

Proposals for the study of images in the post-truth era

Javier Marzal-Felici

Nota: Este artículo se puede leer en español en:

http://www.elprofesionaldelainformacion.com/contenidos/2021/mar/marzal_es.pdf

How to cite this article:

Marzal-Felici, Javier (2021). "Proposals for the study of the image in the post-truth era". *Profesional de la información*, v. 30, n. 2, e300201.

<https://doi.org/10.3145/epi.2021.mar.01>

Invited article received on February 9th 2021



Javier Marzal-Felici

<https://orcid.org/0000-0002-2462-1122>

Universitat Jaume I

Facultad de Ciencias Humanas y Sociales

Depto. de Ciencias de la Comunicación

Av. Vicent Sos Baynat, s/n.

12071 Castellón de la Plana, Spain

marzal@uji.es

Abstract

This article aims to reflect on the role of the image in the current post-truth era, as well as focus on the concept of the image itself, a central object of study in the field of communication sciences. Addressing the conceptual complexity of the image, both semiotic and symbolic, this article describes the diverse array of study approaches used in the analysis of images. Several proposals are put forward for this analysis, based on the current context of disinformation. Finally, this article briefly reflects on the need to investigate audiovisual texts within our current "post-truth" and "spectacularized" society.

Keywords

Images; Pictures; Audiovisual communication; Journalism; Advertising; Photography; Cinema; Television; Digital images; Semiotics; Cultural studies; Post-truth; Memory; Representation; Text analysis; Ways of seeing.

Funding

This text has been produced within the framework of the research project *Analysis of discursive identities in the post-truth era. Generation of audiovisual content for a critical educommunication* (Aidep), Code 18I390.01/1/2019–2021, funded by *Universitat Jaume I* through the competitive call for research projects for the period 2019-2021.

Acknowledgements

To professors Aaron Rodríguez-Serrano and Marta Martín-Núñez for their constant critical questions and suggestions, and my colleagues at the *Itaca-UJI* research group, whom I have the honor to lead.

1. Relevance of the image in a society of disinformation

We live surrounded by all types of images, in a kind of iconosphere where vision (audiovision) is the key sensory vehicle for Western culture and, by extension, of our globalized world, a dominance of sight that has been prominent throughout the history of our culture (Gubern, 1987; 1996; 2004). The omnipresence of images has changed our way of perceiving the world, as expressed by Alex in Stanley Kubrick's *A clockwork orange* (1971), "it's funny how the colors of the real world only seem really real when you viddy them on the screen," while Ludoviko was subjected to cruel treatment (a metaphor from the allegory of the cave) to put an end to his violent behavior. In this regard, images are one of the main vehicles through which human nature is expressed, and the most disparate ways of being and understanding the world. The "real," like "the colors of the real world," has been supplanted by "representations of the real," or the simulative character of images, an idea widely discussed by numerous contemporary thinkers such as **Debord** (1990; 1999) and **Baudrillard** (1984).

“ We live surrounded by all types of images, in a kind of iconosphere where vision (audiovision) is the key sensory vehicle of Western culture ”



Figures 1 and 2. Erik Kessels, *Photography in Abundance*, Fotografiemuseum Amsterdam (FOAM), Amsterdam, 2011.

We are overwhelmed by a “tsunami” of images, as exemplified through Erik Kessels’ exhibit, *Photography in Abundance*, at the *Fotografiemuseum Amsterdam (FOAM)* in 2011.

Erik Kessels’ work illustrates the accumulation of more than 1.5 million photographs, representing the total number of images uploaded to *Flickr* in a single day. His work is undoubtedly a commentary on the overflow of images, their hypervisibility and hypertrophy, and the dissolution of the concept of author, its absolute contingency and trivialization. Thus, Kessels expresses the way in which images are no longer looked at but are rather consumed, like other products of mass society. Another of his works, *Shot of my feet*, presented in 2014 at the *International Photography Festival* in Leipzig, Germany, depicts how people use photographs, often taken out of sheer boredom without knowing why, and share them on social media.

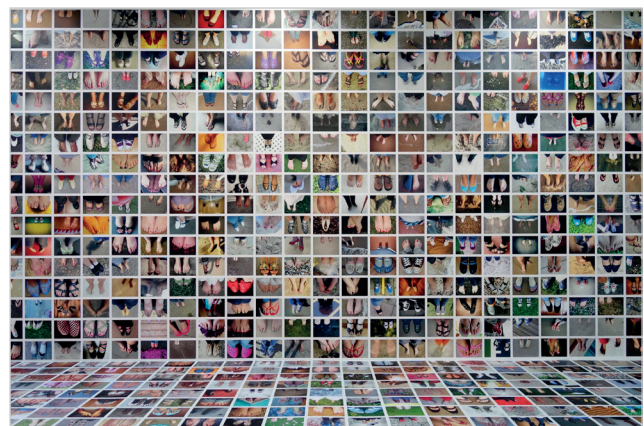


Figure 3. Erik Kessels, *Shot of my feet*, *International Photography Festival*, Leipzig, Germany, 2014.

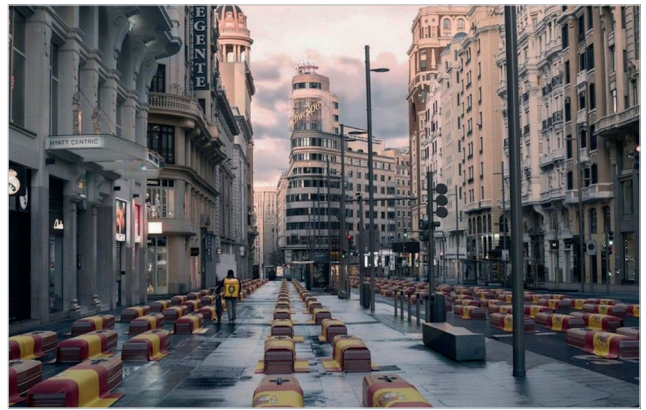
Through his documentary photographs, specifically his carefree style and “caustic” vision, Martin Parr frequently provokes the audience to reflect on the condition of images in our society and how we relate to them. His photographs of guests at the *Musée du Louvre* not only speak of the ability of photography to take over the world, where “to collect photographs is to collect the world” (Sontag, 1981), but also demonstrate how we can involve ourselves in this, through the “selfie” that “affirms that we were there” and exemplifies a new, dominant category of images expressing the enormous narcissism of the human condition, as well as the exponential multiplication of mobile devices (Ledo, 2020). Thus, in contemporary culture there has been a shift towards the visual and pictorial, a “hegemony of the visible,” which represents the supremacy of visual media and “spectacularization” in preference to verbal activities such as speaking, writing, and reading (Mitchell, 1986; 1994). As Didi-Huberman remarks:



Figure 4. Martin Parr, *Musée du Louvre*, Paris, 2012.

“...never before, it seems, has the image [...] been imposed with such force on our esthetic, technical, daily, political, historical universe. Never before has it shown so many crude truths, and yet never before has it lied to us so much, requesting our credulity; never before has it proliferated so much and never has it suffered so much censorship and destruction. Thus, never before [...] has the image experienced so many tears, so many contradictory demands, and so many crossed rejections, so many immoral manipulations and moralizing execrations” (Didi-Huberman, 2012, p. 10).

In short, beyond the primacy of the image and the emphasis on the visible over the intelligible (Sartori, 1998, p. 146), image analysis (of photographs, documentaries, films, television series, programs entertainment, video games, etc.) involves a sort of epistemology that is essential to study the limits of human knowledge in today’s world. As one of



Figures 5 and 6. Photograph of Ignacio Pereira and his manipulated “version.”

our most internationally recognized creators and theorists, Joan Fontcuberta, points out, in the era of *post-photography*, the iconic fury of images is escaping our control, and we must ask ourselves:

“Is there an awareness of, and in, the images that predisposes them to overwhelm us? Where does their fury come from? From what affront does their hostility originate? Are they taking revenge on the iconoclasm with which we have mistreated them?” (Fontcuberta, 2016, p. 260).

In the middle of a pandemic, we have witnessed not only the expansion of SARS-CoV-2, which causes Covid-19 with serious consequences for both physical and mental health, but also another pandemic—the information pandemic, which has resulted in the circulation online of all kinds of hoaxes and lies, specifically utilizing images to invade our retinas and consciences. In recent months, a multitude of manipulated images have filled social media platforms.

The photographs of Madrid’s Gran Vía, originally taken years ago by Ignacio Pereira, are paradigmatic. After being manipulated anonymously without the required authorization, they were spread by the political party *Vox* on *Twitter*. The original images were part of a series capturing emblematic locations in Madrid. The series was the result of dozens of similar photographs combined post-production to provoke a powerful sense of estrangement in the public. The series therefore represents the manipulation of a photograph; although, by definition, every photographic image is always a discursive construction.

