Arlindo Machado:
an extraordinary journey
Arlindo Machado:
um percurso extraordinário

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Abstract: The article explores Arlindo Machado's many interests and competences, demonstrating his remarkable breadth of knowledge and rare sensitivity, analyzing issues that involve a theoretical-conceptual reflection in the related disciplines of media communication and arts. This reflection is framed by the analysis of works from fields that belong to different traditions and that make up a rich set of creations: films, photographs, videos, installations by visual artists using different supports, as well as moments for considerations over literary works – poetry and novel – and incursions into the field of erudite and popular music. Arlindo Machado was a creator of paths, which was possible thanks to this track of innovations observed in the immense oeuvre he left us as a legacy.

Keywords: cinema; art; video; image; sound; media.

Resumo: O artigo percorre os variados interesses e competências de Arlindo Machado, demonstrando sua notável amplitude de conhecimentos e rara sensibilidade, analisando questões que envolvem a reflexão teórico-conceitual nas disciplinas conexas da comunicação midiática e das artes. Essa reflexão é balizada pela análise de obras pertencentes a campos que se inserem em variadas tradições e que compõem um rico conjunto de criações: filmes, fotografias, vídeos, instalações de artistas visuais apoiadas em distintos suportes, não faltando momentos de consideração de obras literárias – poesia e romance – e momentos de incursão no terreno da música, erudita e popular. Arlindo Machado foi um criador de caminhos, o que foi possível graças a esse percurso de inovações observadas na imensa obra que nos deixou como legado.

Palavras-chave: cinema; arte; vídeo; imagem; som; mídia.

Arlindo Machado was an exceptional research fellow and professor throughout his career at PUC-SP (Pontifícia Universidade Católica de São Paulo) and USP (Universidade de São Paulo), a colleague who always gave his best in forwarding the work and in reflecting about new paths in university life, privileging the interest of his students and building a constructive dialogue with his peers. A tireless innovator, he raised original possibilities for the analysis of artistic creation, supported by the new technologies of sound and image, and of the processes of social communication in our research field, focused on the study of this network of connected areas that make up the huge field of image and sound.

I met him when a group of young people, mostly students, formed a cinema debate group. This group ended up taking over the management of a film critic magazine, whose first phase had been developed and run by friends from Rio de Janeiro, with the participation of some members from São Paulo who shared their ideas, expressing militancy in defense of an innovative cinema attentive to the political dimension of art, particularly important at that time, as we were living in the dictatorship, in the second half of the 1970s. The magazine was *Cine-Olho*, a name inspired by the creation and ideas defended by filmmaker Dziga Vertov, author of the film *Cine-Olho* (1926). Arlindo expressed special attention to Serguei M. Eisenstein's ideas and his theory of "conceptual cinema". It was a period of great intellectual unease, with a dive into the meanders of cinema history and aesthetics, driven by our diversity of university education, convergence in the attitude of cinephiles and profile of political opposition to the regime in force during the dictatorship.

At this formative moment, in his article "The ideology of militant cinema" published in *Cine-Olho*, Arlindo defines what class-conscious cinema is, one which intervenes politically through improvised parallel circuits and argues that, in order to be coherent and effective, such cinema has to engage in an innovative form in the media in which it develops its practice. Starting from this conviction, he explains his critical stance, directed at most of the militant production of the time, which did not show itself capable of breaking with populist ideology, while the public was limited to a passive attitude of extras or spectators. He also defends a militant cinema, which makes its means of production explicit in its own form, so as to vigorously assert its ideological stance in the substance of its practice, making the filmic apparatus explicit. Considering the first-rate example of *October* (Eisenstein, 1928), Arlindo responds to opponents, defending conceptual cinema from accusations of infeasibility, since it is a testament to ignorance to insist on the incompatibility of cinema with reasoning.

From this period of *Cine-Olho* onwards, his concerns will be conducted with total coherence in his career as a critic and essayist, guided by the premise that the class position and the political dimension of a movie are not defined exclusively by the content of its message in connection with social life, but it includes – and this is essential – the way in which he composes his images and articulates them in the montage, in order to highlight the work of representation as an essential dimension of a political cinema that wants to effectively challenge. This is expressed in his first book *Eisenstein: a geometria do êxtase* (*Eisenstein: The Geometry of Ecstasy*, 1983), a volume of the "Encanto Radical" collection, by Editora Brasiliense, focused on the concise presentation of the life and work of an author – filmmaker, writer, artist, essayist or figure of great presence in the handling of human problems in different fields.

This debut book was a fundamental contribution to the knowledge of the filmmaker's oeuvre, disseminating it to an audience beyond the circuit of cinema theorists and historians. It presents the filmmaker's written reflection and practice, both having as a central point the proposal of "conceptual cinema", guided by an avant-garde aesthetic inspired by constructivism and focused on a discontinuous, intellectual form of montage, adjusted to the political cinema proposed by him.

In addition to the editions of *Cine-Olho* and this book, he published articles on Eisenstein in several magazines in 1981, bringing renewed attention to the filmmaker, as he did at other times with highlights of video art in Brazil – Waldemar Cordeiro, Gilbertto Prado, Júlio Plaza, Eder Santos, Tadeu Jungle, Arthur Omar, Carlos Nader, among others. These articles broadened his references and complemented his overall analysis and more general theoretical texts on the arts supported by digital technologies. The new media began to compose another front of his reflection work, alongside cinema, photography, open television and the genres of its programming, with a case of attention to a single object, the *telenovela Pantanal* (1990), from Rede Manchete, about which he co-authored a book with Beatriz Becker: *Pantanal: a reinvenção da telenovela* (*Pantanal: A Reinvention of the Telenovela*), published by Educ in 2008.

In this way, Arlindo began to compose his career as an essayist, always very shrewd in demanding an invention of the audiovisual form that would make its means of expression explicit, calling the spectator's attention to its own making, without hiding its mode of production. A position that is reaffirmed in his texts, published throughout his university life in magazines and book chapters[2].

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[2] These were the principles that guided him in filmmaking as a young man, in tune with the ideas of Vertov and Eisenstein. I cite as an example the short film *The Sacred Cow*, focused on metaphors that relate the central fact – the care of an owner with his dearest car – with alienation and the displacements of affection and personal identification with his fetish-object. As I lost the data of this work, I cannot provide the exact date of its realization.

Always straightforward in defending his points of view and very precise in the rigor of exposing his ideas, Arlindo has been building his way in this multidimensional field and, since the days of *Cine-olho*, has been a partner in the defense of an art that affirmed its aesthetic, cultural and political intervention through its formal options that generate a new experience. In other words, a cinema that poses a challenge in the interaction with the spectator and brings the demand for a creative fruition attentive to the "work of representation" as a social and political practice, in tension with the world of consumption of products available on the market. In this experience and in the wide range of texts he wrote, the attention to the relationships that mark the field of media production in the high-tech industrial society is valuable.

