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**Communicology and Education**

**Possibilities for intersubjective experiences of knowledge**

The intellectual notoriety achieved by Vilém Flusser, which made him a contributor of important elaborations to the philosophy of culture and of communication, was the result of the author's intense dedication to reflecting on different themes that surround our reality. From the unusual observation of trivial everyday phenomena to the deepening of questions that are important for the sciences of knowledge, Flusser was engaged in unveiling in his own way the models of thought that govern societies. An expressive part of these ideas can be understood through the different scenarios in which he acted, such as in the dozens of essays published in newspapers and magazines, in the varied subjects presented through courses and lectures, and in the broad correspondence he kept with distinguished intellectuals, students, artists, and editors from various countries.

In his linguistic game, sometimes translating himself into several languages to better explore his labyrinthine relationship of ideas, he summoned and provoked his readers to be active participants in the unusual dialogues he proposed. This proposition is already quite clear in his consecrated works, such as *Filosofia da Caixa Preta* (Towards a Philosophy of Photography) (FLUSSER, 2018), to this day the focus of debates in different disciplinary fields. However, beyond the consecrated texts, this invitation to dialogue was intensely pursued by Flusser in his activity as a professor. Considering the intellectual context of São Paulo, where he lived until the 1970s, and his period of international projection, which lasted until his death in 1991, Flusser accumulated a vivid trajectory through courses and in dialogue with various students.

By analysing this trajectory, from his first contact with the Brazilian Institute of Philosophy (IBF) to his course offered at the University of Bochum, it is possible to perceive in his curriculum proposal the search to overcome a rigid formulation of content transmission in favour of a common engagement with the students, which aimed at the collective transformation of acting, thinking, and living based on their professional training.

Flusser taught some courses for IBF researchers even before communication occupied a privileged place in his thought, in the transition from the 1950s to the 1960s. His interest at that moment was centred on language, with a strong influence from Ludwig Wittgenstein's thought—which would later generate the work *Língua e Realidade* (Language and Reality), published in 1963—, and on the history of culture, from an existentialist perspective, centred on Karl Jaspers, Jean Paul

Sartre, and Albert Camus, which would result in the work *A História do Diabo* (The History of the Devil). His sequence of courses and publications for the institute<sup>1</sup> highlight such fields of interest and denote, along with their specific contents, his interest in interconnecting language, as a field of mediation, with culture and how the human being existentially transits within this environment. The freedom obtained by Flusser in navigating through these areas and being able to lecture, even though he did not have a formal education in Philosophy, was well received by the students and thinkers of the Institute and is due to the very origin of the place. The Brazilian Institute of Philosophy, founded at the end of the 1940s by Vicente Ferreira da Silva and Miguel Reale had the intention of being a different environment from the academic tradition that was forming in the Faculty of Philosophy of the University of São Paulo. The relationship between these two institutions was even marked by various polemics, such as the tenure test for USP professors, which denied the position to Vicente Ferreira da Silva and Oswald de Andrade in 1954 and also the great ideological differences between their thinkers, an interest in philosophers with a Marxist tradition, in the case of USP, and a more conservative inspiration, in the case of the IBF.<sup>2</sup>

These differences, however, were fundamental for Flusser's trajectory. In seeking to build a network of shared knowledge of the themes of its interests, the IBF sought in some São Paulo teaching institutions the possibility of building dialogues for the formation of new courses. Among them, through Miguel Reale, there were negotiations with the Armando Alvares Penteado Foundation, which among the planned graduate courses was the Faculty of Communications and Humanities, where Flusser was invited to collaborate in its planning. Flusser remained at this institution from 1967 to 1972, collaborating in the elaboration of a course that would form professionals capable of putting technical, artistic, and philosophical knowledge into practice, something rare at the time. As he would define it some years later: "The objective of the program proposed here is twofold: (a) to provide future communicologists with a theoretical basis and a practical experience of the complexity, danger and challenge of the communicological situation in which we are immersed and to make them aware of their responsibility in such situation; and (b) to transform the Communication Department into a space for dialogical communication among the various departments of the School. Both proposals are implicated: the communication department as intermediary provides a concrete vision of the communication problems, and the establishment of an intermediary imposes a theoretical vision of the communicological situation." (Flusser, 1977a, p. 2).

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<sup>1</sup> Among the subjects dealt with by Flusser in his courses and later published in the IBF Magazine, the following stand out: his interests on Translation Theory, investigated on the basis of the Portuguese Language, the Theory of Knowledge and his reflection on Ludwig Wittgenstein, his dedication to Greek Culture, to the Visual Arts, and to the Brazilian Philosophical context.

