense, abstract, implement, groping, plan, talk, play and create are just some of the verbs in the infinitive placed so that the title to the chapters that mark the core of his essay, explore concepts and issues crucial to the exercise of creative production of technical images. When crossing the imperatives for the production of images, it is for the reader to know that the post-historical man - that this is us and who speaks Flusser - becomes a "player who calculates and computes the conception", a gesture whose foundational knowledge gives meaning to what is presented as the primary philosophical perspective that Flusser offers our times: the idea that man is subject and object of imaging techniques that are shrouded in a universe that encompasses both on the machine itself.

Flusser spiral when he concludes his thought also suggests that we start the book from your last chapter, Chamber Music. In it, the player makes a spin and finds himself bound to turn our eyes to the commencement of the trial, reconstructing the dialogic model that, at any time, refers Flusser. In that sense, his model - shaped design - requires to unveil the veil that the images could ensure its totalitarian character, both demystifying the way we understand this universe and our own relationship with the images that circulate in it. In this universe where computing is equal to compose the words / pictures in it are born not spring from the gods, but are constructs, objects of men who, often for historical and cultural conditions in which we are all masquerade of the gods.

If it is for man to use the machine to compose and create dialogues, is the critical role of imaging techniques, in actuality, make faded in the mists which may prevent them from grasping the complexity of this universe, "un-hiding the program behind the images" as suggested by the author. Because this is exactly the gesture of Flusser to build your model using the utopian condition that the image is concrete. If on the surface settles the illusion of concreteness, that is where it is the "real creativity," which comes to justify, as he himself says, "Praise the superficiality."

By joining points on the surface, producing images, the stakes are an exercise in freedom - a concept dear to the author - that comes not from the act "to oppose this or that determination, but the" capacity to despise all conditions and to prepare the universe undetermined. " The substantial is the construction of dialogues and is on the surface that can make us free to act. The task is not simple, first of all because it is, the words of Flusser, the freedom to "impose meaning to life." And it is also hard, since exercise that freedom means going against the tedious, those that currently appear to be right.

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