In this current monograph entitled “Images and truth: memory, body, and representation,” one of the most pressing challenges for contemporary image theory is the direct exploration of the relationships between materialization (of stories, symbols, identities, or mythologies) and the disappearance of bodies, symbolic frames, or certainties. This time is marked by a constant distortion of ἀλήθεια (*aletheia* or “truth”), which “is clearly manifested in its own being,” and we feel as though we have “lost sovereignty over images,” (Fontcuberta, 2016, p. 260), a problem that I and a good fraction of communication and image scholars have strived to resolve.

“The information pandemic has resulted in the circulation online of all kinds of hoaxes and lies, specifically utilizing images to invade our retinas and consciences”

2. The image as an object of study in the field of communication

If one looks up the different meanings of the terms linked to “sight” in the Dictionary of the *Real Academia de la Lengua Española*, one notes that “to see,” “to look,” “to contemplate,” and “to observe” all involve both perception and understanding (cognition), processes that appear intermingled to the point of becoming confused. In effect, every act of vision involves an intellectual activity, even if it is unconscious, that allows us to recognize the perceived object or its representation (image). In this way, the perception of any object is, in itself, a cognitive construction, deeply mediated by the observer. The gaze, projected towards the world, therefore appears as a vehicle of interpretation. Every image (as a representation) thus represents the fingerprint of a look that reveals an (artificially) constructed view of an observer from a certain place and time.



Figure 7. Screenshot from *Twitter*.

For this reason, any image theory is a theory of representation and, at the same time, a theory of seeing. The eye that contemplates an image is not “innocent” (Gombrich, 1980), and nor are the images (representations) that are the result of seeing; they are “ways of seeing,” that is, cultural constructs that reflect the beliefs, interests, desires, and obsessions of their creators and the societies in which they live or lived (Berger, 2000).

As Gonzalo Abril explains, looking always expresses a cultural fact. The exercise of “looking” can only be carried out from a structure of knowledge, life experiences, feelings, assumptions, prejudices, or previous experience of directing one’s gaze towards the world (Abril, 2007, pp. 42-43).

Thus, image theory cannot develop a body of knowledge with predictive mathematical modeling capacity, nor possess a stable or clearly defined object of study from a single scientific paradigm. On the contrary, *(audio)visual text* is an *inconsistent* object of study without a comprehensive, exhaustive definition due to its polysemic and open nature, particularly “artistic” and advertising images. Therefore, multiple readings are possible. As when cultural phenomena such as texts or audiovisual discourses are studied, the subject themselves (the observer who interprets them) is fully involved in the analysis and thus, inevitably, the victim of subjectivity. In sum, as Mitchell explains, the study of visual culture lacks a structural, scientific, or systematic methodology because images and visual experiences do not have a “grammar,” unlike natural languages (Dikovitskaya, 2005, p. 249).

In this sense, the study of the significance of an image or audiovisual text faces a series of problems that are difficult to solve. On occasion, we can verify that “not everything is significant” in an image, and in such cases, it is possible to appeal to the *punctum* or *obtuse sense* of the audiovisual text (Barthes, 1992) as an evocation of an absence that resists a practical description, particularly because the image is also a fertile ground for poeticism. In this sense, image theory is a heuristic and hermeneutical discipline that is ready to question the very nature of iconic representations since, as indicated above, it cannot determine its object in an immanent way.

However, methodological rigor must be applied in the study of images; critical analysis and the development of theories around the meaning of images must be articulated on the basis of consistent reasoning and argumentation, responding to diverse conceptions and methodological perspectives.

3. Trends and perspectives in the study of the image

This section presents a necessarily contingent and incomplete survey of all the different study approaches utilized in investigation of the image, paying special attention to Spanish scientific research, which is highly aware of international developments. An analysis methodology clearly provides a model for the interpretation of the object of study; that is, it acts on the result of a concrete conception of that object. Indeed, any methodological proposal is de facto a theory of the image or representation. On the other hand, the *inconsistent* nature of images hinders a perfect delimitation of differentiated analysis perspectives, and different methodological techniques are often strongly interrelated to the point that many of them become interdependent. Finally, it also seems necessary to distinguish between divergent research fields since there are differences between the study of the visual practices in photojournalism, advertising, documentaries, fiction films, TV series, artistic practices, etc. This becomes even more apparent when dealing with a subject as complex and open as “Images and truth: memory, body, and representation.”

3.1. Image and memory: the historical nature of images

Firstly, it is often forgotten that the cultural products that surround us, many of them banal and/or everyday, are part of, and help build, collective memory, as well as configure our shared social imaginary. This is true of photography, cinema, radio, television, or video games. It is not unimportant that the images that surround us often act as a kind of anesthesia to make us forget the past. In this sense, the dizzying speed of social change leaves no space or time for reflection or analysis (Rosa, 2016; Virilio, 2017). Unsurprisingly, mass culture texts form part of the symbolic universe that links people with their past, establishing a memory that is shared by all individuals who are socialized within a community (Berger; Luckmann, 2015). Without going into too much depth, Spain continues to produce

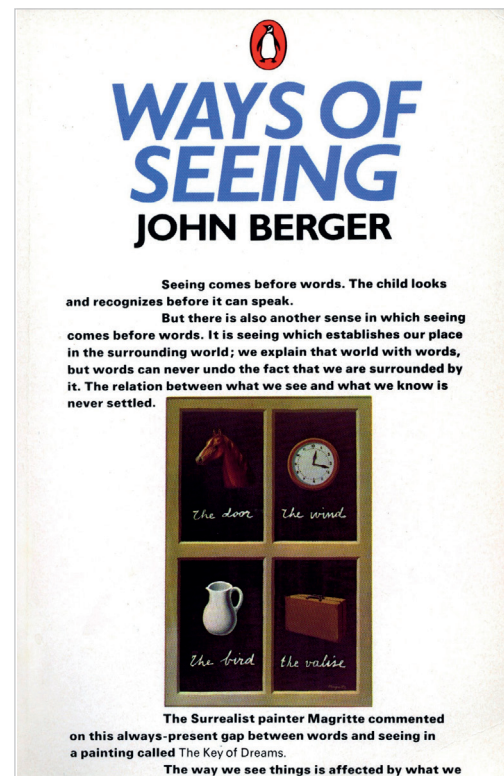


Figure 8. Cover of the book *Ways of seeing* by John Berger, 1972.

“ Every act of seeing involves an intellectual activity, even if it is unconscious, that allows us to recognize the perceived object or its representation (image) ”

works (Castro-De-Paz, 2019) that study the recovery of audiovisual memory by rethinking the highlights and low points that have shaped our recent history. Images of the past speak the communicative messages of the present in a powerful way.

Within this conceptual framework, Hans Belting proposes to study the image from an anthropological point of view, as long as the images are related to the construction of collective identity and its development in public life, highlighting that

“the confrontation of different pictorial worlds that accompanies the clash of peoples, conquests, and colonization, but also the resistance that stirs in the world of imagination of the defeated against the images of the victors” (Belting, 2007, p. 76).

He addresses this through a study of Edward Steichen’s photographs and collection *The family of man*, as well as Robert Frank’s photographs in his series *The Americans* and his *Magnum Agency* project.

In recent years, some works about family albums have been produced, such as stories about common life building a domestic visuality, including the repetition of cultural stereotypes and their symbolic power (Bravo-López, 2018). The rereading of these allows us to reinterpret and question family history and the identifications they promote (Martín-Núñez; García-Catalán; Rodríguez-Serrano, 2020).

3.2. The study of the image as representation

Numerous approaches to the study of the image are based on Umberto Eco’s classic definition of semiotics as a discipline that studies everything used in the process of lying. In this sense, semiotics would be a theory of lies, while the graphical sign, whether seen or spoken, is “something that always stands in the place of something else,” and its objective is to lie, to create “the illusion of truth” (Eco, 1978). This is the starting point for Rodríguez-Ferrándiz’s approach to the concept of post-truth, explained through a journey from its current forms of representation in the field of information and journalism to the universe of fiction and entertainment, reaching down to its philological and philosophical roots. Rodríguez-Ferrándiz finds relevant study material in Joan Fontcuberta’s theoretical analysis of artistic production, enabling him to unmask the illusionist strategies of post-truth.

As Rodríguez points out, post-truth

“perhaps owes its glory (which may be ephemeral) to the fact that it has succeeded in giving a name to the unease produced by phenomena that are different but seem to respond to a zeitgeist, phenomena that suggest a failure of the intersubjective consensus” (Rodríguez-Ferrándiz, 2018, p. 211).

Continuing this line of work, the recent publication of an essay by Rodríguez-Tranche on the same subject is relevant as it addresses the study of the image in a context where we are subjected to “a regime of hypervisibility where everything must be seen, rather than perceived or experienced” (Rodríguez-Tranche, 2019, p. 19) and in which the “informative discourse is increasingly argumentative and less expository, shuns the truth, and becomes involved in the speculative” (Ibid., p. 22).

The analysis of images taken by a bystander is especially interesting, that is, photographs and videos captured by an anonymous observer’s mobile device. These not only seem to offer a more direct and closer perspective but also are at the same time “inconsistent, fragmentary, and fragile.” Similarly pertinent is the analysis of cases such as the photograph of the 3-year-old Syrian boy, Aylan Kurdi, who drowned in Turkey. However, the media impact of the “digital solidarity” generated in 2015 had no effect on the eradication of the human tragedy that forced such emigration. In this way, “the mask over reality is the inconsistency of the word and the image to record its occurrence in the current world” (Rodríguez-Tranche, 2018, p. 215).