<sup>2</sup> The intellectual climate that marked the differences between the Brazilian Institute of Philosophy and the Faculty of Philosophy of the University of São Paulo was clarified in two interviews granted to the researcher Ricardo Mendes. The first, by Milton Vargas, available at: <https://www.youtube.com/watch?v=unfQikCbXz8> and the second by José Giannotti, professor at USP, available at <https://www.youtube.com/watch?v=TIIfw9dcZk>

To achieve this goal, besides his intense exchange with this institution to form a broad curricular structure, Flusser structured and took on the disciplines of Theories of Communication, divided into three semesters, later defended in his communicology. The first semester “seeks to define its own competence and is ‘ontological’ in this sense. It asks: what is human communication?”. The second semester “looks for research methods and is ‘epistemological’ in this sense. It asks: how can human communication be investigated?”. Finally, the third semester “looks for methods to change the situation of communication and is ‘noetically engaged’ in this sense. It asks: “how should human communication be and what can I do about it?” (Flusser, 2007a: 273). “Such a program makes two aspects evident: (a) thus defined, communication theory is not “value-free”, (scientific), but humanistic (engaged in values); (b) thus defined, communication theory is a “*Studium Generale*”, because it synthesizes several disciplines. It seeks to generalize several disciplines to de-autonomize and de-technologize them, preserving, however, their “exact” character. In other words: thus defined, communication theory aims to overcome technocratic knowledge by an engaged knowledge of man.” (ibid.)

It is important to note that in his proposition Flusser did not highlight a content per se in order to achieve this engagement, but rather focused on the manner in which these contents would be transmitted. Both when reviewing his lecture notes and when collecting the testimonies of his assistants, Alan Meyer and Gabriel Borba, it is confirmed that the subjects treated by Flusser were frequently readjusted, for in each class he sought different methods of interaction, a phenomenological didactic that explored different perspectives of communication.<sup>3</sup>

It is in this sense that he advocates the *Studium Generale* as a teaching model, similar to the Renaissance model of the *uomo universale*, which aimed at the integral nature of knowledge and the overcoming of the separation between science, politics and art. This ideal of the reconnection of knowledge was influenced by several reflections that were being considered by European universities in the post-war period in an attempt to elaborate alternative solutions to the issues that this period brought with its technological rationality. The following were exponents in the diagnosis

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<sup>3</sup> The curricular structures of the subjects taught by Flusser appear in the memoranda addressed to the Armando Alvares Penteados Foundation and other institutions where he taught. In analysing these structures, the author’s emphasis on the phenomenological approach stands out, such as, for example, the division he made: (1) The communication process (2) Information and message (3) Communication media (4) Codes, symbols, meanings (5) Three-dimensional codes, participation (6) Two-dimensional codes, imagination (7) One-dimensional codes, conception (8) Diachrony and synchrony (9) The techno-imaginary revolution of codes (10) The dialogical structures of communication: (a) round tables (sciences, parliaments, administrations) (b) networks (philosophy, arts, markets, PTT) (11) The discursive structure of communication: (a) hierarchies (armies, bureaucracies, systems) (b) theatrical (cinema, schools, exhibitions, conferences) (c) Amphitheatrical (mass media, shop windows, circuses) (12) Memory and decision (cybernetics and game theory) (13) Public space, private space and politics (14) Informational messages (true, fictitious, false) (15) Imperative messages (models, fashions, information) (16) Experience messages (elite and mass art) (17) The techno-imaginary revolution and pedagogy (18) The techno-imaginary revolution and the cultural structure (19) The techno-imaginary revolution and the city (20) The manipulation of technological codes and decoding (FLUSSER, 1977a, p. 1).

and proposal of solutions: Ernst Cassirer, Max Bense, Arnold Gehlen and Günther Anders.<sup>4</sup> The originality of Flusser's project was in conjugating the European *Studium Generale* with the context brought about by communication technologies. However, for him, it was not a matter of replicating the Renaissance model, but of taking advantage of the data programmed and made available by the apparatuses to create a universalist knowledge that did not prize modelling, but strategy.

In a set of ten texts, written mainly during the years when he was teaching in São Paulo, he makes this reading explicit by combining the educational context with the aforementioned conditioning and creative reduction in the face of the contents. In these writings, he argues that the crisis of the models reflects a deeper crisis, located in the way the stored knowledge is culturally transmitted, that is, he focuses his analysis on educational structures, both problematizing them and seeing in them the possible strategic changes capable of transforming the communicational environment of societies.

## The education crisis

The relationship established by Flusser between communication and education inserts, in both areas, a broader cultural perspective, whose reciprocal influences elucidate human action on reality from the knowledge apprehended and exchanged between the individual and society. By locating the changes resulting from the remodelling of technological codes, Flusser also locates the fallibility of the forms of teaching, questioning how their functioning may be becoming dissonant in the face of the challenges imposed by information systems.

To clarify this perspective, Flusser focuses on the storage, processing and transmission of information to find the roots of the models of permanence of cultural meanings and elucidate, through them, the way in which educational systems have traditionally been understood. For him, the founding model of cultural transmission, the Western Paideia, was established and for a long time maintained as a pyramidal structure: (1) economic life; (2) political life, the place of production of works; and (3) contemplative life, the place of contemplation of immutable ideas. According to this anthropology, the economy sustained politics and in turn philosophy, where school (*skholé*, leisure), "is the state in which a person opens up towards the sacred" (Flusser, 1970: 1), therefore being a goal of life and the main medium for the education of man in his culture.

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<sup>4</sup> Ernst Cassirer (2004), already in 1942, presented a proposal for the science of culture integrated with the exact, natural and technological sciences. Max Bense defended his doctoral thesis in 1937, titled *Quantenmechanik und Daseinsrelativität* [Quantum Mechanics and Relativity of Being-there]. Arnold Gehlen (1960) contributed to these discussions by thinking about the new position of the human being in a nature confronted and imposed by technics, as did Günther Anders with his study *Die Antiquiertheit des Menschen. Über die Seele im Zeitalter der zweiten industriellen Revolution* [The Obsolescence of Man: On the Soul at the Time of the Second Industrial Revolution] (2011a, 2011b).

However, after the bourgeois revolution, this pyramid gradually went through an inversion. Flusser notes that upon taking over the State, the bourgeois transformed the educational objective by prioritizing it as the support for their politics. In this sense, education no longer contemplates theoretically, but uses these theories with the purpose of producing works. The objective of this State would no longer be wisdom, but productive activity. The degradation of the school from the first to the second place in the existential hierarchy, is a consequence of reformulation of the concept “theory”. “No longer contemplation of immutable ideas, but elaboration of perfectible ideas” (Flusser, 1983: 3). In short: to know is to change the world. This would become evident in the way this model begins to structure its levels: “At primary level, a place of training for economic life, for life with machines and their eternal recurrence. At the secondary level, the place of preparation for political life, which produces and distributes works. At the upper level, a place for the elaboration of the theories and techniques which allow the progressive production of works (...) In this sense, every bourgeois school is “polytechnic”, and it is characterised by technique.” (ibid).

Under this mode of functioning, the bourgeois school seeks to form agents, in other words, for the school, man is *homo faber*. Its ideal is the transmission of operational models in parcels divided into disciplines, with the totality of these models available to the culture distributed among various teachers and pupils. It thus becomes an *ascholia* (denial of leisure, business), where teaching empties itself as a model by giving priority to utilitarian doing to the detriment of contemplative knowledge (Flusser, 1983).

In this sense, accumulation and transmission are privileged before information processing, resulting in a surplus of contents that exceeds the capacity of assimilation by its participants. The compartmentalization of knowledge constructed in different disciplines appears, therefore, as a possible answer to the quantity of stored data. For Flusser, this objective transformation will bring about a series of harmful impacts both to these institutions and to those who live in them. One of the main harms is the curtailment of free thinking in favour of specific functionalities. The ideal result of such a pedagogy is the professional, the employee and the specialist, cut off from the fundamental values for a complex action on reality. “The upper level of the bourgeois school is a place of curious initiation. The future scientist and technician is cathartically cleansed of all values, his political, ethical and aesthetic dimensions are amputated, and only the structures of reason are preserved. He will then be able to develop value-free theoretical models and apply them objectively. The result is, on the one hand, an empty and unimaginable theoretical world and, on the other hand, a technically manipulated world, each time more and more absurd.” (Flusser, 1983: 5).