The book on Eisenstein was published in the same year in which Arlindo completed his Master's in Communication and Semiotics at PUC-SP. At that time, he had already been engaged as a professor at that university since 1981, given his preparation and acuity of formulation and talent in exposing concepts, qualities that from an early age marked his posture of theoretical rigor and his vocation for research and teaching, efforts whose enormous importance is registered in the masterful collection of texts published over the years. In 1991, he began his work as our fellow at the School of Communication and Arts of the University of São Paulo (ECA-USP), distributing his teaching and research time between these two faculties, having reconciled the convergent but distinct lines in their nuances in dealing with issues of communication theory and aesthetics. A fit that Arlindo, with his solid training and high competence, has adjusted to his work over many years. As of 2013, he focused his teaching and research activities on USP.

Along the way, Arlindo developed his remarkable research, which was expressed in classes, lectures, many articles and books that marked his extraordinary contribution to knowledge in our area and composing an essential legacy for the lines of research in which he demonstrated his unique engagement, through his diversity of interests and depth of approach made possible by his intelligence and lucidity in the composition of an original knowledge that made research in these related fields advance.

In his book A *ilusão especular: introdução à fotografia* (*The Specular Illusion: Introduction to Photography*), by the publishing house Brasiliense in 1984, Arlindo worked in depth, now in a more developed way and with a huge set of references, addressing the issue of illusionism, present in many conceptions of photography as a record of the real obtained through an "objective" optical system. To this he responds by observing with great acuity the dimensions of a code that exists in the visual message recorded in the photo, always bringing relevant arguments,

which mark such codes internalized in the machine and the photographer's options, defining the presence of a creation supported by choices that define a language of image composition, choices made by those who know the mechanisms that produce the specular illusion, concluding that the photo is not a mirror. Supported by an extensive bibliography that allowed him to compose an argument that involved various aspects of photography in its codes as a modality of image, he also used the semiotics of Charles Sanders Peirce and references from essayists in the areas of photography, cinema, culture and politics, such as Roland Barthes, Susan Sontag, André Bazin, Jean-Louis Baudry, Walter Benjamin, Pierre Bordieu, Victor Burgin and Erwin Panofsky.

Throughout the book's chapters, he presents a rigorous study of the relationship between photography and other means of expression, including a consideration of perspective, in painting and in drawing, before its mechanical version in the photo and later in the movies. This book – a classic in photography studies – was republished in 2015 with a new subtitle, *a theory of photography*, bringing a version very close to the first edition[3].

The book *Televisão & Vídeo* (*Television & Video*, 1985), which he co-authored with Fernando Barbosa Lima and Gabriel Priolli, analyzes the beginnings of video in Brazil, the gradual increase in new technical devices that expanded its possibilities of creation and display, and refers to the creators linked to the artistic milieu who were already emerging on the plane of this new video art and its trends. "Notes on a secret television" is the chapter by Arlindo that begins his leap to the analysis of video as a form of expression, commenting on the experiences made in the 1970s, citing the pioneers who, with a still incipient support, demonstrated the creative potentials present in the new medium, with a rapid advance towards more flexible techniques that formed the basis of video art and its resources. As usual, it is remarkable the way he articulates the consideration of technical means and the examples of creativity that their advancement makes possible in terms of the creation of expressive images and movements that are not limited to the realistic TV image, generating complex and inventive compositions in line with modern art, in some cases corresponding to the previous experience of several artists who dedicate themselves to this new form of creation.

As the film, radio and television industries developed in their theme of greater audience, alternatives were found by creative figures, who invented ways of working in these media outside their central axis, composing experiments in communication with

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[3] The bibliographic data of the cited books and articles are listed at the end of the text.

more restricted audiences, whether for political, informational or creative purposes. A lesser-known example is the creation of alternative radio stations, the so-called *free radios*, which was analyzed in the book *Rádios Livres: a reforma agrária no ar* (*Free radios: agrarian reform on the air*, 1986), authored by Arlindo, Caio Magri and Marcelo Masagão, each with their own text and with the organization of a series of documents that expressed the thoughts of the creators of free radios and the way of operating this sort of media guerrilla.

This book deals with topics of interest in the area of communications aimed at productions that have a political dimension, and are analyzed from very original parameters of their own, in the style and critical posture of Arlindo at that time, always very firm in the conduct of his arguments. Its preface was written by Félix Guattari, a great French philosopher who had many readers in Brazil. There was an affinity of commitments between him and the different groups that took political positions that implied a rupture with the system of the media authorized by the State, composing a liberation gesture that was considered a form of cultural guerrilla, as it broke the official rule of occupation of the territory of social communication by a small group of privileged mega-companies that owned the TV networks, a feature that gave rise to the association made with the agrarian reform. This reform in the occupation of territory was now taking place "on the air".

Three decades of Brazilian video: 1973-2003

In 2003, Arlindo organizes the book *Made in Brasil: três décadas do vídeo brasileiro* (*Made in Brazil: three decades of Brazilian video*), on the occasion of the 30th Anniversary Exhibition at *Itaú Cultural*. A fundamental work as a general balance of video production, an overview of this experience in the variety of its creative aspects. The decades are analyzed by a group of outstanding authors in this new field of reflection, focused on a diversified production in its technical base and in its working methods, as Roberto Moreira Cruz very well explains in his presentation of the book: "Three decades of maturity".

In the introductory text to the anthology he conceived, Arlindo looks back over these 30 years and comments on the works that constituted a milestone in this development. The work recognized as inaugural is *M 3x3* by dancer Analívia Cordeiro, daughter of Waldemar Cordeiro, which consists of recording a performance by the artist, a form of video recording of a work observed by the camera in a documentary sense, a strong trend in the initial phase of video before there was a diversification of formats and conceptions of the creation of works of art in this medium. It is this

process of expanding the ways of conceiving and creating in the field of video art that we follow in his text, a masterpiece of synthesis and lucidity of the set of analyses and delineation of the path of video art in Brazil.

A technical note helps the reader to understand the use of the notion of "video" in the book, which includes a variety of forms of creation in electronic, analog or digital media, considering the scope of their genres, including the case of digital cinema, which can be classified as a form of video. This knowledge implies considering this medium in all its scope and almost omnipresence in the field of moving images synchronized with sound.

Its introduction, "The lines of force of Brazilian video", makes an illuminating balance focusing on the history of video production with different proposals for the use of this medium, clarifying, in the first place, its aspects highlighted by visual artists, whose tendency was to insert the video in an integrated way with other media, and not limit it to an exclusive media. And he cites the important support of Walter Zanini in obtaining the resources used by Anna Bella Geiger, Regina Silveira, Júlio Plaza, Carmela Gross, among other artists, for the execution of their works. From this information he composes a set of references from this stage of the pioneers, explaining the ways of conceiving their works and bringing us a repertoire of their works. He notes:

> In a certain sense, it is impossible to understand video art outside of this movement of expansion of the plastic arts or reproduction of industrial processes, which had already accumulated experiences in the audiovisual field (slide projection) and 16mm or Super-8 cinema (Antonio Dias, Artur Barrio, Iole de Freias, Lygia Pape, Rubens Gerchman, Agrippino de Paula, Arthur Omar, Anna Bella Geiger, Manuel and Hélio Oiticica himself). (MACHADO, 2003, p. 15)

This "himself" formulation is due to the fact that in the previous paragraph, he had cited Oiticica's conception of the "quasi-cinema", a notion that the artist coined to refer to a set of transgressive experiences within the universe of new media.

Rafael França is highlighted as the artist who occupies an intermediate position in the history of Brazilian video art, a figure of the second generation, known as the producer of "independent video", who had a critical position towards commercial television and a clear notion of its difference and radicalism, but did not stop fighting for space on TV, without making concessions. Going beyond the use of video as a recording device, França explored its expressive resources and pointed out new paths. Which also happened with Artur Matuck in terms of experimentation, exploring "hitherto unheard-of electronic resources".

The third generation of Brazilian video artists came in the 1990s to compose the group of those who sediment the various aspects of the accumulated experience and develop independent video and authorial work that takes up the guidelines of the pioneers. The works of Sandra Kogut and Eder Santos, who produced outside Brazil, taking advantage of greater financial and technical resources, are analyzed in greater detail; two names that have established themselves internationally. Others, such as Lucas Bambozzi, Carlos Nader, Walter Silveira and Lucila Meirelles, concentrated their production in Brazil. There is, as in the case of video's previous generations, an appreciation of the works of the figures that were highlighted, especially Arthur Omar, with Eder Santos's work being taken up again in its inventions at the formal level. At each stage of the text, new examples of outstanding works expand the references to artists and their creations, offering the reader an effective preparation for reading the chapters of the book dedicated to each aspect and their authors or also to organizations – such as *TVDO*, *Olhar Eletrônico* and *Vídeo Brasil* – in the development of video history. Whether in terms of the performative dimension of the artists, recorded in striking images of their bodies in action, on the edge of self-violence in different shades, or in terms of experimenting with unusual forms made possible by the new electronic technology, the video has been composing visual experiences of their own, creations that have consolidated it as an outstanding medium in the context of media arts, given its wealth of options and the quality of the artists engaged in it. With greater flexibility for its manipulation, the electronic image is constituted as a material adjusted to the enormous variety of compositions (or decompositions) generated by the artists' work, both in the formal plane and in the thematic choices and their requirements, with a strong body of works aimed at deconstructing the image-sound, inventions based on the texture of their material which, as already mentioned, dialogues preferably with the innovative visual arts in contemporary times.

At each step, new directors are highlighted and their works are commented on in terms of their innovation aspect and characteristics of their creation, with special emphasis on expanding the formal composition processes that dialogue with avant-garde cinema, at its peak moments in the history of cinema, in particular the inventions of the 1960s-1970s, when formal invention inspired by contemporary art intensified: action painting, Pop Art, abstractionism in its post-World War II moment. Video art, in this particular context, was able to present more radical experiments in view of its technological basis in terms of image manipulation to obtain moving forms linked to the tradition of abstract art. There are several challenging solutions for perception, thanks to a special dynamism capable of reaching a very high speed,

made possible by the fact that the electronic image of the video is not a frame (a well-defined space at every fraction of a second), but formed by the dizzying scanning of the lines that run across the screen horizontally.

As we proceed in reading this introduction, the enormous scope of the book that Arlindo organized becomes clear, encompassing the first thirty years of Brazilian video. A framework composed with a lot of knowledge and attention, in a perfection of organization fed by the sense of the aspects to be highlighted, a way to produce a precious dialogue with the texts of the authors of each chapter responsible for the specific studies of the various aspects and authors of this history.

Alongside this survey of the experience of video focused on the modalities of experimental works, in which the formal and/or performative invention is the dominant feature to be highlighted as fundamental in the history of Brazilian video, there is also the consideration of videos in their criticism of the country, given its social and political reality. They are inventive works in the way of conducting records of social life related to the cinematographic documentary. This modality also produced important works commented on by Arlindo, notably in the posture they assumed in the face of social conflicts, using in the structure of their works an "ability to create processes of relationship between the parties in question", that is, the construction of a differentiated gaze.

The book is impressive for its scope and precision in dealing with a fundamental process for the updating of readers in 2003, understanding the ground of this technological art in its diversity of genres, each one very well worked, either by the pioneers who write for the book or by the highlighted essayists that bring their analysis of aspects of the production and its authors, plus the testimonies of five producers that appear in the last part of the book.

I bring here special attention to Arlindo's leadership in the reflection on video at that moment of the *Mostra* in 2003, insofar as it shows his diversified activity in this field, which was another front of his cultural militancy over the years, establishing his innovative presence in the variety of endeavors that marked his life as a researcher and teacher. A multimedia intellectual in his training and tireless militancy as a critic and curator, a talented essayist as his books and articles demonstrate, he understood like few others the nature of the ongoing process and its cultural importance. He brought aspects of the debate on the moving image lived since the 1960s in the field of modern cinema, notably the debates on overcoming illusionism, this principle of cinema produced by the big industry. At that moment, there was an unusual radicalization of this attack on naturalism, brought by filmmakers and film theorists who defended the so-called deconstruction of image and narrative.

It is worth remembering that the attitude of formal and behavioral contestation of the so-called Brazilian Marginal Cinema of the late 1960s and early 1970s, led by Júlio Bressane, Rogério Sganzerla and Andrea Tonacci, was an inspiring experience for videographers. Tonacci, in particular, built an entire work in video, from experiments in the field of video art to the creation of an expressive language for the collection of documentaries that he made in his many years of contact with indigenous cultures. Arthur Omar, already mentioned, defined a rich creative path in another key, being an artist who moved between experimental cinema and video, composing an exemplary work with an innovative hue.

An entire strong movement in the audiovisual sector towards radical experimentalism found a new expression in video art, as the debate on contemporary visual arts converged very strongly in this area. Thus, they found in the video the flexibility that generates ideal conditions for the free manipulation of the images and sounds captured in the creation of expressive forms and effects in multiple directions.

This phase was a decisive stage in the research and reflection focused on the field of media productions, in a wide collection of technical supports, each one defining the particularities of each case, in studies always guided by their rigor and their remarkable clarity of exposition. We could cite many of his articles and books, which expressed only a portion of his efforts and knowledge, achieved through rigorous research and his privileged cultural background. A condition that resulted from a lot of work, from a passion for knowledge in its most general sense and the search for a deeper understanding in the analysis of the objects that attracted his attention. Along the way, his extraordinary mastery of issues was consolidated, clearly expressed in his writings, lectures, communications at academic meetings and classes given in university work.

We, from this field of communications and contemporary arts, were the ones directly benefited by his intelligence and dedication as a researcher and his performance as a critic and analyst of different modalities of creation in the audiovisual media. He analyzed the works of filmmakers who started to use digital platforms to develop new projects, as well as creations in the field of plastic arts – today a term out of use, replaced by "visual arts" – as a way of embracing an entire field of artistic production that made use of the convergence of techniques in the so-called installations to expand their working instruments and compose their works, making use of a multiplicity of technical resources never before experienced in such amplitude.

The years of lead

Arlindo, with his training in literature and a postgraduate degree in communication and semiotics, added to his cinephilia, brought to his work a very rare repertoire in our field, a well-applied and functional erudition in explaining a theme or analyzing a question, a rare quality of researcher that is expressed with full force in the book *Os anos de chumbo: mídia, poética e ideologia no período de resistência ao autoritarismo militar* (*The lead years: media, poetics and ideology in the period of resistance to military authoritarianism (1968-1985)*), published by Sulina in 2006.

