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ABSTRACT: The emancipatory road of precarious images in communities, as expanded cinema.

KEY WORDS: #Digital Image # Media Borders # Visual Platforms #Community Video

Can vernacular videos from digital social movements filmed and shared in visual online platforms emancipate the precariousness of digital imagery?
The digital images produced and shared in visual online platforms have been, as Hito Steyerl writes, “an errant idea, an itinerant image” (“In defense of the Poor Image), and its “poor” entity part of a precarious ontology of the digital image, as popular, common, shared and technologically with low resolution, occupying the place of video technologies from the 70’s.

But the history of the political images, as Didi-Huberman notes, is made of “survivals” of these kind of visual fireflies (“La Survivance des Lucioles”, 2009), inhabiting now youtube.com, where collective visualities coexist and are composed (Rancière). Those vernacular videos of social movements like “Arab springs”, Portuguese “12M” movement, the Spanish 15M, or Occupy are cinematic gestures not only on their contents, but their forms and aesthetics, embodying a contemporary political image. The political potency of this statement is emancipated by Peter Snowdon from Ivan Illich conceptions (“Shadow Work”, Illich, 1981), that the “vernacular” languages and practices are part of an “ethics of subsistence” that enables autonomy into a community. Emancipating the vernacular collective images of a community, like those who have been in the streets filming and sharing its footage, through its embodied politics and aesthetics is
part of a liberating process of precarious contemporary existence, as collectives, as individuals, as images, also as cinema ultimately.

To address this hypothesis, this proposal will analyze the case study of a collaborative project, based in Goldsmith University and BFI, a pioneer of this kind of praxis, the [London Community Video Archive](#), a genealogical research platform for different media materials, gathering in contemporaneity mediated collective images and expanding an existing community, searching to express.

SOME REFERENCES:


