




## Traces, returns, and reverberations: *Diálogos com a Economia Criativa* Journal, "Graphic Memory" Dossier

*Rastros, retornos e reverberações: Revista Diálogo com a Economia Criativa, Dossiê "Memória Gráfica"*

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This issue of *Diálogo com a Economia Criativa* focuses on graphic memory as a field of thought and research situated within visual culture and print media. The dossier brings together studies that investigate images, gestures, and graphic traces as embodied forms of thinking. Graphics are examined as a language shaped by context, affection, and temporality, operating through their sensitive presence and evocative capacity.

Material culture provides the means and modes through which marks are inscribed over time. Papers, pigments, fabrics, and various supports, whether ephemeral or enduring, preserve intentions, ideas, and repertoires. Each visible form carries within it the invisible — rhythms, intensities, and narratives. Through careful examination, the researcher uncovers what has been imprinted — a form of knowledge that emerges through detail and extends into discourse. Artifacts function as graphic instances that establish connections between time, the body, language, and socialization. In each article, the graphic is activated as a device for listening.

The texts adopt diverse approaches: ethnographic, historiographic, anthropological, formal, and affective. Their authors engage with the materials with both rigor and flexibility, refining their gaze to attend to what endures, emerges subtly, and resonates. Reading becomes a gesture of cohabitation: one lives with images until they begin to speak. In this shared presence, a silent exchange unfolds between the time of the artifact and that of the observer.

Thus, the dossier outlines a landscape of studies that recognizes the graphic as an active force. The images and practices examined do not conclude upon being evoked; rather, they remain in motion, persisting in the reader's interpretation, memory, and embodied experience. It is this uncertain permanence that imparts vitality to the field: memories that continue to act when provoked, contextualized, and comprehended.

The field of graphic memory is expanding. The ten articles presented here form a diverse panorama of contemporary research on the subject, offering a comprehensive

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overview of recent developments, trends, and findings. While earlier studies concentrated primarily on Brazilian ephemera, they now point toward broader, international perspectives.

Initially the table of contents highlights the diversity reflected in the collection of articles. Topics addressed include education and professional practice in the graphic sector, followed by discussions on ephemera such as posters and magazines. The dossier also explores less commonly examined subjects within material culture, including the visual legacy of a beach and urban facades, the tradition of a popular festival, and even a distinctive regional fabric. In this way, the scope of research possibilities is broadened. This expansion also extends geographically, as the field of graphic memory — known in Brazil as *Memória Gráfica Brasileira* (MGB) — has begun to transcend national boundaries, with related studies emerging in other contexts, such as South Africa.

The article "The training of masters of the Sergipe press in the context of technical education in the early 20<sup>th</sup> century" investigates the training of typographers through an analysis of 14 issues of *Sergipe Artífice*, a magazine produced in the graphic arts workshop of the state's School of Apprentice Craftsmen (*Escola de Aprendiz Artífices*) between 1934 and 1945. The study aimed to examine the historical and graphic characteristics involved in the magazine production, identifying the individuals and their practices through the analysis of historical documents. It also highlights that typographic training served as an opportunity for the Black population of Aracaju in the post-abolition period, contributing to broader processes of social inclusion.

The article "The myth of an urban Narcissus: reflections on Hudinilson Jr. (1957–2013) and graphic memory in Brazil" explores the professional trajectory of the artist in a solo context. It offers a reflection on his works, which engage with displacement, recording techniques, and image reproduction practices, shedding light on the creative and conceptual processes involved in the conception, development, and production of generative matrices. The article examines both the technical and conceptual dimensions of these processes, emphasizing their role in understanding and articulating the artist's path.

The following four articles focus on ephemera. "Handmade *lambe-lambe* posters in the graphic memory of Rio de Janeiro: A case study on the production of Fernando Baranda" presents the graphic work of this lyricist, poster artist, and screen printer, who has produced his renowned large-format street posters in Rio de Janeiro since the 1990s. The study situates his work at the intersection of graphic memory and print culture, understood, respectively, as an emerging field of research and a collection of practices and knowledge. The research draws on a collection of hundreds of poster images produced between 2008 and 2012.

From posters, the focus shifts to magazines. The article "Narratives of modernity: Editorial design and visual culture in *Revista Senhor* (1959–1964)" investigates the magazine both as an artifact of graphic memory and as a cultural mediator in a time Brazil was undergoing tensions between modernity and patriarchy.