In this book, the article from the *Cine-olho* magazine of 1979, already commented here, appears in the expressive anthology of texts linked to the set of themes he worked with over the years, a representative set, to which unpublished texts were added that fit the core theme of each section of the book, the last one, "Film readings", was entirely composed of previously unpublished articles. It is worth commenting on the composition of this book, as it brings us a sample of his work in his wealth of efforts, generating a very rare movement of reflection and creation of texts that, as a whole, mirror his remarkable journey, which had not yet completed all its steps.

The "Media, ideology and positioning" section includes articles about Rede Globo's Jornal Nacional; about TV programming; about Newsreels, a genre that was no longer being shown in the daily sessions in movie theaters, as a complement to the feature film; articles on militant cinema published in *Cine-olho* in 1979; a reflection on the conceptual issue involving art and metalanguage; and the articles on the notion of dialogism (from the notion of Mikhail Bakhtin and the incorporations in the context of the 1960s-1970s, not always coherent and lucid), an issue that he knew very well and allowed him to make very pertinent considerations, in defending the imperative of dialogism, which does not exist in television communication, something that he observes as feasible with the proper use of the UHF (Ultra High Frequency) transmission system, and as a measure that could be made feasible, provided that political parties overcome their pragmatic and instrumental attitude, which approached the keynote of businessmen in dealing with the issue. Something that he resumes in the article "Reinventing television", written in partnership with João Batista Breda, about the status quo of television in Brazil and the consideration of what could, in theory, change in the short term, were it not for the mistakes of the democratizing political forces.

In this section, there are two previously unpublished texts. In "Cinema and its reverse", the reflection finds its focal point in the analysis of the essay cinema by Jean-Marie Straub and Danièle Huillet – notably *Othon* and *Fortini/Cani* – in an erudite and well-adjusted characterization of the very original conceptual-essay style of his films, with a special note on the work with the representation of the actor and the way of inserting the word in the composition of the scenes in long shots, among other dimensions of the compositional style of a cinema guided by the minimization of the narrative course. A remarkable encounter of a first-rate essayist with the essay-cinema of Straub/Huillet, as there will be later in another section with analyses of films by other great filmmakers.

In "Misery of dialogism", there is a reflection focused on this Bakhtinian notion, in this case mediated by the thought of Jean Baudrillard, on the question of the rupture of the communication system described and studied based on the classic formula sender-message-receiver, of one-way only, and marked by this absence of alternatives to the message transmission system in media communication. This is totally asymmetrical; it involves an immense contingent of receivers (spectators, listeners) and a small sector of transmitters, in an asymmetry that says a lot about power relations in the social communication system, as Arlindo wrote in his text analyzing the issue. His strategy to overcome the misery of current dialogism – that is, its effective non-existence except in the rhetoric of the emitters – involved an analysis of the issue as formulated by Baudrillard, who developed a critique of the ways in which the issue was thought and proposed a way to overcome the classic one-way formula and find an effective dialogue in society, fighting the insistent form of power supported by that classic formula. An article very well formulated in its arguments and original in the Brazilian context, in which for the first time this in-depth dialogue was carried out with Baudrillard's critique of the authoritarian theory of communication, and the question of dialogism thought in the approach to the problem of social communication mediated by technologies was defined with greater precision. Everything adjusted by a last movement of the text, in which he reminds us of the dialogical role of graffiti on walls as a form of expression that supposes a two-way response and actions in the public sphere of the city.

The section "Eisenstein and the conceptual cinema" includes his article on the Russian filmmaker published in the magazine *Cine-olho*, divided into two parts, and inserts it in a set of texts that analyze the theories that Eisenstein developed when dealing with his films, *Battleship Potemkin* and *October*. He sets them in a broader discussion that involves the relations between Eisenstein's thought and central authors

in the history of film theory and literature. And he makes an appreciation of these ideas in connection with the analysis of a painter like El Greco, who played a key role as inspiration for the filmmaker's aesthetic conception. An excellent overview of this relationship that sheds new light on issues addressed by Eisenstein in his texts connected with his 1920s films and with Renaissance and post-Renaissance art. All this before the official aesthetic of "socialist realism" was implanted, with Stalin in power. Such a dogmatic rule considered the films and texts of the great filmmaker as a deviation to be overcome in the future by Soviet cinema (a parenthetic comment is worth mentioning here to remember a lecture I attended at the Department of *Cinema Studies* at New York University in 1977: a bureaucratic personality central to the management of cinema in the Soviet Union at that time called this period of the great filmmakers, between 1920 and 1934, as the "childhood disease of leftism", an evil that was corrected by the "maturing" of those involved in film production).

The section "Meta-languages" opens with a previously unpublished text, in which he reflects on this concept from different references, dealing with the question "of language that speaks of language" and establishing that it has to do with the question of the code used by the interlocutors to understand each other, to elucidate the intricacies of language in social communication, an issue dealt with by semiotics. And there is the question of the status of language, dealt with in particular by philosophy – especially by the logical neopositivism that developed in the 20th century. On another level, it focuses on the exercise of thinking about metalanguage from a set of excellent examples extracted from literary works and their dialogues involving characters of a narrative in situations of disagreement as to the meaning of what was said. In this way, the reader is led to reflect on the issue of codes and the place of metalanguage not only in the theoretical field, but also in typical situations of human interaction in the dialogues that occur in the heart of practical life when they check the code that presides over their conversation.

A different process takes place when it comes to a reflection on art and metalanguage, at which point Arlindo uses different references to reflect on poetry that speaks of poetry itself or of avant-garde visual art that has as its program the refusal of inherited conventions, composing works that internalize the question about their statute and about the codes that govern their making. The debate about the statute of an object is generated by the composition of the object itself, which internalizes the experience of a controversy around the statute of a work of art in a given context. We have here an admirable article, specific to this combination of erudition and

a clear sense of the place of theory, that is, what theoretical questions and concepts have to do with practical life and within what limits they are present.

From this section, the last text "The well-tempered body: jazz, rock and the limits of the object" (published in 1975) constitutes a moment in which Arlindo makes his dialectical reflection moved by a lot of energy and driven by feeling and reason in the very heart of its opposition and identity, thematizing the peculiar tension between the pole of the scientific concept-language-form-signification model and the pole of experience-matter-body-life-sensation-rapture. A remarkable reflection that, in its very movement, radicalizes the tension that his text is characterizing with the help of words, a remarkable *tour de force* that finds an example in the constitution of jazz and rock as an experience, bodily rapture. On the other hand, it clarifies that, just as the paths of thought do not a priori signify the experience of well-being, this rapture does not justify diving into a holistic mysticism that liberates from all limits, since the tensions between lived experience and the movements of language and of reason are part of a dialectic that drives the "well-tempered body", to recall the title of this remarkable text written by the young Arlindo, in 1975.