Especially attentive to the regulations that operate in higher education, a place traditionally marked by the formation of an elite responsible for imposing models, Flusser noted in this environment the main symptom of the downfall of education. This is because this elite no longer

possesses the capacity to understand and control the different social structures, having become obsolete in an era marked by technological ascension (Flusser, 1971). The structure of these media, enveloped by attempts to make available a large amount of information simultaneously and promote it through greater horizontality of access, directly influences the field of social action of this elite by questioning the foundations of its authority. On the one hand, because of the surplus of contents, there is no human viability in being able to store such a volume of data, making the transmission of knowledge “inoperative, superimposed and redundant” (Flusser, 1972a: 2). On the other hand, the discursive and hierarchical place, personified in the teacher, falls into crisis, especially because his emissions of ideas become inert as they are assimilated and stored passively by the students, not catering directly to the new position that these receivers of information come to have. “So, the following paradoxical situation arises: students, conditioned by mass culture, assume all authority and aim at “human” communication, and teachers, conditioned by elite culture, aim at transmitting information and refuse, if they are honest, all authority. Thus, everyone is frustrated. Such frustration is but an existential symptom of the root of the problem of higher education, which is the problem of elite culture. Higher education is frustrating because elite culture has so far failed to consciously assume its role vis-à-vis mass culture.” (Flusser, 1983: 4).

The apparatuses accentuate the implicit maladjustment of the bourgeois model in wanting to guarantee the storage and transmission of the knowledge produced, because their programs are in charge of carrying out with greater perfection precisely these two operations. As a result, technical images will have a greater capacity for infiltrating everyday life, facilitating apprehension and superficialising the formation of knowledge. This abyss that opens up between the educational field and the media landscape leads to the worsening of this crisis, whose core lies in the cultural models and the way in which they are understood. For Flusser, “the solution to this problem demands a complete change in humanity’s attitudes towards models. The crisis of education is a sub-crisis of values. If the crisis of values is not resolved, teaching will become the task of televisions and apparatuses” (Flusser, 1972b: 1).

### **The teaching of communication**

In response to these evaluations on the crisis of values, Flusser sought alternatives to overcome these conditions, both in his writings and in his practical engagement in the various courses he taught. For him, this would mean reviewing the regulatory structures, typical of the modern model, removing the primacy of specialization and its accumulation of information in favour of a universalization of knowledge that would allow a new way of dealing with contents. The opportunity he had to carry out these elaborations and try to put them into practice began, as already mentioned,

in the mid-1960s in São Paulo, when he was invited to plan the Communication and Humanities course at the Armando Alvares Penteado Foundation (FAAP-SP).

In his conception of the *Studium Generale* applied to communication, he approximated the idea to games theory, explaining that, while traditional teaching was anchored in the transmission of a maximum of data (contents) and a minimum of rules (creative possibilities), the new educational path defended should convert itself into a few data and many rules, that is, transform the technocratic knowledge into an engaged knowledge (Flusser, 1969a). Communication Theory would have to articulate new rules, articulating a universalized consciousness allied to a multiplicity of other disciplines (of games theory), operating synthetically the several layers of meaning of an experienced phenomenon. “Communication theory has been devoting itself to this task with commitment, although its effect on the situation, dominated by mass channels and their transmitters, has so far been small. There is, however, an equally important task that has not yet been sufficiently undertaken. That of discovering how much there is of ideology (and aesthetics) in the apparently epistemological messages of the sciences, and how much there is of ideology in the apparently aesthetic messages of the arts. It is also in this sense that a systematic analysis of codes may become a powerful method in the de-ideologization of the environment (not in the sense of abolishing ideologies, but in the sense of pointing them out).” (Flusser, 196-a: 3)

In this sense, his Communicology would work as a meta-discourse that would complexly encompass other knowledges, allowing knowledge to be constructed through games, subtracting from philosophizing its reassuring foundation and playfully projecting itself or casting reality into the lack of foundation through constant experimentation with the rules (Flusser, 2007a). The teaching of communication would mean to rescue an integral knowledge that would overcome the separation of scientific, political, and artistic values. For Flusser, this school model would conjugate the polytechnic character with the philosophical, allowing “technicians to be artists again, artists to be technicians, and both to be politically responsible” (Flusser, 1983: 7). When theory and concrete experience were interconnected, “such a school would be a place of wisdom in the Platonic sense, with the difference that all would be kings, and the machines would be the idiots” (Flusser, 1983: 7).