The documentary genre provides fertile ground for reflection on the status of the image in the contemporary world. On the one hand, there are works that highlight how the realistic gaze, filled with emotion and passion, permeates the contemporary audiovisual universe, forming a melodramatic realism that is also found in pain-

“The inconsistent nature of images makes it difficult to perfectly limit differentiated perspectives of analysis; often, different methodological techniques are strongly interrelated to the point that many of them become interdependent”

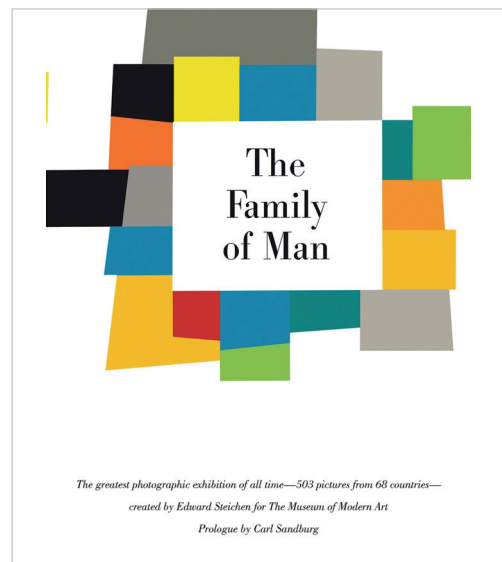


Figure 9. Exhibition catalog cover of *The family of man*, 1955.

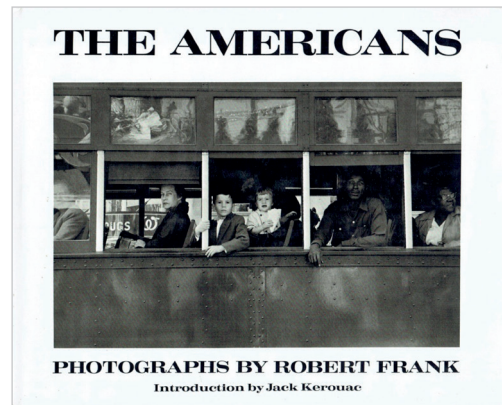


Figure 10. Book cover of *The Americans* by Robert Frank, 1958.

ting, photography, documentary cinema, and cinematic fiction (**Català-Domènech**, 2009). In this context, photobooks emerge as a reply to this realism by hybridizing the documentary with creative processes that belong to the arts, enabling the emergence of other visualities and montages that result in a distancing in order to approach reality in an honest way from the subjectivity of the observer (**Martín-Núñez; García-Catalán**, 2015). Furthermore, the new and expanded forms of documentary (beyond filmic or videographic objects) have promoted the development of complex thinking thanks to new image-network technology (augmented or artificial reality) which has multiplied the expressive possibilities of documentaries and expanded the limits of the genre (**Català-Domènech**, 2015). In short, for this author, current images

“(...) have begun to abandon the screens and to settle in what we could call, in general, environments. Virtual reality, holograms, and augmented reality (...) begin to configure a new paradigm of audiovisual representation” (**Català-Domènech**, 2017, pp. 319-320).

To this end, he propounds a *spherical thought*, “(...) a thought capable of overcoming both the principle of non-contradiction and dialectical linearity” (**Català-Domènech**, 2017, p. 279).

In this way, nonfiction cinema, also called the contemporary “cinema of the real,” makes use of experimental practices, new forms of interactivity, and formal and conceptual heterodoxies that direct one’s gaze

“towards the understanding of the new phenomenologies of the self and the construction of new subjectivities: it is a film that explicitly demonstrates its persuasive, constructed, subjective character, which makes a declaration of principles by unveiling its own discursive mechanisms” (**Arnau-Roselló; Gifreu-Castells**, 2020, pp. 21-22).

Thus, we can see how the audiovisual essay, studied in depth by Norberto Mínguez’s team, has emerged from experimentality and the margins of the system as a “complex object that refuses to be defined” in the new century, characterized by a specific form and articulated in a particular way, “inventing its own rhetorical mechanisms for each occasion.” The interest “is not only in the ideas produced, but in the language that gives rise to thought, in how it is articulated, and in the ideology and weaknesses that sustain it” (**Mínguez**, 2019, p. 10).

It is not by chance that this form emerged during a period of crisis in the cinema, economically, industrially, and in thought. Furthermore, “although the filmmaker does not mention the crisis in their work, it is hidden in each of their production and formal decisions” (**Deltell-Escolar**, 2019, p. 147).

On the other hand, we should note the development of research on documentary film and “perpetrators,” that is, those responsible for acts of mass violence, genocide, and war crimes, as a strategy to denounce these crimes against humanity and fight against their loss to oblivion (**Canet**, 2020). In short, nonfiction cinema is an important vehicle for the analysis of the visual uses of past memory and representations, which are evolving from the subjective form and self-reflective essay to models such as the documentary web, which can be described as the “manifestation of a hybrid and essentially interpretive multimedia format” (**Arnau-Roselló**, 2021).

On this journey through research on documentary film, we can highlight the works of Pilar Carrera and Jenaro Talens. In line with the aforementioned research, their investigations focus on the fact that documentary films do not have a closer relationship to reality than fiction films do; they are the result of a distorted vision generated by an enunciative point of view and technical

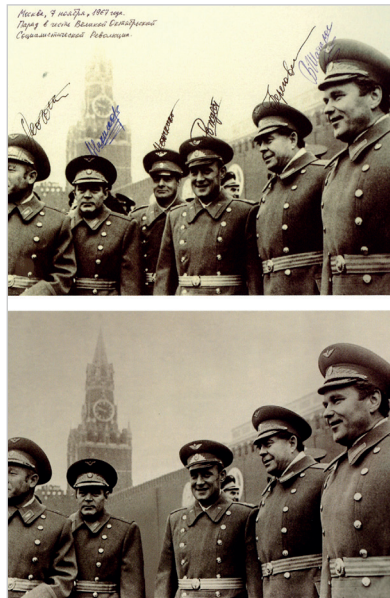


Figure 11. Photograph of a group of Soviet cosmonauts in 1967 and 1975. Joan Fontcuberta, *Sputnik series*, 1997.



Figure 12. Official portrait of cosmonaut Ivan Istochnikov. Joan Fontcuberta, *Sputnik series*, 1997.



Figure 13. Promotion of the mockumentary *Operación palace*, Jordi Évole, 2014.

mediation. Through numerous textual analyses of documentary films, the authors demonstrate the ways in which the genre is used as a rhetorical device, but its purpose is never transparent and is, in fact, as distorted as fiction cinema (Carrera; Talens, 2018).

In the same way, in their recent work, Santos Zunzunegui and Imanol Zumalde address the study of documentary film, firstly, by articulating a theoretical framework that treats the analysis of the documentary as an effect of meaning based on the construction of a referential illusion, of make-believe, that is, of the verisimilitude of the image. They continue by looking at the elaboration of a map of documentary cinema, supported by numerous textual analyses such as case studies demonstrating how documentary discourse has little to do with the referent or reality, while “knowing and believing are part of the same cognitive universe” (Zunzunegui; Zumalde, 2019, p. 12).

To complete this journey from familiar approaches to the postulates of semiotic thought, we believe it relevant to refer to two collective works that study the representations of the crisis. On the one hand, the study coordinated by Nekane Parejo and Antonio Sánchez-Escalonilla develops a series of analyses of film and photographic texts that correspond to the so-called conversion narratives that emerged after the Wall Street Crash in 1929, the New Deal, and the subsequent great political and economic crises, a type of representation committed to citizens’ demands and concerns in times of crisis (Parejo; Sánchez-Escalonilla, 2016). On the other hand, we highlight another collective work entitled *The crisis of the real*, which focuses on the impact of the 2008 Financial Crisis on audiovisual representations, the effects of which lasted for more than a decade. The authors offer a panoramic view of the “visual topographies of unease” verified by case study analysis including photographs, film texts, television series, advertising texts, and video games (Marzal-Felici; Loriguillo-López; Rodríguez-Serrano; Sorolla-Romero, 2018).

Digital technologies have indeed determined the creation and understanding of the photographic image, but they are also interpreted by certain theorists as a catalyst for a specific aspect of narrative complexity that directly affects the understanding and representation of contemporary subjectivity (Simons, 2014), specifically the phenomenon of so-called



Figure 14. Film poster of *Capitalism: A love story*, Michael Moore, 2009.