The section "New technologies" takes us back to analyses of the work of artists who stood out for their creation experiences supported by new image technologies and the relationship between software and hardware, in order to enable new forms of artistic work through the combination of the work of technicians and artists. In the text "Arts and Technologies", in the catalog of an exhibition held in 1985, written in partnership with Júlio Plaza, various aspects of this new experience of creation in a set of media are analyzed, many times coupled. The experience with new digital technologies involves junctions that make multimedia creations more frequent and this article moves on to consider a variety of processes. An interesting consequence of this technological mediation is the difference between the notion of collection of the traditional museum, in which the works of its collection are exposed to be enjoyed by the visitors, while the notion of "collection" of these media works is marked by their presence in supports in which aesthetic objects are not visible. This and other observations walk in the field of specifying the artist's options in this multimedia field and the forms of enjoyment according to case. Arlindo observes a constituent movement unique to the technological artist: to make the iconic dimension dominant, the imagery characteristic that is not properly placed as a "vehicle producer of meaning and communication", as it goes beyond the highlighting of its status as a concrete object, drawing attention to itself in a centripetal movement, "making it self-referential". The exhibition catalog ends with a specification of the different genres of intermedia creation.

The unpublished text included in this section, "The disarticulated language", begins with a comment on the phenomenological study of the musical message in the book *Théorie de l'informacion et perception esthétique* (*Information theory and aesthetic perception*), by Abraham Moles, which Arlindo considers the "most advanced proposition in the aesthetics of acoustic phenomena". He praises his method made possible by the recording processes of the songs and notes his stance of structural analysis because it is especially suited to the analysis of contemporary music by Luciano Berio and Karlheinz Stockhausen. He mentions these cases, explains the particular relationship between contemporary music and the poetry of Mallarmé and Kurt Schwitters, and makes a comment on Berio's composition, *Omaggio to Joyce*, explaining this relationship with the literature that dismantled conventional language. In his observations on the forms of language disarticulation, he brings to this media comparison the film by Jean-Marie Straub, *Othon*, as a cinematographic example of this process. In this text it is possible to observe Arlindo's remarkable erudition and his ability to situate relationships across the arts, in this case involving literature, music and cinema around the process of disarticulation of that language inherited from tradition.

Two themes linked to important issues in technological media, their reach and their limits, expand this section of the book: "The myth of high definition", an unpublished text in which this issue is commented on in the case of videotext and photography; and "The new directions of holography", from 1984, in which an exhibition of holograms by Moysés Baumstein is analyzed, held at the Museu de Imagem e Som (MIS) in São Paulo, in 1984. Here, his theme is the new genre of creation in the field of media arts, in this book that seems to me the most comprehensive among those of his authorship, showing his rare ability to expand his field of operations in the analysis of the media arts.

To close the circle of these specialties by Arlindo, the last section of the book brings a set of four previously unpublished texts, each one bringing the analysis of an extraordinary film belonging to the 1960s, a very rich period of creation in cinema with the so-called European New Cinemas and auteur cinema in different contexts, including the Hollywood case of Stanley Kubrick: *2001, a space odyssey* (1969). Also present in this section are *Salvatore Giuliano* (1961), by Francesco Rosi; *Persona* (1966), by Ingmar Bergman; and *The Chinese* (1967), by Jean-Luc Godard. Four original and erudite analyses that will delight the cinephile.

I cited in greater detail the configuration of this book and the treatment given to some topics present there to emphasize its uniqueness in Arlindo's work, as it brings

a wide anthology of his varied interests and competences, demonstrating a remarkable breadth of knowledge and rare sensitivity in the analysis of issues that involve theoretical-conceptual reflection in the related disciplines of media communication and the arts. It shows a reflection based on the analysis of works belonging to fields that fall into different traditions and make up a rich set of creations: films, videos, installations by visual artists supported in different media, as well as moments of consideration of literary works – poetry and novels – and moments of incursion into the field of classical and popular music. These are texts that were published between 1974 and 1986, accompanied by previously unreleased texts included in the book that bring us a map of the cultural and social territory to which his thought was dedicated and his amazing ability to analyze works and to reflect theoretically on various aspects of the media field.

Video installations and the "cinema device"

Throughout his career, photography remained a field present in his reflection, as did cinema in its more experimental aspects throughout history, as is the case of S. M. Eisenstein's "intellectual cinema" of the 1920s-1930s; of the "essay cinema" by Jean-Luc Godard, the most radical filmmaker of the French *nouvelle vague*; of the controversial cinema of Hans-Jürgen Syberberg, the most polemical German filmmaker of the 1970s. The keynote of his work analyzing creation in the cinema sphere was the choice of filmmakers that innovated language at different moments in history. Author-filmmakers with originality and experimentation. His analyses shed new light on our view of these works, placing them in the broader context of transformations in the visual arts, especially those made possible by new technical means and their effect on the renewal of forms of creation in different arts.

Photography, cinema and video art make up the most central triangle throughout his career as a researcher, the three of them conceived from their most inventive poles. These pillars were increasingly accompanied by research aimed at the experimentation of artists in dealing with different ways of building images and sounds on digital platforms.

Observing his books and articles published along his path, we can see the inclusion of new forms of creation, such as the installations of visual artists analyzed in his article "Cinema and contemporary art" in Revista Z Cultural (MACHADO, 2012). In this article, Arlindo observes this inclusion of material recorded on video as a component of works exhibited in art salons in the so-called installations, a way for artists to create their works through the assembly of different

materials they work with, each with a different technical support. There was a time when videos made up of a single shot with the recording of a performance by the artist (dance, for example) predominated, but soon a growing formal variation made these videos more complex, with special effects and all sorts of procedures inherent to contemporary art, bringing an example of a rupture with the naturalism typical of classic cinema, this effect of diving into the film's imaginary that critics such as Jean-Louis Baudry and other contributors to the magazine *Cinéthique* synthesized in the notion of "cinema device": articulation of a dark room, classic decoupage and narrative continuity pointed out as the central point of the "window effect" produced in the spectator's perception with his gaze fixed on the cinema screen, an effect responsible for his dive into the unveiled world on the screen within the principle of "illusionism" followed by industrial cinema.

In this case, we have yet another example of working with moving-images that breaks with the imperative of producing the strong "impression of reality" typical of cinema in its classical tradition, something that experimental films, at different times, had already refused to pave the way for the invention of new "non-illusionist" forms, in which the installations became yet another example of a rupture with the "cinema device" in its imperative to generate the "impression of reality".

Here, Arlindo characterizes a creation that relies on a multimedia device, and on a heteroclite articulation of its elements, asserting the artist's autonomy in the spatial arrangement of materials and the observer's freedom in the paths of the gaze.

The pre-cinema

In another key of description and comment, there is the book *Pre-cinemas & post-cinemas* (1997), which develops a reflection aimed at comparing two historical periods in which a variety of devices related to the process of obtaining moving images. On the one hand, the devices of the 19th century that preceded film; on the other hand, the more recent media that came along with it from the 1960s onwards and expanded until we reached the multimedia level of the contemporary world.

There were several ways of obtaining, throughout the 19th century, moving images in domestic artifacts, which had different mechanisms that generated this visual effect when they were activated by a crank controlled by their owner. From this pre-cinema of the 19th century, Arlindo only cites processes that were very close to the invention of cinema itself in 1895: the Muybridge system that produced several photos separated by an interval, that is, in discontinuous succession,

obtained by a series of cameras located next to each other, keeping a certain distance, recording successive moments of a model's walking or gestures; and the physiologist Étienne Jules Marey's "chronophotographic gun", with his machine that generates photographs serially shot at each lapse of time, being able to capture different positions of a bird's wings in full flight. Marey's chronophotography generated a research tool in the study of animal movement.

