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Vilém Flusser's relevance to contemporary cultural studies

Vilém Flusser's relevance to contemporary cultural studies derives from his positioning in the fields of philosophy, sociology and aesthetics, the manner in which it is produced and the processes that lead to its constant reproduction (Bourdieu 2018). In terms of its interdisciplinary positioning, Flusser's corpus of works establishes German-speaking, Latin American and Eastern European countries as alternative centers of cultural production, theoretical reflection and cultural capital generation to English-language ones. Simultaneously, Flusser-related scholarship produces the cultural maps of Czechia and Brazil as globally alternative geographies of modernity to which Flusser's works in German and Portuguese belong (Shields 2016). Since the existing cultural maps of the respective larger regions, such as South America, remain partial and incomplete, attention to Flusser highlights the international exchanges and influences that have shaped local intellectual currents and cultural production, e.g., in Brazil (Young, & Cisneros 2011). The reproduction of Flusser's contemporary relevance is interrelated with translations of notable works, such as those of Haroldo de Campos (2007), an influential Brazilian poet, translator in his own right and literary critic, from Portuguese into other languages, e.g., English and Spanish, that have been occurring in recent years (Cisneros 2014). As urban spaces become locations of contestation, especially in Latin America, their photographic representations, subtending *dispositifs* of power relations and theoretical recuperations also demand the deployment of perspectives that derive from global margins (Lefebvre 2016; Shields 2013), such as those of Flusser (2018).

The growing global impact of digital technologies also has been calling for reflections on the role of technology in the production of culture and art (Felinto 2018), among which the texts of Flusser (2012) have been of relevance. Likewise, Flusser's (2018) works are among the theorizations of the status of technically produced and reproduced images in contemporary society that can be traced from Walter Benjamin's (1999) essay on the interrelations between works of art and their technical reproducibility to Mario Perniola's (1995) aesthetic theories of art as simulacrum, as recent studies indicate (Oliveira 2016). In the current age, when the everyday life is saturated with a routine production of visual representations, such as in social media and online networks, the explorations of its social, political and economic implications also draw on Flusser's (1999) intellectual legacy, such as in order to

reconstruct the manner in which photography has been used in Northern Canada to map the virtual and geographic fault lines of local communities (Lozowy, Shields, & Dorow 2013).

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