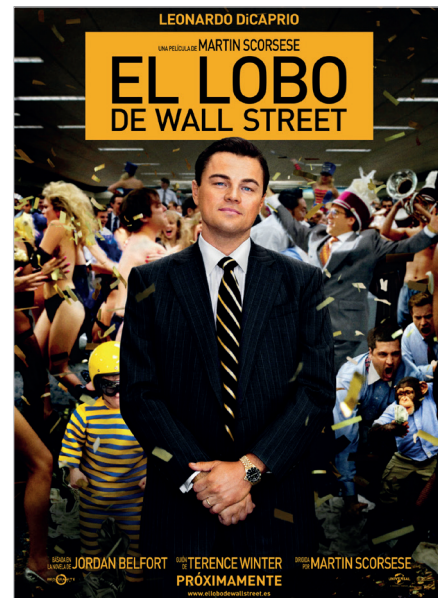


Figure 15. Film poster of *The Wolf of Wall Street*, Martin Scorsese, 2013.



Figure 16. Movie poster for *Arrival*, Denis Villeneuve, 2016.



Figure 17. Promotional poster for the TV series *Black mirror*, Charlie Brooker, 2011.

mind-game (Elsaesser, 2009) or puzzle films (Buckland, 2009; 2014), including films that, since the 1990s, have premiered on both commercial and smaller circuits. These films represent a transversal phenomenon from different genres and national cinematographies that challenge the conventions of hegemonic cinema from within. Among recent works, one can highlight those that analyze the narrative and stylistic resources of post-classical cinema through the identification of its most frequent rhetorical sources (Palao-Errando; Loriguillo-López; Sorolla-Romero, 2018), along with those that investigate the “cultural unease” underlying some of the fractured narratives in commercial films and television series (Sorolla-Romero; Palao-Errando; Marzal-Felici, 2020) or the visual motifs linked to automatic images responding to the multiple and polyhedral vision of surveillance in the 21st century (Salvadó; Oliva; Pintor, 2020).

“The documentary genre is fertile ground for reflection on the status of the image in the contemporary world”

3.3. The image as symbolic production: cultural, visual, and gender studies

In this category, we will consider a set of works that focus on the assumption that all audiovisual text, as a symbolic production, bears a close relationship to the cultural framework in which it arises and, in this sense, is loaded with the ideology of its social, political, and economic context.

We can begin by mentioning the investigations that follow the iconological current of Aby Warburg, Erwin Panofsky, and Ernst Gombrich, who study the interaction between form and content with the understanding that artistic and cultural creations are processes of symbolization. In this context, studies on the development in the cinema of serialized fiction, universal arguments, and visual motifs should be highlighted because these themes have generated notable scientific attention in recent years (Balló; Pérez-Torío, 1997; Balló, 2000; Balló; Pérez-Torío, 2005; Bou, 2006; Balló; Bergala, 2016).

The adoption of a cultural studies perspective proves fruitful when trying to understand how the media, especially television, is a fundamental agent in the construction of the political, social, and cultural personality of a plurinational country, particularly Spain with the great upheavals of its recent history. The evolution of television programming, from informative genres to the most popular entertainment broadcasts, reveals the country’s history, from Franco’s dictatorship to the present day (Palacio, 2019). Its current reality is marked by a complex and contradictory political, economic, and social balance where the recovery of historical memory has become a fundamental axis of reflection, around which a wide production of independent documentaries has flourished, filled with images that help us to (re-)discover each other in the past (Cerdán, 2007; Cerdán; Fernández-Labayen, 2017).

In recent years, visual studies has seen great growth, especially after the association between imaging technologies and the plastic arts was developed (Colorado-Castellary, 2019). The term “visual culture” relates an image with the history of the arts and technology, mass media, and the social practices of representation that are deeply linked to human societies, ethics, and politics, and the esthetics and epistemology of seeing (Mitchell, 2005, pp. 337-338). In this way, images are related to the context(s) in which they are created and used, as Ángel Quintana suggests in his analysis of the profound changes in film after the emergence of the digital image (Quintana, 2011). This series of transformations has caused a crisis of values that is clearly recognizable in postmodern cinema (Imbert, 2019).

In effect, the implementation and expansion of information technologies has had very notable effects on contemporary artistic practices, as currently exemplified in net art: contributions to social networks, the creation of online installations, the creation of blog-arts, the realization of online poetic repositories and databases, the esthetics of mashups and historical re-creation, the construction of interactive video game environments, etc. In

“All audiovisual text, as a symbolic production, bears a close relationship with the cultural framework in which it arises and, in this sense, is loaded with the ideology of its social, political, and economic context”

this way, net art is a series of artistic manifestations that pursues both critical reflection and the reaction of the viewer, all the while promoting the necessary debate on the nature of art in the contemporary world (Martín-Prada, 2015; 2018). In the post-digital era, questions are raised about the derivatives of the image and its relationship with technology and networks, and other visual discourses. Thanks to the accessibility and digitization of some visual archives, artistic creation can facilitate the rereading of images from new perspectives, activated in different contexts from the original, and therefore widening the possibilities for counterhegemonic readings, sometimes leading to a “Digital activism [that] includes a ‘re-look’ to reveal what does not want to be seen.” Thus, “it is not about looking at what is desired, but about showing how what we have looked at is desired” (Arquero-Blanco, Deltell-Escolar, García-Fernández, 2019, p. 38).

The visual discourses, whether hegemonic or counterhegemonic, that structure our social reality lend themselves to a mode of research that questions the affective–ideological functioning of images, their place in consumption flows (Fernández-Porta, 2012), and their production methods and exhibition channels (Steyerl, 2018). Furthermore, because of their relationship with recent technological changes in creation and dissemination, this type of research even questions the methodologies used to analyze and classify these images (Fernández-Mallo, 2018). In this way, a holistic, me-

Methodologically transversal approach to the study of images has emerged, taking as a starting point postdigital esthetics (Berry; Dieter, 2018), semiotic reflection, and textual analysis, as well as their relationship with journalistic narratives (Jordan, 2019) and the diverse intersections between art, communication, and technology (Pilcher, 2020). In this line of work, one can highlight studies as intriguing as the analysis by Javier Acevedo of the existence of new digital protest spaces (*Tik Tok* and *Instagram*) in which virtual activists can develop (Acevedo-Nieto, 2020), as well as the four volumes of the notable series on *Reimagining communication*, edited by Michael Filimowicz and Veronika Tzankova and published by Routledge, which proposes to study the image along four different axes of relection: experience, mediation, meaning, and action (Filimowicz; Tzankova, 2020).



Figure 18. TikTok logo.



Figure 19. Instagram logo.

Within the framework of cultural studies, gender studies have achieved special prominence. As pointed out by some leading scholars, the purpose of feminist research is to “to destabilize and dislocate the modes of knowledge production that have traditionally maintained a hierarchy along different lines of sexuality and class” (Doane; Mellencamp; Williams, 1983, p. 5), and provide a new perspective, location, and gaze as an alternative to the hegemonic male gaze (Colaizzi, 2006). This implies the deconstruction of the “patriarchal gaze,” an element that dominates Western modes of representation, including painting and sculpture, and which is perpetuated by mass media such as photography, cinema, and television, especially in so-called classic or Hollywood cinema. One of the seminal feminist works on the filmic image is undoubtedly the classic study by Laura Mulvey, “*Visual pleasure and narrative cinema*,” which is considered to be fundamental by many as she discusses phallogentrism and the ideals of patriarchy in audiovisual representations (Mulvey, 1992).

Without a doubt, the powerful creation of artistic (and political) proposals that deconstruct the traditional audiovisual representation of women has led to the development of the label “cyberfeminism,” both theoretically and as artistic praxis, as studied by various authors (Zafra; López-Pellisa, 2019). In this context, one should also mention the research on feminist documentary cinema in Spain, made by women through their own perspective and focusing on a revision of the performative practices as claimed by gender identity (Araüna; Quílez, 2021).

On the other hand, in the field of cultural studies, specifically postcolonial studies, there is growing interest in audiovisual representations of ethnic minorities and social groups, as well as the expansion to all corners of the globe of First-World cultural imaginaries, with the USA at the forefront. The works of Dorfman and Mattelart, *To read Donald Duck* (1972), as well as Gruzinski’s *The war of images*, are considered seminal studies in this field. Both of them show through images (which constitute a battlefield in themselves) how some imaginaries and ideologies are imposed on vulnerable economies, political systems, and cultures (Dorfman; Mattelart, 1972; Gruzinski, 1994). Among recent works, the iconographic analysis of a series of colonial paintings from the seventeenth and eighteenth centuries stands out. Through these paintings, control over attitudes and sexuality in marital relationships was established (Cruz-Medina, 2019). Furthermore, a study of works by artists from Central America, Mexico, and the Hispanic Caribbean can be highlighted, focusing on the representation of the female body as a metaphor for “invaded territories” and the incursion of patriarchy in the lives of women (Quiñones-Otal, 2019).

Figure 20. Barbara Kruger, *Your body is a battle ground*, 1989.Figure 21. Video poster of *Mater amatísima*, María Ruido, 2017.

3.4. The ubiquity of the digital image and the implosion of approaches for the study of the image

The work of Henry Jenkins, *Convergence culture*, represents an essential reference point for the study of the digital image, focusing on the phenomenon of media convergence, in which consumers and viewers of the media, now “prosumers” (Jenkins, 2008), have assumed a special role. Some of these ideas have also been outlined in Spanish research works, specifically by Lorenzo Vilches in his analysis *Digital migration [La migración digital]* (Vilches, 2001).