Then, Arlindo makes an overview of the first cinema, the so-called "cinema of attractions" (1895-1908), and recaps aspects of the development of narrative cinema in the period from 1908 to 1914 and the emergence in 1927 of the era of the "Visual Phonograph", that is, sound cinema, which is so called in this book to highlight an aspect raised by Michel Chion, an exponent in the field of reflection and analysis of sound in cinema. He recognizes the insufficiency of film criticism and theory in his discourse on the soundtrack of a film, which is generally referred to in its relationship with the image, always seen as the essential data of the "ontology of cinema", usually with the notion that "the basic meaning and essence of the cinematographic spectacle reside in what emerges from the screen as reflected light" (MACHADO, 1997, p. 150). Hence the expression "visual phonograph" in the title of the chapter on moments of sound development in cinema and in the so-called jazz shorts.

And we have the reference to the history of the techniques used to record sound and its use in the creation of a soundtrack for films, a process that had its moment of effective implementation in the late 1920s. Of course, as Arlindo himself also reminds us, sound has always been in the movie theater, played in large rooms by an orchestra in cases of big money involved, or by a pianist at the level of what was more common in cinemas.

In the history of sound cinema, Arlindo brings very original information about certain examples of the use of recorded sound in different systems, with emphasis on the case in which the composition of short films brought an image-sound coupling very little mentioned in the bibliography on cinema, with emphasis on a short-film genre that was shown before the feature film in cinema sessions. Musical pieces were filmed in an image-sound synchronization system made in the case of a single shot, focusing on a musician playing a song or singers and even dancers in their performances from beginning to end. They were short films that had an expressive contingent of jazz-bands in their performances, singers and pianists that marked the strong relationship of this genre of film with jazz during a certain period. It is noted in the book that much of the history of jazz in the 1920s-1930s is documented in these jazz-shorts.

These are points that highlight Arlindo's extraordinary original research in the field of the relationship between phonography and cinematography over the years, with emphasis on the 1920s, 1930s and 1940s, with particular reference to musical performances of various genres, from popular to erudite, observed in its form of image-sound coupling and in their relationship with the public in the period before the United States entered World War II. After years of the military confrontation, television appears, which totally absorbs this world of jazz shorts and vaudeville songs displayed in image-sound in the most diverse environments. Later, the television will develop the programs of live transmission of musical shows. And when the technology of videotape recording of its programming is developed, this musical genre will be consecrated on television and, in a special way, when the video clip is propagated.

The post-cinema

At the other pole, in the field of post-cinema, it is worth mentioning the mosaic composed of themes especially dear to Arlindo, combined with a broader retrospect of issues involving basic systems of formatting the communicative process, such as the one brought by the chapter whose title is "End of the book?". Here, he thematizes the presence of this prognosis since the last century, when in 1929, Walter Benjamin observed that the book in its traditional form was heading towards its end; being corroborated, for example, by the historian Lucien Febvre in 1992.

This is an issue that involves his own conception as a medium, a technology that over the centuries has been developing in its forms of recording the written word on an increasing scale of reproduction, becoming in a more recent period an experience mediated by various forms of material production of the book – we arrived at the e-book, the hypertext and its non-linearity, the CD-ROM. Arlindo's text does not reduce his reflections only to this question of technology. It develops considerations about its strategic place in the cultural process over time as a civilizing instrument and a fundamental memory of culture. And it ponders on structural aspects of the composition of the book and the availability of different ways of streamlining consultations and reading paths. The question of the potential of the book, its reach and utopian projections gain a poetic moment that will be taken up again in a chapter of *Machine and imaginary*, in which Arlindo will bring up the relationship between digital hypertext and the "Stéphane Mallarmé's hypothesis of the *Livre*": an integral, totalizing book that already potentially contained all the possible books, or perhaps a poetic machine that would make countless poems proliferate. And he concludes with this comment:

> The idea of an infinite, continuously modifiable text, constituted by the worldwide interconnection of an ever-increasing number of other texts, such as can be found today in the hypertextual World Wide Web (WWW) network, finally makes the Mallarmian project of *Livre* viable. (MACHADO, 1997, p. 185)

The difficulty brought by books in the classic format to the present day is the harrowing assessment of the gigantic work and material conditions of preservation of collections, a drama already experienced by the largest libraries in the world. Would there be a solution? Arlindo replies:

> Whether the book is going to die or not, this is a discussion restricted only to philologists' circles, because ultimately, it's all a matter of defining what we are calling a book. Man will continue, anyway, to invent devices to give permanence, consistency and reach to his thought and the inventions of his imagination. (MACHADO, 1997, p. 187)

In the post-cinema world, the transformations in the field of audiovisual arts that were found in this confluence of media were clear. On the one hand, new technologies offered artists a very rich form of expression and, on the other hand, demanded from historians, critics and intellectuals focused on reflection in the field of aesthetics an expanded training in their knowledge of new techniques of expression and a sensitivity to the new forms of composition of the art object.

In the section "Post-cinemas: essays on contemporaneity", Arlindo observes that video is a hybrid system and operates with distinct signifying codes, imported from cinema, theater, literature, radio and graphic composition, codes that in it acquire some expressive features that are unique to it. Its articulation is always a product of the invention of artists who create in the field of this confluence of codes. In other words, videographic discourse is impure, as electronic media operates on a border where the intersection of languages forces the semiotic analysis of its forms to account for this hybridity in the process of signification. Communication in this case requires a process of exchange and dialogue that is uncommon in other media, since it is necessary that everyone involved must be sensitive to this hybridity and know how to decode it, that is, be sensitive to the process by which a system (not "the system") manifests its coherence in each particular work.

Throughout this text, Arlindo finds ways to characterize the syntax of the videographic work, using suggestive comparisons, such as the one between its syntax and the montage privileged by Eisenstein in his proposal for conceptual cinema.

There are differences, as videographic expression is more "anarchic and polysemic", not having the most strict possible control of meanings, as in the Russian filmmaker's proposal. He gives examples of video art in which different conceptual associations are explored – as in the work of director Juan Downey – but always within limits, given the difference between the posture of the video spectator as compared to that of the film spectator, the latter being more "captured" by the images and sounds of cinema. Each video work reinvents the way of appropriating its "multiform enunciating technology".

The new paradigm of creation generated by the convergence of technological supports demanded from artists a new training and a new mastery of different materials and new techniques of image agency and, as the case may be, of image-sound that opened a new level of expression in which, in order to become a new and effective aesthetic experience, would require the artist to master these new fields of technical, aesthetic and communicational experience to achieve an effective gesture of inventing new forms, being original in his experimentation, generating an enriched experience in the audience that receives his works. And it demanded from critics and analysts an expanded training to handle the knowledge of this multiplicity of technical means. A decisive moment in the advancement of the studies of the variety of works produced in direct connection with the technological media that found in Arlindo its best interpreter, a rare case of competence and sensitivity for a whole variety of experiences in terms of artistic practices made possible by technical advancement.