In a letter to Miguel Reale, when thinking about this proposition, Flusser clarifies his ideas: “In short: I believe that it is possible to overcome the harmful separation of art, politics and science, so typically bourgeois and which resulted in art for art’s sake, in politics as ideology, and in science as “objective research”, only after having overcome the pretended “subjectivity of inspiration” as much as the alleged “objectivity of scientific knowledge”. And this is possible only if we admit that all art has an authentically epistemological dimension, all politics has an aesthetic and epistemological dimension, and that science is an artistic and political action that aims at knowing the world in

order to make it better and more beautiful. That is: if we admit the intersubjectivity of all human endeavour, the fact of being in the world with others, and of being in the world because of being in the world with others.” (Flusser, 1977b: 2).

In a practical sense, these motivations were sought through encouraging students to modify their attitudes towards information. Not always a successful task, as he often demonstrated with a feeling of frustration, his objective was to enable his listeners to leave behind their “self-absorption” (Flusser, 196-b), characteristic of the way society consumes information and generates the functionary, in order to become “available” to the game that he applied, as mentioned, through language, doubt and the arts (Flusser, 1989). He believed that from this sensitization the students would be apt to operate communicologically upon the phenomena. To this end, he insisted that education should no longer speak “about”, but “with”, refusing established models to articulate doubts and proposing dialogues capable of “provoking zones of intellectual subversion” in students, aiming to “free youth to be itself” (Flusser, 2007a: 273). With this, the students would act in the refusal of specialty in favour of competence “for the elaboration of new information (forms)” (Flusser, 1983: 3) “The forms, the underlying structures, will no longer be subjects, but inter-subjective strategies. The participants of the school will no longer be programmed but will become dialogical programmers of the apparatus. They will no longer programme programmes, but the apparatus itself. They will live trans-apparatically. The totalitarian society will become democracy in a sense never imagined before.” (Flusser, 2011a, p. 271).

This intention for engagement and autonomy, which accompanied his entire intellectual trajectory, intended to educate society for the new models proposed by the post-historical landscape, enabling them to operate through constant creative experimentation, as indicated in his conception of *homo ludens*. In this sense, such project would be the implementation of a new anthropology, in which the change in the communicological fabric of society depends on overcoming the crisis through integral action, because “as long as there is no room for politics, for non-elitist circular dialogues, the crisis of science appears insoluble” (Flusser, 1983: 7).

## **Education as intersubjective complexity**

It is emphasized, therefore, that the perspective defended by Flusser to interconnect the models of thought, fundamental for culture and for overcoming the crisis opened by objectivation, would necessarily pass through the admission of this interrelation and through the capacity to act complexly in these spheres. This recognition, as presupposed in the passages cited, would imply a consciousness that would overcome objectivity and subjectivity and act intersubjectively.



Experience, valuation, and action in favour of modification are presented as co-dependent proposals, because, based on their understanding, a new way of being in the world and a new way of dealing with the information that surrounds us would be enabled. This possibility of an active and experiential knowledge, advocated by Flusser intersubjectively, would mean an experience understood as a complex consciousness of relations, directed towards something different from itself and continuously awakened towards the world, towards phenomena and interactions, in response to the inevitable relation with the other. By looking at the thinking activity based on this recognition, Flusser makes clear the dialogical dynamism in which he engaged in different paths of his work. In his texts *Problemas em Tradução* (Problems in Translation) and *Criação Científica e Artística* (Scientific and Artistic Creation), he clarifies this interrelation: “theory of knowledge, theory of communication, and art critique. I invaded these fields in pursuit of the problems of translation, therefore in pursuit of a problematic that, for me, has distinctly existential, and, in this sense, religious aspects” (Flusser, 196-d: 16). “whoever says that the human being is always in the world is saying that the human being is always with other human beings. That everything he comes to know, experience and value is known, experienced and valued thanks to others, together with others, and for others. All human knowledge, to be knowledge, must be intersubjective. Objectivity and subjectivity (science and art in the modern meaning of the terms) are but abstract horizons of the concrete relationship that intersubjective knowledge has. In other words: all knowledge is concretely political, and modern science and art are but two avenues of access to such concreteness. Science and art become concrete politically (Flusser, 1982a: 68).”

Knowledge based on intersubjectivity, as a way to go beyond modelling and its impositions, is therefore associated in a permanent and complementary way with processes that have traditionally been considered antagonistic or even exclusive, as are the ethical, aesthetic, and epistemological layers that permeate his thought. Added to this reading is the way in which Flusser reconciles the defence of the intersubjective relation with the other and with religiosity.