However, probably the most influential work from the study of the convergence era is Carlos Scolari’s essay, *Transmedia narratives*, which offers a complete characterization of transmedia storytelling through numerous case studies that allow us to understand how transmedia narratives identify and are constructed by the typology of transmedia narratives in fiction, journalism, and interactive documentary. Moreover, his essay stresses the importance of social media and the “fan phenomenon” for the development of these narratives, as well as the relevance of branding, merchandising, and similar practices such as product placement for the expansion of transmedia (Scolari, 2013). It has a clear interdisciplinary aim to combine knowledge from semiotics, comparative literature, narratology, sociology, media economics, communication theory, and anthropology.

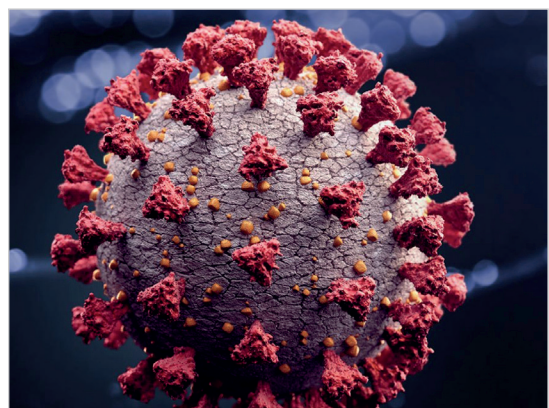
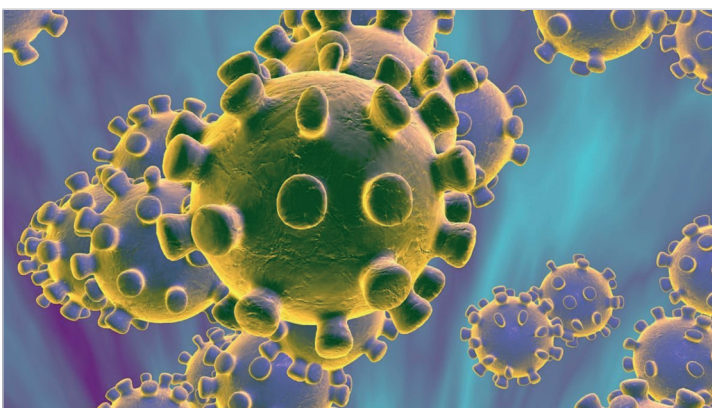
The contemporary audiovisual scene has undergone a profound transformation in recent years, in terms of both audiovisual production and business models, as well as in forms of consumption. It is a media context dominated by the so-called GAFAM, which threatens audiovisual diversity due to the development of social networking, the internet, and the application of artificial intelligence for the analysis of the Big Data that large corporations collect and process (Albornoz; García-Leiva, 2017).

“We live in a media context that, due to the development of social networks and artificial intelligence, is threatening audiovisual diversity”

Indeed, some scholars, such as Aparici and García-Marín, have pointed out that the expansion of audiovisual consumption interfaces, based on algorithms that reproduce only the subjects and content that is most closely related to the user, end up establishing an endogamic pattern of digital story visualization, expelling the “different.” For those authors, this problem is accompanied by the imposition of a model that eliminates the possibility of a political, deliberative, and participatory online community by making the “other” point of view impossible so that dialogue becomes non-existent (Aparici; García-Marín, 2019). Social networks are, in reality, “sound boxes for one’s self” (Han, 2017) that produce discourse without socialization (*YouTube*). They collect an aggregate sum of monologues, removing the possibility of conversation, which in turn favors the spread of fake news and hoaxes.

The transformation of the world into an interface has also been an object of study for the creator and researcher Ingrid Guardiola, who holds the belief that we live in a mediated world where images are constantly questioning us. This new regime of images destroys our capacity for emotion and empathy, as discussed by Susan Sontag in *Regarding the pain of others*, in which she showed how images of horror configure our everyday imaginary (Sontag, 2010). In this scenario, it is better to be seen than to see, where the taking of a photograph is more important than its subject (Guardiola, 2018).

The omnipresence of digital images has also invaded experimental sciences research, where data visualization has become a fundamental working tool (Cairo, 2017), requiring careful interpretation due to the risk of offering a distorted view of reality. An analysis of SARS-CoV-2 images, which are frequently presented in media lately, reveals false images or imaginary illustrations, touched up for presentation purposes (Andreu-Sánchez; Martín-Pascual, 2020). For William Mitchell, images used by science are “metaphors,” given that “realism is, for photography and images in general, a project and not something that belongs to them by nature” (Mitchell, 2019, p. 68). He also mentions that, in some scientific photography contexts, images can be related to the tendency to spectacularize reality, “built to seduce the eye of the beholder” (Marzal-Felici, 2012).



Figures 22 and 23. Representations of SARS-CoV-2.

Josep-Maria Català points out that, in the context of natural sciences, “images are always a response to reality from the imagination,” in short, they are an interpretation of reality (Català, 2018, p. 14).

Finally, the study of the image in the context of political communication is another fertile field for reflection. In this context, Carlo Ginzburg affirms that every image also contains a coexistent political plot with a simultaneous historical, religious, and iconographic background that conveys emotional content and codes of power expression, often surviving through the ages (Ginzburg, 2014). Indeed, some authors, such as Andreu Casero-Ripollés, have pointed out how the reign of the image has led to a commitment to the introduction of “spectacularization” and “seduction” into the political field to capture citizens’ attention (Casero-Ripollés, 2009; 2012). In recent years, notable research has included some of the following elements: the connection of the media-electoral enunciation with the popular-reticular enunciation that embodies the 15M phenomenon (Palao-Errando, 2016), the use of images by political parties on *Instagram* to develop a persuasive strategy aimed at the political fandom (Quevedo-Re-dondo; Portalés-Oliva, 2017) with a focus on “spectacularized” content and styles (López-Rabadán; Doménech-Fabregat, 2018), and the disinformation strategies of 12 European far-right parties through a narratological textual analysis of the 36 most-viewed videos on *YouTube* (Rodríguez-Serrano; García-Catalán; Martín-Núñez, 2019).

4. The reason for and purpose of analyzing images

The current hegemony of commercial interests in the academic world forces us to question the usefulness of reflecting on images, as well as the extent to which image theory represents different scientific knowledge compared with experimental sciences, and how knowledge derived from this discipline can positively develop the “productive knowledge” of the professional practice of communication, advertising, or journalism. More than 30 years ago, Santos Zunzunegui pointed out that

“...even if there is no mechanistic relationship between interpretive knowledge and productive knowledge, the adequate control of the circuits of meaning and the articulation of the same constitute a base of primary importance for any subsequent operation oriented to the production of meaning. Understanding how images “speak” does not in itself qualify for the manufacture of iconic artifacts (...). But it seems a pertinent step on the way to an adequate understanding of the logic of operation of [the] media...” (Zunzunegui, 1989, p. 13).

William J. T. Mitchell considers visual culture studies from a more political perspective and is committed to the lived reality, similar to the vein of critical thinking established by the Frankfurt School. Mitchell points out the urgent need to remember current representations of racism and sexism in wars and conflicts, which seems to have been lost within the coverage of other conflicts. With this he states that, although it is true that

“Though we probably cannot change the world, we can continue to describe it critically and interpret it accurately. In a time of global misrepresentation, disinformation, and systemic mendacity, that may be the moral equivalent of intervention” (Mitchell, 1994, pp. 424-425),

which binds the theory of the image with a deeply ethical concept committed to the present.

On the other hand, anchored in the health and information pandemic, political representatives and education authorities should make media literacy an absolute priority (Agua-ded; Vizcaíno-Verdú; Sandoval-Romero, 2019; Pérez-Turner, 2020). In a world where images are still confused with reality and are not understood as discursive-enunciative constructions marked by subjectivity, it is paramount that our youth and citizens are equipped with the tools to understand audiovisual discourse critically (Aparici *et al.*, 2009; Sampedro, 2018).

“ In the midst of a health and information pandemic, media literacy should be an absolute priority on the educational and political agenda ”



Figures 24, 25, and 26. Snapshots of the assault on the U.S. Capitol on 6 January 2021.

Still fresh in our memories are the images of 6 January 2021, when hundreds of Donald Trump supporters violently stormed the Capitol, the seat of Congress and the U.S. Senate, considered one of the oldest democracies of the world and a benchmark for this form of government across the globe.

The rapid global dissemination of images depicting the assault on the Capitol by a mob of Trump supporters had a strong impact on world public opinion and was almost comparable to images of the 9/11 Twin Towers attack in New York.