Although recognized for its graphic and editorial sophistication, the magazine has yet to be thoroughly analyzed within the field of design as a social phenomenon, particularly in terms of gender representation and the visual and editorial choices that reflect the sociopolitical context of the period.

“The case of Issue 1 of *Revista Ritmo* (1935): Contributions to Graphic Memory and Brazilian Culture” offers a graphic analysis of this journal’s inaugural — and, to current knowledge, only — issue, which exhibits a strong modernist character. The focus is on highlighting this issue’s specific contributions to advancing the cultural identity project of *Antropofagia* (anthropophagy).

The final ephemera examined is a newspaper in the article “What the covers say: graphic analysis of issues of *Jornal Alternativo de Fato* (1976–1978).” This study sought to clarify how graphic-editorial design conveyed sociopolitically engaged messages through technical and aesthetic elements on the newspaper’s covers during Brazilian civil-military dictatorship. Positioned within the field of graphic memory, the research recognizes graphic artifacts as crucial materials for constructing a history of design. The methodology involves a critical graphic analysis of visual layout, addressing both the arrangement of elements and their historical context.

The following article, while also addressing ephemera, offers a distinct territorial perspective. “Graphic memory and the visual legacy of COVID-19 in Jeffreys Bay, South Africa” analyzed ephemeral visual artifacts produced during the COVID-19 pandemic in a coastal town in South Africa known for its surf tourism and visual culture. Viewing transient printed materials as cultural and historical markers, this research positions visual artifacts as essential tools for documenting socioeconomic disruptions and community responses during times of crisis.

The city of Belo Horizonte serves as the territorial focus of the article “Signs for Romeo de Paoli’s hotel projects.” Taking the 13 hotel projects approved by the city government in the 1930s for the downtown area, six were designed by Romeo de Paoli’s office. This article examined a brief period in his career, focusing on three buildings — *Imperial Palace* (1934), *Piraquara* (1935), and *Cláudio Manoel* (1939) — that still retain their original signage. Often overlooked even by heritage protection agencies, these graphic artifacts constitute an integral part of Belo Horizonte’s typographic landscape.

Finally, two articles explore traditions and their material and graphic expressions. *La Ursas*, or Carnival Bears (*Ursos do Carnaval*), is a traditional game in the Northeast of Brazil, introduced by European immigrants. This practice forms part of Pernambuco’s Carnival, where it is common to see children and adolescents dressed as bears, particularly in peripheral neighborhoods, during the days leading up to the festivities. Parades and contests are held in various towns across the state, with prizes awarded for the best costume. Amid ongoing social changes, recognizing and preserving this tradition is essential to sustaining Pernambuco’s cultural identity. The article “*La Ursas* and its memories: Cultural manifestation and affectivity in Pernambuco” sought to examine how the affective memories associated with *La Ursas* festivities, when applied through design, represent and preserve this cultural expression.

The final article, "A body for memory: The construction of calico fabrics in visual culture (Rio de Janeiro, 1808–1850 c.)", begins with the context of the expansion (both in quality and variety) of a textile product within international markets. The study critically examines the mechanisms that enabled the "differentiation" of fabrics through iconographic resources. Its methodology draws on an 1804 calico fabrication report, as well as engravings by Henry Chamberlain and Joaquim Guillobel.

This dossier explores graphic memory and reaffirms its essential role in shaping the cultural identity of various peoples, regions, and historical periods. Far from serving merely as a repository of visual traces, graphic memory emerges as a dynamic field in which graphic and ephemeral artifacts function as "sites of memory", bridging past and present. The studies presented here underscore how material culture documents social, political, and economic practices over time, contributing to a deeper understanding of the visual narratives that inform diverse identities and cultural contexts.

Furthermore, the analysis of graphic manifestations underscores the significance of visual artifacts as expressions of regional culture, reinforcing the plurality and richness of visual memory. By bringing these productions to light, this dossier reaffirms graphic memory as a field of thought situated within visual culture and print materiality, one that contributes to the preservation and appreciation of cultural heritage and memory relics. More than static records, the artifacts examined here function as agents of transformation, enabling new interpretations and fostering dialogue on the trajectory of visual communication.

This dossier positions itself within a field of tension between the visible and the latent, the trace and time, matter and affection. Each article presents silent ideas that continue to resonate. Graphic memory emerges as a form of attention and care. Each author restores what it offers: permanence, presence, return, and meaning. In reactivating these memories, the researcher becomes part of the flow, integrated into the network of echoes that research evokes. The past, when attentively engaged, enters dialogue and asserts its presence in creative and meaningful ways.

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