

Editorial

This issue's dossier thematizes the aesthetic experience in communication, what implies in boosting up the aesthetic conception, for then extracting of it its most livable nucleous and politicize it on the best of the senses. For Rancière, philosophy becomes political when it "shelters the append or political tort". Translated to Portuguese, the meaning of the word *tort*, is closer to "damage", but it could be conceived as the Freudian slip, as the word's nuclear tort on the speech act: in the center of language there is no promise of a complete understanding, as Habermas wanted, but the fundamental dissensus instead. Around it, the human world is built. The misunderstanding does not only locate the word – says Rancière – but the speech situation itself: "what makes politics an outrageous object is the fact that politics is the activity that has its own rationality fundamented by the misunderstanding rationality".

Politics isn't, thus, a balance of profits and losses – some sort of management in the instrumentalizing pursuit of economic turning point, but it still questions about the sharing of the *common* parcels. In Rancière, for the political community to be "more than a contract between those who exchange goods and services, it's necessary that the equality that reigns in it be radically different than that one according to which goods are exchanged and damages are repaired". What it really counts is to understand how the counting of the parcels that really matter are made visible on communicative surfaces. It's from the existence of the un-parceled that politics emerges: it's the world of the invisible, the *sacer*, the ones that have no word, no voice. To think aesthetics implies in starting from this concept of politics, because the aesthetic experience implies rethinking the counting of parcels that divide people that inhabit social world by inscribing the un-parceled ones. It's the distribution of the sensible – that is – sharing parts and places founded on "spaces, times and kinds of activities' sharing that sets the way by how a common part makes himself or herself available and how one another take part in this share".

This was the approach adopted for our paper call and we have also invited César Guimarães to be the scientific consultant of this dossier. All the articles received feedbacks

and Guimarães supported us through the final discussion of the dossier's composition. Thus, we here thank him for his precious collaboration. In this dossier, Kati Caetano (UTP) investigates the sensitive components in communications, considering that the sense issue does not translate itself into readings of hermeneutical character – but understands modes of presence in the world that derive from “significance regimes that are manifested over a way necessarily interactional”. Ângela Cristina Salgueiro Marques (UFMG) looks through the approximation among communication, aesthetic and politics, and from the examination of the concepts of distribution of the sensible, dissensus, resistance and community. Jorge Cunha Cardoso Filho (UFRB) studies three constitutive dimensions of the aesthetic experience apprehension on communication field: the situation, social mediations and the materialities, in order to “identify pragmatic-performative competences that are symptoms of aesthetic experience”. *Benjamim Picado* (UFF) analyzes the visual discursiveness of *photojournalism and its relation with the active role of the beholder's instance*. Carlos Magno Camargos Mendonça (UFMG) and Juliana Salles Siqueira (UFOP) study the work of Nan Goldin, specially *The ballad of sexual dependency* (1979), by outlining the particular way in which the artist dialectizes the images of her personal collection, “mobilizing the spectator for an active work on the breaks and meantimes of exhibited photography”. The authors work from the concept of dialectic images of Didi-Huberman and of “spectators' emancipation” in Jacques Rancière. Victa de Carvalho (UFRJ) investigates the ways of subjectivation on the contemporary artistic and cinematographic experience from the work of Eija-Liisa Ahtila. César Guimarães (UFMG) and Victor Guimarães (UFMG) thematize the political dimension of the documentary, aiming at changing the trend of considering representation as an analytic operator – towards an alternative built by the concept of *distribution of the sensible*. Frederico de Mello Brandão Tavares (UTP) discusses the relation of sensitive with print journalism, looking through the issue from an analysis of *Vida Simples* magazine, in which the “sensitive unfolds like some sort of invisible string that sews the editorial fabric”.

Among the other articles presented by this edition are the ones of Isabella Pezzini; Tiziana Migliore; Félix Thürlemann; Rogério da Costa; Beatriz Jaguaribe; Eduardo Morettin; Francisco Paulo Jamil Marques e Rafael Sampaio; Yvana Fechine; Antônio Fausto Neto; Angela Zamim and Priscila Borges.

Eight books are reviewed – the ones of Adriana Amaral, Raquel Recuero and Sueli Fragoso (Edited by); Ana Paula Goulart Ribeiro and Igor Sacramento (Edited by); Angela Marques and Heloisa Matos (Edited by); Francisco Rüdiger; Joël Candau; L. A. Albornoz (Edited by); Manuela Penafria (Edited by); and Otto Groth.

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Publisher