Many political analysts and image scholars have related these events to the expansion of false news, hoaxes, and manipulated images on social media, a trend that has worsened in recent decades with the emergence of new social networking platforms. The shocking nature of the images of the Capitol assault can (and should) represent an opportunity to raise awareness (as a “visual vaccine”) of the need to closely monitor social media and the communicative spaces that we all share. This was also the first time in history that the main U.S. television networks (CBS, CNN, ABC, and Fox News) cut a live broadcast of a former U.S. President, and the most important social media platforms (Facebook, Twitter, YouTube, Instagram, Twitch, Snapchat, and Parler) also suspended the official accounts of the most powerful nation in the world due to the former President’s lies.

In 2017, *The Washington Post* newspaper launched a provocative slogan “*Democracy dies in darkness*,” popularized at the time by the well-known journalist Bob Woodward when commenting on the Watergate scandal, which prompted the resignation of President Nixon in 1974. In a way, this important newspaper was already issuing a warning against the effects of the Trump era, which have been much more dramatic than expected. It is obvious that the media in general, and social media specifically, amplifies Trump’s hate speech and lies and has been unable to curb narratives of “excess,” in large part not only because they promote a “culture-spectacle” that important groups of society “buy” very well, but also because they lack the tools to identify the demagoguery and falsehoods hidden beneath such messages. As stated by Didi-Huberman,

“images do not tell us anything, they lie to us or they are obscure like hieroglyphics as long as one does not bother to read them, that is, to analyze them, decompose them, trace them, interpret them, separate them from the ‘linguistic clichés’ that they present as ‘visual clichés’” (Didi-Huberman, 2008, p. 44).

In this context, and insofar as the meaning of an image is not limited to the visible but also the invisible, to “social imaginaries” that express the relationship between the regimes of vision and the political order, the study of visual culture is an essential tool to unmask the manipulation of the masses and to know (ourselves) better (Abril, 2007; 2013). Because the study of images offers an extraordinary way to explore the world, it facilitates better understanding and constitutes a formidable challenge for our intelligence. As stated by Jameson, “the transforming force of vision technologies has turned the image into the repository of the epistemological function of our time” (cited by Brea, 2005, p. 14).

5. References

- Abril, Gonzalo** (2007). *Análisis crítico de textos audiovisuales. Mirar lo que nos mira*. Madrid: Síntesis. ISBN: 978 84 97564790
- Abril, Gonzalo** (2013). *Cultura visual, de la semiótica a la política*. Madrid: Plaza y Valdés. ISBN: 978 84 15271741
- Acevedo-Nieto, Javier** (2020). “Espacio digitales de protesta. El imaginario activista de Tik Tok e Instagram”. *Cine divergente. Revista de cine y ensayo*, 29 de julio.
<https://cinedivergente.com/espacios-digitales-de-protesta>
- Aguaded, Ignacio; Romero-Rodríguez, Luis M.** (2015). “Mediamorfosis y desinformación en la infoesfera: Alfabetización mediática, digital e informacional ante los cambios de hábitos de consumo informativo”. *Education in the knowledge society (EKS)*, v. 16, n. 1, pp. 44-57.
<https://doi.org/10.14201/eks20151614457>
- Aguaded, Ignacio; Vizcaíno-Verdú, Arantxa; Sandoval-Romero, Yamile** (eds.) (2019). *Competencia mediática y digital: Del acceso al empoderamiento*. Madrid: Grupo Comunicar Ediciones y AlfaMed. ISBN: 978 84 93731656
- Albornoz, Luis-Alfonso; García-Leiva, María-Trinidad** (2017). *El audiovisual en la era digital. Políticas y estrategias para la diversidad*. Madrid: Cátedra. ISBN: 978 84 37636214
- Andreu-Sánchez, Celia; Martín-Pascual, Miguel-Ángel** (2020). “Imágenes falsas del coronavirus SARS-CoV-2 en la comunicación de la información al comienzo de la pandemia del Covid-19”. *El profesional de la información*, v. 29, n. 3, e290309.
<https://doi.org/10.3145/epi.2020.may.09>
- Aparici, Roberto; García-Marín, David** (2019). *La posverdad. Una cartografía de los medios, las redes y la política*. Barcelona, Gedisa. ISBN: 978 84 17690496
- Aparici, Roberto; García-Matilla, Agustín; Fernández-Baena, Jenaro; Osuna-Acedo, Sara** (2009). *La imagen. Análisis y representación de la realidad*. Barcelona: Gedisa. ISBN: 978 84 97842082

- Araüna, Núria; Quílez, Laia** (2021). "Prácticas feministas en el cine documental español contemporáneo. Reflexiones a partir del análisis de *La casa de mi padre* (Francina Verdés, 2014) y *Mater amatísima* (María Ruido, 2018)". *Arte, individuo y sociedad*, v. 33, n. 1, pp. 105-119.
<https://doi.org/10.5209/aris.67516>
- Arnau-Roselló, Roberto** (2021). "Why remember? Representations of the past in non-fiction films: fabrication, re-construction and interpretation of the collective memory(s)". *Studies in documentary film*, online first.
<https://doi.org/10.1080/17503280.2021.1877388>
- Arnau-Roselló, Roberto; Gifreu-Castells, Arnau** (2020). "Cartografías de lo real: de las nuevas subjetividades a las narrativas expandidas". *adComunica*, n. 19, pp. 21-24.
<https://doi.org/10.6035/2174-0992.2020.19.2>
- Arquero-Blanco, Isabel; Deltell-Escolar, Luis; García-Fernández, Emilio C.** (2019). "La imagen hiera. Tres modelos de activismo durante la crisis en España". En: Isabel Arquero-Blanco (ed.), *Algo que ver. 8 ensayos sobre la imagen fotográfica y cinematográfica*. Madrid: Fragua, pp. 37-51. ISBN: 978 84 70748479
- Balló, Jordi** (2000). *Imágenes del silencio: los motivos visuales en el cine*. Barcelona: Anagrama. ISBN: 978 84 33905963
- Balló, Jordi; Bergala, Alain** (eds.) (2016). *Motivos visuales del cine*. Barcelona: Galaxia Gutenberg. ISBN: 978 84 16495504
- Balló, Jordi; Pérez-Torío, Xavier** (1997). *La semilla inmortal. Los argumentos universales en el cine*. Barcelona: Anagrama. ISBN: 978 84 33905482
- Balló, Jordi; Pérez-Torío, Xavier** (2005). *Yo ya he estado aquí: ficciones de la repetición*. Barcelona: Anagrama. ISBN: 978 84 33962294
- Barthes, Roland** (1992). "El tercer sentido". En: *Lo obvio y lo obtuso. Imágenes, gestos, voces*. Barcelona: Paidós (1ª ed.: 1961). ISBN: 978 84 75094007
- Baudrillard, Jean** (1984). *Cultura y simulacro*. Barcelona: Kairós. ISBN: 978 84 72452985
- Belting, Hans** (2007). *Antropología de la imagen*. Buenos Aires: Katz Ediciones. ISBN: 978 987 1283 57 6
- Berger, John** (2000). *Modos de ver*. Barcelona: Gustavo Gili (1ª ed.: 1972). ISBN: 978 84 25229510
- Berger, Peter L.; Luckmann, Thomas** (2015). *La construcción social de la realidad*. Buenos Aires: Amorrortu. ISBN: 978 950 5180097
- Berry, David M.; Dieter, Michael** (2018). *Postdigital Aesthetics: Art, Computation and Design*. New York: Palgrave Macmillan. ISBN: 978 1 137 43720 4
- Bou, Núria** (2006). *Diosas y tumbas. Mitos femeninos en el cine de Hollywood*. Barcelona: Icaria. ISBN: 978 84 7426 897 4
- Bravo-López, Laura** (2018). "Usos del álbum de familia en el arte contemporáneo". En: Pedro Vicente y José Gómez-Isla. *Álbum de familia y prácticas artísticas. Relecturas sobre autobiografía, intimidad y archivo*. Huesca: Diputación de Huesca, pp. 37-54. ISBN: 978 84 92749 71 3
- Brea, José-Luis** (2005). "Los estudios visuales: por una epistemología política de la visualidad". En: José-Luis Brea (ed.), *Estudios visuales. La epistemología de la visualidad en la era de la globalización*. Madrid: Akal. ISBN: 978 84 460 2323 4
- Buckland, Warren** (ed.) (2009). *Puzzle films: Complex storytelling in contemporary cinema*. Oxford: John Wiley & Sons. ISBN: 978 1 405 16862 5
- Buckland, Warren** (ed.) (2014). *Hollywood puzzle films*. London: Routledge. ISBN: 978 0 415622462
- Cairo, Alberto** (2017). "Visualización de datos: una imagen puede valer más que mil números, pero no siempre más que mil palabras". *El profesional de la información*, v. 26, n. 6, pp. 1025-1028.
<https://doi.org/10.3145/epi.2017.nov.02>
- Canet, Fernando** (2020). "Introductory reflections on perpetrators of crimes against humanity and their representation in documentary film". *Continuum. Journal of media & cultural studies*, v. 34, n. 2, pp. 159-179.
<https://doi.org/10.1080/10304312.2020.1737429>
- Carrera, Pilar; Talens, Jenaro** (2018). *El relato documental. Efectos de sentido y modos de recepción*. Madrid: Ediciones Cátedra / Colección Signo e Imagen. ISBN: 978 84 376 3899 7
- Casero-Ripollés, Andreu** (2009). "La imagen del líder político en los tiempos de la hipervisibilidad mediática: entre la seducción y la fragilidad". *Image et manipulation*, 6ème Congrès du Grimh. Lyon: Université Lyon II - Louis Lumière. ISBN: 978 2 862725437