At this juncture, Arlindo was the outstanding critic and essayist of enormous importance when dealing with different means of expression. They found in him the figure capable of an in-depth critical reflection and ability to analyze the works created by different artists in a very wide spectrum of media, each one requiring from the researcher a training and an intellectual capacity and sensitivity capable of dealing with their different technical supports and distinct forms. Our friend engaged with a rare ability to adjust his methodology and the specific theoretical knowledge required by the ever-expanding range of issues he worked with when dealing with the forms of creation in video and other digital platforms that were the subject of his articles and participation in academics events film festivals, video art exhibitions and other events he curated.

Cinema, video, the visual arts that incorporated video into their installations, as was the case with works by artists such as Júlio Plaza, Gilbertto Prado, Tadeu Jungle and Waldemar Cordeiro, among others that were the subject of articles by Arlindo. These are examples of his tireless dedication to research and acting as a critic able

to develop his analysis focused on different modalities of creation in audiovisual media, including those originated by filmmakers who started to use digital platforms to develop new works, as well as the creations in the field of "visual arts" as a way of encompassing an entire field of artistic production that took advantage of the convergence of the media to expand its working instruments and compose its works with a multiplicity of technical resources never before experienced in such amplitude.

There were clear changes in the field of arts that found in this confluence of media a new interaction that involves photography, cinema, video, "visual arts", music and literature (poetry in particular). On the one hand, new technologies offer artists rich forms of expression and, on the other hand, they demand from historians, critics and intellectuals focused on reflection in the field of aesthetics an expanded training in their knowledge of new media and in their sensitivity to the new forms of composing the art object.

This breadth of his critical reflection was already expressed in the book *Máquina e Imaginário: o desafio das poéticas tecnológicas* (*Machine and Imaginary: The Challenge of Technological Poetics*, 1993), in which the objective is the systematic observation of a state of the relations between art and technology in contemporaneity, in a more focused approach to the wealth of creations in the field of poetry and art on digital platforms. As he notes, after citing apocalyptic formulations about the cultural effect of new technologies:

> All this catastrophic humanist discourse certainly has its importance, insofar as it forces a critical knowledge of the contemporary world, but it must be evaluated with a certain criterion, properly separating what is diagnostic in it and what in it is just prejudice, self-indulgence or instinct for self-defense. (MACHADO, 1993, p. 10)

And he remembers that no form of technological poetics should be evaluated without a rigorous analysis of its forms of composition supported by technical supports, in order to produce an in-depth view of the processes that shape it and the implications on the cultural plane arising from these new forms of the imaginary. Critical appraisal must be rigorous, but above all, it is necessary to observe the enormous potential of these machines to make possible the intellectual work and imaginative activity of the artist to whom technology opens up a range of possibilities. Creative contemporary art is made of this connection between technique and imagination. And this book thematizes the conditions for the good progress of the artistic work in the field that results from this interaction.

Without adhering to the apocalyptic or the integrated (enthusiasts without a critical spirit), it is up to the rigorous critic to analyze each modality of creation in

which the dialogues between new technologies and various forms of creation are adjusted at this moment of hegemony of the electronic image. The connections that this book analyzes between the imagination of the media arts in their dialogue with photography, music and film are instructive, with many examples of image simulation in various forms.

The chapter "*Machines to imprison the* carom" brings an excellent analysis of the enormous work carried out in video by Andrea Tonacci with the indigenous people of the Brazilian North region in the 1970s. The title of the article refers to the way the Canelas understand the filmmakers's camera, as devices to capture the *carom*, leaving it imprisoned and returning it when necessary. The more general issue is the question of contact between indigenous and white people in the situation of anthropological researchers and, in the filmmakers' case, it is a question of the forms of creation in the field of visual anthropology. And Tonacci, in the case of his contact with the Araras, was a very judicious director in this work to which he dedicated himself over the years, of seeking the situation in which the Indian would become the subject of his own discourse, which would not necessarily mean making them have the camera and produce images of their experience. The point was to carry out sensitive work, giving an account of essential aspects of the culture with which he was in contact and, at the same time, inscribe in his film the message of the indigenous people who, in the situation of interviewees, brought in their testimonies a message for the white man about the problems generated by the contact and what should be changed to solve them. In this movement of lucidity he reached the possible dialogue – in the words of Arlindo

> […] the only anthropology that we can still practice today: the anthropology of the clash of cultures and the resistance of indigenous nations in the face of the inexorable penetration of electric saws, incendiary torches and machines to imprison the *carom* of the so-called civilized whites. (MACHADO, 1993, p. 247)

At the end of the book, there is a chapter on the film *Hitler, a film from Germany* (1978) by Hans-Jünger Syberberg, emphasizing its deconstructive use of advanced forms of radical frontality of the technically produced image, a composition that is in line with the unusual articulation between the operatic bearing and the Brechtian detachment present in the visual form, in the actors' work and in the film's progress.

This capacity for original research, whether in the choice of object or in the composition of methods that could handle the constant challenge generated by the new world of creations mediated by new technologies, is an extraordinary synthesis in this book. An extraordinary articulation of analyses of contemporary works in which

the central issues of poetic creation are redefined in the new level of creation opened up by work on digital platforms, now covering a much wider range of techniques than the video art examples he analyzed in previous writings. The set of these modalities of creation is studied by him in this book – whose title expresses very well its breadth and originality – there is a chapter that resumes the reflection on the dream of the poet Stéphane Mallarmé and his imaginative conception of the *Livre*, already commented above in my observations on the article "End of the book?" published in *Pre-cinemas & post-cinemas*. The text on "Mallarmé's dream" in *Machine and imaginary* is a reflection made possible by his training in literature and his studies of poetry and literary history, added to his contact over the years with the poet Haroldo de Campos. This incursion into the world of poetic imagination and the unfolding of its potential in the field of new electronic media with their unusual resources with regard to the realization of imaginative contents is worthy of note here. See his observations on the technique of composing poetry on canvas, as used by Arnaldo Antunes, who composes words with special characters.

The cultural industry

His thinking and research did not leave aside the issues raised by the cultural industry's central cores of the last forty years, present in large movie theaters with increasingly sophisticated image and sound equipment, something very well evidenced notably at the time of production in digital support, a technical contribution that made possible a whole series of special effects and pyrotechnics tricks that brought resounding success to science fiction films and a variety of horror films.

Alongside the various forms of video creation, his treatment of programs that make up the repertoire of open television broadcasters is remarkable. His perception points to an original work of recording and organizing expressive materials that it is necessary to observe, as they are examples of how problematic the very generalized diagnoses of what results from the TV cultural industry observed in its entirety are. In his book, *A televisão levada a sério* (*Television taken seriously*, 2000), he makes very rich analyses of the material produced in "live" broadcasts, a type of transmission in which, in the heat of the moment, a TV program produces precious and original material in its way of composing the news. This material gained new relevance from his original perspective, capable of overcoming *a priori* opinions and removing it from the limbo of audiovisual creation, showing that, although there are passages in which certain general diagnoses of the production of the cultural industry bring important observations, mainly on the social and political aspects of the so-called cultural industry, there is a lack of more specific analysis of its programming.