Discussed in many of his texts, the appreciation for this idea of the “sacredness” of relations turns out to be an important key to understanding his complex thought and the way he sought to get involved in the various areas in which he worked. In a famous quote, which later gave its name to the collection with some of his interviews,<sup>5</sup> Flusser states that the survival of self and, therefore, the meaning we give to life, is directly related to how much we are able to remain in the memory of others. In this way, he resorts to one of the Jewish maxims about the sense of permanence to centre existence in complete dependence on the bonds he has and on how he will be

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<sup>5</sup> “We shall survive in the memory of others” is the title of a set of talks by Flusser, made on video and compiled in a DVD with the same title. In them, Flusser, from different perspectives, deals with memory as the shaper of human codification, separated between image, text, and technical image.

remembered for this. Memory, in these conditions, reflects a deep yearning for the physical and symbolic permanence of life.

This mutual valuation, found in many of his writings, is clarified in a publication made in 1982, called *Ame ao teu outro como a ti próprio* (Love thy other as thy self) (Flusser, 1982b). In it, rescuing the expression of Hillel the Elder (70 b.c. - 10 a.d.), whose interpretations are important to the Talmudic tradition, Flusser praises the distinction, in opposition to the proximity of the Christian interpretation, to defend the exchange of relations. According to this tradition, love for God becomes concrete in the love for the other, which for Flusser would reflect the central problem of anthropophagy: “how to incorporate the other, and how to be incorporated by the other, without losing the difference of identity?”.

In an attempt to respond, he argues that knowledge is in intrinsic and complex connection to relations, or the way in which we find “sacredness” in them, and not in the objectification or subjectification of the other. For him this movement is odious, because in the end it becomes a projection of the self onto anything that seems different. Love itself, on the other hand, would be found in the immediacy of the relation, without mediatization, since “the other is sacred not because I find myself facing him, but because I find myself in him”. Religiosity, which seeks to free itself from the objectivation and subjectivation of the self and the other, whatever this other might be, defended through intersubjectivity and as a solution presented to the anthropophagic dilemma, when difference is transformed into uroboric co-dependency (Flusser, 198-c). In *Pilpul*, a text published in the same *Shalom Magazine*, he again resorts to the writings of the Talmud to clarify the way in which he carried out an intersubjective reflection on the world. “It is a dance around a certain subject, which attacks the subject from multiple sides, which moves away from the subject in multiple directions, and which always returns again to the subject, in order to clash there with arguments coming from different directions.” (Flusser, 1981b: 2)

With this image, presented here as a dance, Flusser continuously calls and provokes us to the creative availability of looking at and engaging with the “things that surround us”, as he named one of his books. This intersubjective engagement can then be observed in his texts as an invitation to his readers and correspondents to be co-participants in unusual dialogues about ways of looking at the world.

When thinking about Flusser’s reading of intersubjectivity and the way this concept permeates his work, it becomes clear how the author sought to relate various fields for the benefit of deepening the various layers belonging to cultural environments. Communication understood humanistically or technically, the determinations imposed by the apparatus and its attempts to subjugate human creation, the objective and fragmentary modelling of knowledge, the search to

overcome such conditions, whether philosophically, artistically or poetically, culminate in his thought on the relation with the other, in all the breadth that this relation allows.

Whether in his critique or in his creative propositions, this other, the basis of conversation and, therefore, of a specific communication, is the one who will influence how subjects are apprehended, comprehended, and articulated. It is from this other that, in the end, the reconnection of the ethical, aesthetic, and epistemological models, to which Flusser dedicated himself so much, is made possible.

As indicated throughout this text, Vilém Flusser's work allows for different perspectives and interpretations. Due to the quantity of areas to which the author dedicated himself, his thought became a reference in various disciplinary fields, such as Media, Arts, Design, Photography, Philosophy, and Linguistics, as the most notorious examples of its reach. However, when placed in relation, these different interests also have a similar interdependence. Under the idea of intersubjectivity and the need to reconnect the models of thought, Flusser proposed an important look at culture and communication. This look sought to advance over automatisms and open itself to mutual learning, more available and interested in the many meanings of phenomena.

This exercise, naturally, is not simple, not always successful and, sometimes, quite intangible. For this reason, Flusser dedicated himself to use it in the various scenarios in which he engaged. Among them, the educational field can be observed as an important key to understanding how he tried to think his work intersubjectively, for, although there were few texts where the author dedicated himself exclusively to thinking about this subject, it runs through the intentionality with which Flusser sought to expose his ideas. A permanent educational practice, not circumscribed to specific curricular planning, but a participant in the complex remodelling of cultural environments.

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