- Casero-Ripollés, Andreu** (2012). "El periodismo político en España: algunas características definitorias". En: Casero-Ripollés, Andreu (ed.). *Periodismo político en España: concepciones, tensiones y elecciones*. Tenerife: Cuadernos Artesanos de Latina, pp. 19-46. ISBN: 978 84 15698 09 8
<http://repositori.uji.es/xmlui/handle/10234/80553>
- Castro-De-Paz, José-Luis** (2019). *Formas en transición: Algunos filmes españoles del periodo 1973-1986*. València: Shangrila. ISBN: 978 84 120775 1 3
- Català-Domènech, Josep-Maria** (2009). *Pasión y conocimiento. El nuevo realismo cinematográfico*. Madrid: Cátedra / Colección Signo e Imagen. ISBN: 978 84 37625256
- Català-Domènech, Josep-Maria** (2015). "Documental expandido. Estética del pensamiento complejo". En: Pablo Mora et al. (eds.), *Fronteras expandidas. El documental en Iberoamérica*. Bogotá: Editorial Pontificia Universidad Javeriana, pp. 17-39. ISBN: 978 958 716 876 1
<https://bit.ly/3p0VEIE>
- Català-Domènech, Josep-Maria** (2017). *Viaje al centro de las imágenes. Una introducción al pensamiento esférico*. Santander: Shangrila. ISBN: 978 84 947003 1 6
- Català-Domènech, Josep-Maria** (2018). "Más allá de la representación. ¿Es visible la realidad? (Imágenes y conocimiento)". *Arbor*, v. 194, n. 790, a485.
<https://doi.org/10.3989/arbor.2018.790n4010>
- Cerdán, Josexo** (2007). *Al otro de la ficción. Trece documentalistas españoles contemporáneos*. Madrid: Ediciones Cátedra / Signo e Imagen. ISBN: 978 84 376 2362 7
- Cerdán, Josexo; Fernández-Labayen, Miguel** (2017). "Memoria y fosas comunes: estrategias políticas del documental independiente". *L'Atalante. Revista de estudios cinematográficos*, n. 23, pp. 187-198.
<http://www.revistaatalante.com/index.php?journal=atalante&page=article&op=view&path%5B%5D=379>
- Colaizzi, Giulia** (2006). *Género y representación. Postestructuralismo y crisis de la modernidad*. Madrid: Biblioteca Nueva. ISBN: 978 84 974225735
- Colorado-Castellary, Arturo** (2019). *La mirada múltiple. Imagen y tecnología en el arte moderno*. Madrid: Ediciones Complutense. ISBN: 978 84 669 3620 0
- Cruz-Medina, Juan-Pablo** (2019). "Imágenes para sacralizar, controlar y someter. La pintura y el discurso matrimonial tridentino en el Nuevo Reino de Granada. Siglo XVII". *Anuario de historia regional y de las fronteras*, v. 24, n. 1, pp. 57-82.
<https://doi.org/10.18273/revanu.v24n1-2019003>
- Debord, Guy** (1990). *Comentarios sobre la sociedad del espectáculo*. Barcelona: Anagrama. ISBN: 978 84 339 0579 6
- Debord, Guy** (1999). *La sociedad del espectáculo*. Valencia: Pre-Textos (1ª ed.: 1967). ISBN: 978 84 8191 442 9
- Deltell-Escolar, Luis** (2019). "Oficio en las tinieblas: el ensayo audiovisual en un país en crisis". En: N. Mínguez, *Itinerarios y formas del ensayo audiovisual*, pp. 135-154. Barcelona: Gedisa. ISBN: 978 84 17690618
- Didi-Huberman, Georges** (2008). *Cuando las imágenes toman posición. El ojo de la historia, 1*. Madrid: A. Machado Libros. ISBN: 978 84 7774 823 6
- Didi-Huberman, Georges** (2012). *Arde la imagen*. Oaxaca: Serieive. ISBN: 978 607 95286 5 2
- Dikovitskaya, Margaret** (2005). *Visual culture*. Cambridge, MA: MIT Press. ISBN: 978 0 262541886
- Doane, Mary Ann; Mellencamp, Patricia; Williams, Linda** (eds.) (1983). "Introduction". In: *Revision: Essays in feminist film criticism*. Los Angeles: American Film Institute monograph series. ISBN: 978 0 890935859
- Dorfman, Ariel; Mattelart, Armand** (1972). *Para leer al Pato Donald. Comunicación de masa y colonialismo*. Buenos Aires: Siglo XXI. ISBN: 978 84 15555032
- Eco, Umberto** (1978). *Tratado de semiótica general*. Barcelona: Lumen. ISBN: 978 84 26401052
- Elsaesser, Thomas** (2009). "The mind-game film". In: Warren Buckland (ed.), *Puzzle films: complex storytelling in contemporary cinema*. Oxford: John Willey & Sons, pp. 13-41. ISBN: 978 1 405168618
- Fernández-Mallo, Agustín** (2018). *Teoría general de la basura (cultura, apropiación, complejidad)*. Barcelona: Galaxia Gutenberg. ISBN: 978 84 17088033
- Fernández-Porta, Eloy** (2012). *Emocíonese así: anatomía de la alegría (con publicidad encubierta)*. Barcelona: Anagrama. ISBN: 978 84 33963444
- Filimowicz, Michael; Tzankova, Veronica** (2020). *Reimagining communication. v. 1: Experience. v. 2: Mediation. v. 3: Meaning. v. 4. Action*. London: Routledge. ISBN: 978 1 138499003

- Fontcuberta, Joan** (2016). *La furia de las imágenes. Notas sobre la postfotografía*. Barcelona: Galaxia Gutenberg. ISBN: 978 84 16495474
- Ginzburg, Carlo** (2014). *Miedo, reverencia, terror. Cinco ensayos de iconografía política*. México: Contrahistorias. ISBN: 978 970 94353 4 5
- Gombrich, Ernst H.** (1980). *Arte e ilusión*. Barcelona: Gustavo Gili. ISBN: 978 84 25209420
- Gruzinski, Serge** (1994). *La guerra de las imágenes. De Cristóbal Colón a "Blade Runner" (1492-2019)*. México: Fondo de Cultura Económica. ISBN: 978 607 1610492
- Guardiola, Ingrid** (2018). *L'ull i la navalla. Un assaig sobre el món com a interfície*. Barcelona: Arcàdia. ISBN: 978 84 94717475
- Gubern, Román** (1987). *La mirada opulenta. Exploración de la iconosfera contemporánea*. Barcelona: Gustavo Gili. ISBN: 84 252 1338 X
- Gubern, Román** (1996). *Del bisonte a la realidad virtual: la escena y el laberinto*. Barcelona: Anagrama. ISBN: 978 84 33995345
- Gubern, Román** (2004). *Patologías de la imagen*. Barcelona: Anagrama. ISBN: 978 84 33962119
- Han, Byung-Chul** (2017). *La expulsión de lo distinto*. Barcelona: Herder. ISBN: 978 84 25439650
- Imbert, Gérard** (2019). *Crisis de valores en el cine posmoderno (Más allá de los límites)*. Madrid: Ediciones Cátedra / Colección Signo e Imagen. ISBN: 978 84 37639321
- Jenkins, Henry** (2008). *Convergence culture. La cultura de la convergencia de los medios de comunicación*. Barcelona: Paidós. ISBN: 978 84 49321535
- Jordan, Spencer** (2019). *Postdigital storytelling: Poetics, praxis, research (Digital research in the arts and humanities)*. New York: Routledge. ISBN: 978 1 138083509
- Ledo, Margarita** (2020). *El cuerpo y la cámara*. Madrid: Ediciones Cátedra / Colección +media. ISBN: 978 84 37641010
- López-Rabadán, Pablo; Doménech-Fabregat, Hugo** (2018). "Instagram y la espectacularización de las crisis políticas. Las 5W de la imagen digital en el proceso independentista de Cataluña". *El profesional de la información*, v. 27, n. 5, pp. 1013-1029.
<https://doi.org/10.3145/epi.2018.sep.06>
- Martín-Núñez, Marta; García-Catalán, Shaila** (2015). "Un segundo más y los caciques desaparecerían. El flash político de Julián Barón". *Fotocinema. Revista científica de cine y fotografía*, n. 10, pp. 327-351.
<https://doi.org/10.24310/Fotocinema.2015.v0i10.5989>
- Martín-Núñez, Marta; García-Catalán, Shaila; Rodríguez-Serrano, Aaron** (2020). "Conservar, conversar y contestar. Grietas y relecturas del álbum familiar". *Arte, individuo y sociedad*, v. 32, n. 4, pp. 1065-1083.
<https://doi.org/10.5209/aris.66761>
- Martin-Prada, Juan** (2015). *Prácticas artísticas e internet en la época de las redes sociales*. Madrid: Akal. ISBN: 978 84 46042471
- Martín-Prada, Juan** (2018). *El ver y las imágenes en el tiempo de internet*. Madrid: Akal. ISBN: 978 84 46046059
- Marzal-Felici, Javier** (2012). "Reflexiones en torno a la semiótica de la fotografía en la era digital". En: Pilar Couto-Cantero, Gonzalo Enríquez-Veloso, Alberta Passeri, José-María Paz-Gago, *Proceedings of the 10th World Congress of the International Association for Semiotic Studies (IASS/AIS)*. A Coruña: Universidade da Coruña, España, pp. 1489-1500. ISBN: 978 84 97495226
- Marzal-Felici, Javier; Loriguillo-López, Antonio; Rodríguez-Serrano, Aaron; Sorolla-Romero, Teresa** (2018). *La crisis de lo real. Representaciones de la crisis financiera de 2008 en el audiovisual contemporáneo*. Valencia: Tirant Lo Blanch, Colección Tirant Humanidades. ISBN: 978 84 17203474
- Mínguez, Norberto** (2019). *Itinerarios y formas del ensayo audiovisual*. Barcelona: Gedisa. ISBN: 978 84 17690618
- Mitchell, William J. T.** (1986). *Iconology. Image, text, ideology*. Chicago: The University of Chicago Press. ISBN: 978 0 226532295
- Mitchell, William J. T.** (1994). *Picture theory. Essays on visual and verbal representation*. Chicago: The University of Chicago Press. ISBN: 978 0 226532325. [Trad. cast. *Teoría de imagen. Ensayos sobre representación verbal y visual*. Madrid: Akal, 2009. ISBN: 978 84 46025719]
- Mitchell, William J. T.** (2005). *What do pictures want? The lives and loves of images*. Chicago, Ill.: The University of