In one of the opening chapters of the book, he cites two extreme cases of these diagnoses, one amid a very critical view of the cultural industry, that of Theodor Adorno, and another in a posture of radical adherence to the new media, by Marshall McLuhan. And he observes that in them, television is seen as

> […] abstract structure, generic model of production and reception (after all, 'the medium is the message'), without significant consequences at the level of programs and, even worse, without any gap for the occurrence of diversity and contradiction within the scope of effective practice. (MACHADO, 2000, p. 19)

These general theories make up, in his view, a "good" (McLuhan) or "bad" (Adorno) Manicheism that must be overcome by an effective analysis of programming in its diversity. There are examples of forms included in the programming that show how necessary a case-by-case analysis approach is, capable of dealing with what represents an advance in contact with certain genres. A very well observed example was the capture of images in television news when producing documentary images, obtained live, in the heat of the moment, in television news broadcasts. This is a peculiar situation, which Arlindo observes in an original way, pointing out its virtues and its contribution to the development of the field of images and information.

This is a counterpoint book within its repertoire of critical analysis, since it is focused on the analysis of the conventional programming of television broadcasting networks – today called "open television", as opposed to cable TV channels – an index of his open, unprejudiced view, in which he analyzes the broadcasters' programming in its various genres: television news, talk shows, variety shows, series (*telenovelas* and miniseries), video clips, among other highlighted examples. A study conducted with balance, shedding light on virtues and limits, always highlighting cases of greater interest and creativity, with examples taken from television in several countries. His deep analyses are opposed to the clichés and summary discarding typical of studies that start from the principle of undervaluing everything that is produced and transmitted in the cultural industry. And his book takes on a tone of forceful response in the chapter "Poetics of live transmission", when he highlights the unique creative dimensions of this practice, especially the television news, which was and is typical of television since its beginning, in the mid-twentieth century, something that is particular to it and sets it apart from other forms of technology-mediated audiovisual message.

His book *Análise do Programa Televisivo* (*Analysis of televisual programming*), co-authored with the Colombian television producer and director Marta Lucía Vélez,

published in 2018, corroborates this immersion in the analysis of television stations' programming in its variety of genres. In this book, the authors discuss methodological issues and the relationship of "specific TV program analysis" in its parallelism with the type of film analysis as conducted by Raymond Bellour, Christian Metz and Noel Burch. In the specific dimension of TV studies, Raymond Williams is an important reference in the discussion about the relationship between "program" and "televisual flow", a notion coined by the English thinker. The variety of genres covered in the book is wide, as we have seen with regard to *Television Taken Seriously*.

In research

Throughout this wide and remarkable intellectual production, Arlindo was an outstanding critic and essayist of enormous importance. With rigor, he conducted his rare research path able to illuminate different aspects of each production in sound and/or image that received his attention and an effort of research that demanded the constant expansion of his references. In this way, he was able to articulate the reflection and analysis focused on photography and cinema – his first focuses of attention – with his studies on television, video art and the experiments in sound and image developed in the variety of digital platforms currently explored by creators in the field of poetry, visual arts and music.

Photography, cinema and video art make up the most central triangle along his path, the three conceived from their most inventive poles. These pillars were increasingly accompanied by research focused on the experimentation of artists when dealing with different forms of construction of images and sounds on digital platforms. To fulfill this path of rare breadth and depth, Arlindo has always updated his methods, following the advances in image and sound technologies and composing analyses and original interpretations of works that marked a productive meeting between new media and different genres of creation.

These are representative examples of Arlindo Machado's dealings with the issues that mark his path as a researcher, whose work was guided by innovation, both in his specific objects of study and in his methods, considering the breadth of the relationships between technology, culture and art addressed in his research. One more reference is worth mentioning here to expose the forms of disquiet very specific to Arlindo, who dedicated a lot to innovations in the field of communication, but never fell into the fascination of the "new because new". He always knew how to analyze with balance what, despite being consolidated as technical support, had continuity, including in the work of the mass media.

I highlight his chapter in the collection book organized by José Luiz Aidar Prado: *Crítica das práticas midiáticas, da sociedade de massa às ciberculturas* (*Critique of media practices, from mass society to cybercultures*, 2000). Arlindo's chapter – "The subject in cyberspace" – was inspired by the thought of Edmond Couchot, who problematizes the notion of "creative subject" when the composition of an artistic form takes place with strong mediation of the automatisms of the technical device set in motion. The technical advance generated mediators of the creation process that work as a kind of "machine subject" who is part of the process as an adjunct to the author, an issue worked out in detail in the chapter I refer to, in which he elaborates on the issue, in a very thought-provoking and challenging text.

Given its breadth and depth, it is difficult to emphasize the way in which his path as a researcher was always characterized by a tireless movement in search of new conceptual and methodological instruments to deal with the complicated bundle of relationships – which are changeable themselves, soon replaced by new achievements of the technique and inserted in new cultural and social contexts –, always renewed among the different forms of creation in the field of communications and contemporary art strongly supported by technological innovations. Arlindo's research on photography and cinema soon became articulated with the study of television, video art and the experiences in sound and image developed in the variety of digital platforms currently explored by artists, notably in their installations.

Its remarkable trajectory provides a clear demonstration of how the search for instruments to deal with issues that come from the very nature and the configuration of his object of study can generate so rich a path in its contribution to research in this broad and multidimensional context in which he developed his work. Arlindo Machado knew how to innovate, seeking the necessary instruments to compose a variety of research procedures, driven by the impulse to find specific methods for each configuration found in these related fields, which was made possible by the set of knowledge gathered by a privileged intelligence, always attentive to the dynamism of the cultural and political process.

Arlindo Machado was tireless in his theoretical-conceptual training built in dialogue with philosophers and social scientists who dedicated themselves to researching the issues raised by the media, dialoguing, for example, with figures such as the philosopher Vilém Flusser, a professor of logic who lived and taught in Brazil, and dedicated himself to reflection on the media. Arlindo, always attentive to the issues of theory, dedicated lectures and articles published in different countries from 1998 to 2011, and wrote a chapter on Flusser in a book published in Germany.

This was one of several dialogues that he developed, very attentive to the advancement of theories in the multimedia context of communication, art and poetry. His updates were always carried out with rigor, avoiding fads and recycling what he considered clichés or reductive postures in the face of a more complex picture that required specific formulations, only possible from a special attention focused on its technical aspects and on the nature of the language within which each product was constituted. He was a trailblazer in the full range of inspiring research for his peers in this multidisciplinary field of inquiry. What made this possible was the course of innovations brought about by a rare ability to work in the immense oeuvre that he left us as a precious legacy.

He deserves all our gratitude

Here is a quote taken from the opening of the work *O olho, a visão e a imagem: revisão crítica* (*The eye, the vision and the image: critical review*), one of the books he launched at the Encontro da Socine (Brazilian Society of Cinema and Audiovisual Studies) in Porto Alegre, in 2019, when many of us last saw him. A poetic-dialogical evocation follows:

> The eye is part of me and the image is part of the other, with the vision between us, forming a chiasm. Vision, as Merleau Ponty noted, is the point of intersection and reversibility of the self and the other, the double inscription of the inside and the outside. The seer and the visible function in relation to vision as the reverse and the right. One does not exist without the other, one is nothing but the reversal, the unfolding of the other. In fact, during the process of vision, neither I nor the other, neither the subject nor the object, neither the seer nor the visible exist: we are the other side, one of the other, with the vision between us, in the fold, in the turning point. (MACHADO, 2019, p. 5-6)

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