Introduction

Unfortunately, the planned special issue on "Vilém Flusser and Politics" did not materialize. However, three of the texts included in this issue are directly related to the subject: Tiago da Mota e Silva's "They are all Auschwitz: The Impact of the Brazilian Military Dictatorship on Flusser's Communication Theory", Alessandro Martinisi's "The Relationship between Vilém Flusser and Günther Anders in Media Studies and Politics", and the review of Amos Morris-Reich's innovative and thought-provoking "Nazi Fantasy" Vilém Flusser and History as Site of Experiment".

This issue of *Flusser Studies* contains a combination of contributions that touch upon different aspects of Flusser's work and thinking. The first text is an English translation of Flusser's "Orthonature / Paranature" (by Martha Schwendener), which makes this important text first published in France in 1978 finally also available in English. In *Flusser Studies* 36, we also published a Portuguese translation (by Rafael Miguel Alonso Jr.). *Flusser Studies* 31 – July 2021 contains the French original, as well as a bilingual English and French commentary by Martha Schwendener and Marc Lenot ("Vilem Flusser's Orthonature Paranature" and "Orthonature Paranature de Vilém Flusser").

Vilém Flusser's "Hercule Florence: un photographe avant l'appareil" is an unpublished essay written for a conference at the Villa Arson (October,18 and 19, 1986). The text deals with Hercule Florence (1804-1879) who was like Niépce and Talbot one of the inventors of photography around 1830. However, since he was living in a small city in the interior of Brazil, his invention of an original technique for developing and fixing images remained unnoticed and has been totally neglected by the European historians of photography. Moreover, he was the inventor of the word "photography" in 1833, six years before the word was used in Europe. The story of Hercule Florence is an occasion to reflect on the importance of naming and to demonstrate the power of the apparatus (political and economic) in the development of photography from the very beginning. The comment by Marc Lenot at the very end of the document provides an unexpected Flusserian twist.

Rainer Guldin's "A Forgotten Publication Project: Vilém Flusser's 'The Fairy Tale of Truth'" is about a forgotten book project. In the 1990s, the Bollmann Verlag planned to publish a complete edition of Vilém Flusser's oeuvre. However, in the mid-nineties, due to financial difficulties, this plan had to be abandoned. In this connection, the material for a complete volume, *Das Märchen von der Wahrheit. Glossen und Philosophiefiktionen*, was assembled by Edith Flusser, Klaus Sander and Vera

Schwamborn. The first section of the planned volume contained a collection of twenty-seven philosophical fictions from different moments of Flussers writing career, and the second the texts of the daily satirical column *Posto Zero* published from January 22 to April 12, 1972, shortly before Flusser's return to Europe. Edith Flusser had translated practically all the Portuguese texts into German. Besides presenting the project, this essay also discusses five of these hitherto unpublished texts in more detail. Along with *Das Märchen von der Wahrheit: Glossen und Philosophiefiktionen*, we also publish the complete set of Flusser's Portuguese *Posto Zero* texts.

Tiago da Mota e Silva's "They are all Auschwitz: The Impact of the Brazilian Military Dictatorship on Flusser's Communication Theory" examines Vilém Flusser's experience at the time of Brazil's military dictatorship (1964–1985) and investigates how this period influenced his later theoretical production, particularly his contribution to Communication Theory. The study aims to enrich the understanding of Flusser's biography during the dictatorship and to reveal the political dimension underlying his work. By exploring an unpublished corpus of correspondence from the Vilém Flusser Archive in São Paulo, along with complementary essays and published texts, the essay seeks to bridge the gap between Flusser's personal experiences under political repression and his theoretical assertions.

Alessandro Martinisi's "The Relationship between Vilém Flusser and Günther Anders in Media Studies and Politics" aims to highlight the divergent views of Günther Anders and Vilém Flusser on the relationship between media, technology and politics. Anders, with his deep scepticism, views technological advancements as a source of dehumanization, arguing that modern media facilitates a dangerous disconnection between actions and their moral consequences. In contrast, Flusser presents a more hopeful scenario where media technologies offer potential spaces for creativity, resilience, and transformation. This essay attempts to intertwine these perspectives in order to examine how digital media shapes not only communication, but also political agency and social realities.

Andrea Pócsik's "Philosophical Knowledge Transfers in György Galántai's Art Archival Practice and Its Relationship with the Work of Vilém Flusser, Arthur Koestler and Michael Polanyi" explores the intellectual context of the "Active Archive" of Artpool, founded in Budapest in 1979, by György Galántai and Júlia Klaniczay. Galántai's thinking and creative approach are embodied in the system itself, which calls for an archival practice based on transfers of philosophical and personal knowledge. The archive puts the philosophical, insights of some influential thinkers into practice, among them Arthur Koestler, Vilém Flusser and Michael Polanyi. In archival research, one can gain a better self-awareness through the exploration of the social and cultural relations of the past. The contents available in the Artpool Archive, predetermine a particular way of seeing

things by structuring them and at the same time they constantly offer freedom of choice, both necessary in our present day telematic society, deeply permeated by digital and artificial intelligence

Finally, Alexander König's "Medienphilosophie als „Kommunikologie" – Vilém Flussers (1920-1991) Phänomenologie des Medialen" provides an overview of Flusser's "media theory" as a "phenomenology of the mediatic. König focuses on Flusser's unique approach to media as a relational and mediating phenomenon. He delves into Flusser's "Communicology" focusing on his ideas about texts, codes, symbols, and the interplay between media and human thought. One main thesis of the paper is that Flusser emphasizes in his work the need for a nuanced understanding of media philosophy, considering diverse methodological approaches and the evolving nature of media in contemporary society.

So far, book reviews had their own page in *Flusser Studies*. However, adding reviews to single issues seems a much better way to draw attention to new publications on Vilém Flusser's work. Amos Morris-Reich's innovative and thought provoking "Nazi Fantasy" Vilém Flusser and History as Site of Experiment" is ideally suited to start this new publication policy.

Rainer Guldin (Vienna and Lugano), May 2025