- Chicago Press. ISBN: 978 0 226532486. [Trad. cast. *¿Qué quieren las imágenes?* Vitoria: Sans Soleil, 2017. ISBN: 978 84 94611995]
- Mitchell, William J. T.** (2019). *La ciencia de la imagen. Iconología, cultura visual y estética de los medios*. Madrid: Akal. ISBN: 978 84 46047568
- Mulvey, Laura** (1992). "Visual pleasure and narrative cinema". In: Mandy Merck (ed.), *The sexual subject. A screen reader in sexuality*. London, New York: Routledge. [Publicación original en *Screen*, v. 16, n. 3, pp. 6-18] ISBN: 978 0 415074674 <https://doi.org/10.1093/screen/16.3.6>
- Palacio, Manuel** (2019). *Histoire sociale de la télévision en Espagne*. Lyon: Grimh, Collection Zoom. ISBN: 978 2 862727288
- Palao-Errando, José-Antonio** (2016). "La reducción enunciativa: Podemos y la constricción de la voz de la multitud". *OBETS. Revista de ciencias sociales*, v. 11, n. 1, pp. 255-285. <http://doi.org/10.14198/OBETS2016.11.1.10>
- Palao-Errando, José-Antonio; Loriguillo-López, Antonio; Sorolla-Romero, Teresa** (2018). "Beyond the screen, beyond the story: The rethorical battery of post-classical films". *Quarterly review of film and video*, v. 35, n. 3, pp. 224-245. <https://doi.org/10.1080/10509208.2017.1409097>
- Parejo, Nekane; Sánchez-Escalonilla, Antonio** (eds.) (2016). *Imaginario audiovisual de la crisis*. Pamplona: Eunsa. ISBN: 978 84 31331368
- Pérez-Tornero, José-Manuel** (2020). *La gran mediatización I. El tsunami que expropia nuestras vidas. Del confinamiento digital a la sociedad de la distancia*. Barcelona: UOCPress Comunicación. ISBN: 978 84 91807414
- Pilcher, Jeremy** (2020). *Culture, technology and the image: Techniques of engaging with the visual culture*. Bristol: Intellect. ISBN: 978 1 789381115
- Quevedo-Redondo, Raquel; Portalés-Oliva, Marta** (2017). "Imagen y comunicación política en *Instagram*. Celebrificación de los candidatos a la presidencia del Gobierno". *El profesional de la información*, v. 26, n. 5, pp. 916-927. <https://doi.org/10.3145/epi.2017.sep.13>
- Quintana, Àngel** (2011). *Después del cine: imagen y realidad en la era digital*. Barcelona: Acanalado. ISBN: 978 84 15277484
- Quiñones-Otal, Emilia** (2019). "Women's bodies as dominated territories. Intersectionality and performance in contemporary art from Mexico, Central America and the Hispanic Caribbean". *Arte, individuo y sociedad*, v. 31, n. 3, pp. 677-693. <https://doi.org/10.5209/aris.61786>
- Rodríguez-Ferrándiz, Raúl** (2018). *Máscaras de la mentira. El nuevo desorden de la posverdad*. Valencia: Pre-Textos y Ajuntament de València. ISBN: 978 84 17143299
- Rodríguez-Serrano, Aarón; García-Catalán, Shaila; Martín-Núñez, Marta** (2019). "Estrategias narrativas audiovisuales de desinformación en *YouTube* de la nueva extrema derecha europea". *El profesional de la información*, v. 28, n. 3, e280311. <https://doi.org/10.3145/epi.2019.may.11>
- Rodríguez-Tranche, Rafael** (2019). *La máscara sobre la realidad. La información en la era digital*. Madrid: Alianza Editorial. ISBN: 978 84 91814771
- Rosa, Hartmut** (2016). *Alienación y aceleración: Hacia una teoría crítica de la temporalidad en la modernidad*. Madrid: Katz Editores. ISBN: 978 84 15917236
- Salvadó, Alan; Oliva, Mercè; Pintor, Ivan** (2020). "La pantalla que todo lo ve: el motivo visual de la sala de control en la ficción contemporánea". *L'Atalante. Revista de estudios cinematográficos*, n. 30, pp. 167-181. <http://www.revistaatalante.com/index.php?journal=atalante&page=article&op=view&path%5B%5D=798>
- Sampedro, Víctor** (2018). *Dietética digital. Para adelgazar al Gran Hermano*. Barcelona: Icaria Editorial. ISBN: 978 84 98888126
- Sartori, Giovanni** (1998). *Homo videns. La sociedad teledirigida*. Madrid: Taurus. ISBN: 978 84 30600793
- Scolari, Carlos-Alberto** (2013). *Narrativas transmedia: Cuando todos los medios cuentan*. Barcelona: Deusto. ISBN: 978 84 23413362
- Simons, Jan** (2014). "Complex narratives". In: Warren Buckland (ed.), *Hollywood puzzle films*, London: Routledge, pp. 17-34. ISBN: 978 0 415622462
- Sontag, Susan** (1981). *Sobre la fotografía*. Barcelona: Edhasa (edición original: 1973). ISBN: 978 84 35014175
- Sontag, Susan** (2010). *Ante el dolor de los demás*. Barcelona: Debolsillo Editorial. ISBN: 978 84 99082370

Sorolla-Romero, Teresa; Palao-Errando, José-Antonio; Marzal-Felici, Javier (2020). "Unreliable narrators for trouble times: The menacing 'digitalisation of subjectivity' in Black Mirror". *Quarterly review of film and video*, v. 38, n. 2, pp. 147-169.

<https://doi.org/10.1080/10509208.2020.1764322>

Steyerl, Hito (2018). *Arte duty free: El arte en la guerra civil planetaria*. Buenos Aires: Caja Negra. ISBN: 978 987 1622 64 1

Vilches, Lorenzo (2001). *La migración digital*. Barcelona: Gedisa. ISBN: 978 84 74329223

Virilio, Paul (2006). *Velocidad y política*. Buenos Aires: La Marca. ISBN: 978 950 8891358

Zafra, Remedios; López-Pellisa, Teresa (2019). *Ciberfeminismo: De VNS Matrix a Laboria Cuboniks*. Barcelona: Holobionte Ediciones. ISBN: 978 84 94878268

Zunzunegui, Santos (1989). *Pensar la imagen*. Madrid: Cátedra / Colección Signo e Imagen. ISBN: 978 84 37608155

Zunzunegui, Santos; Zumalde, Imanol (2019). *Ver para creer: Avatares de la verdad cinematográfica*. Madrid: Cátedra / Colección Signo e Imagen. ISBN: 978 84 37639536

Dialnet Visibilidad para la producción científica en español

Buscar | Revistas | tesis | Congresos | Registrarse

Apoyo | Español

Buscar documentos

Buscar revistas

Fundación Dialnet

Usuarios: 1.552.740

Revistas: 9.618

Documentos: 4.928.574

Alertas: 28.860.455

Tesis: 45.101

Dialnet plus

Noticias

Colaboradores

Últimas incorporaciones

dialnet.unirioja.es

Fundación Dialnet
info@fundaciondialnet.es

UNIVERSIDAD DE LA RIOJA