

Editorial

In this issue of the journal *História: debates e tendências* we present the dossier “History and Images: visions of social processes”, in which several specialists approach the theme “history” from the perspective of the use of the image, be it photography, comics, drawings, painting, urban art, as an emerging instrument to understand several past or contemporary social processes. According to Didi-Huberman (2015), in front of an image the past continues to constantly reconfigure itself, and the image becomes a source of reflection only from a construction of memory.

Thus, the logical dynamics of all human construction are mobilized to multiple ways of seeing and feeling memory, as a social-collective structure (CANDAU, 2012; HALBWACHS, 1976), but these multiple visions of this memory have also been linked to places (NORA, 1984), acting as an alternative tool to raise awareness about conflicting situations, opening space for a new form of social criticism, reaffirmation of cultural and identity situations. In addition to breaking with old paradigms on approach to the study of history, from creation, aesthetic approaches to art and various cultural narratives over time.

In our dossier we find different proposals for analysis about the uses of images as tools for reading historical processes. In the first place, “The Gaucho Photojournalism of the 1970s: Jacqueline Joner and Eneida Serrano” was written by Carolina Martins Etcheverry, in which the visual work of both professionals during the 1970s was problematized, showing the beginning of the career of these photographers already importance of their work as visual documents that serve as points of reflection and denunciation in the relations of work and power, while the role of women and their various forms of social resistance. On the other hand, Luis Galindez, from his look of teacher and plastic artist, in his article “Approach to the Aesthetic Indigenous”, exposes historical reflections on aesthetics like concept, first from the western philosophy, soon to arrive at the vision of this one in indigenous cultures as objects of sensitive knowledge, within social (mythic-symbolic) practices.

“A plastic experience of my daily life linked to the Dancing Devils of Yare”, by Carlos José Morgado Delgado, narrates the author’s experiences as a creative artist, but also as a cultural promoter, in this particular case emphasized in the Corpus Christi ceremony, celebrated in the Venezuelan San Francisco de Yare, through the Dancing Devils; this autobiographical experience also encompasses problematic aspects of both tangible and intangible cultural heritage. María del Carmen Sánchez in “The Impossible Return to Ithaca”, takes us through a poetic and visual walk through the different architectures of spaces and cities, locating them as places of multiple memories, myths and forgetfulness.

Another article in our dossier is “Reflections on the visual recognition of the Caixeiral Club of Rio Grande, RS”, written by Gianne Zanella Atallah and João Fernando Igansi Nunes, through the story, between memories and memories of witnesses of the Caixeiral Club

of the city of Rio Great, showing its transformations from the first decades of the twentieth century, with intent to examine the memory processes of both material and immaterial culture. Approaching urban art, Diego FINDER Machado offers us “This is not a graffiti: graphical affronts (icons) and nominalistic illusions in Joinville, SC”, in which from examples of that city, explains differences between the so-called “graffiti” and graffiti, casting a critical eye on the interpretation of the latter as urban art, from the canons of purity, meaning and beauty.

In the space devoted to free-ranging articles we find interesting approaches such as the article by Omar González Nãñez, “Maipure-Arawakas Visions of the Amazon Northwest: oral relations and writing in interculturality”, where the author explores diverse perspectives of both indigenous ethnic groups of Venezuela from narratives associated with its mythology and its materialization in rock art. Subsequently follows the text “Human Rights and dialogue with the twenty-first century in the Carta Magna da Umbanda” by Artur Cesar Isaia, in which he examines the document written by Umbandist leaderships in 2013 positioning the Afro-Brazilian religion in a propositional manner on current issues such as contraception, abortion, gender identities, and new family models.

“Planetary angels and the sublunary world: Trithemius, astrology and politics in the fifteenth and sixteenth centuries” is the article that gives us Francisco de Paula Souza de Mendonça Júnior, through which we can learn more about the relations between esotericism and politics during the Middle Ages in the transition from the fifteenth to the sixteenth century in Germany of Maximilian I and the German abbot Johannes Trithemius. And to conclude this issue of the Journal, we highlight the article by Eliezer Cardoso de Oliveira, “When tragedies explain: the heuristic importance of catastrophes for historical knowledge”, in which situations of catastrophe and their approach to the history of humanity are analyzed, such as the Chernobyl accident in the Soviet political opening and the yellow fever epidemic that occurred in the city of Rio de Janeiro during the prohibition of slave trade in Brazil, among others.

Before going on to read this interesting number, we would like to thank the historian colleague Natália Martins de Oliveira Gonçalves, a master of the TPTI Erasmus Mundus program (Université Paris 1 Panthéon Sorbonne / Università degli Studi di Padova / University of Évora) who sent us and the photograph of his work that illustrates the cover of this edition, with the image of Jef Aérosol’s “Shhh” or “Chuuutt” at Place Igor Stravinsky in Paris. Finally, we would like to emphasize both the multiplicity of approaches and the presence of texts by Brazilian and Venezuelan researchers as a demonstration of the integration of the countries of North America (MARTÍ, 2005), beyond geopolitical boundaries and cultural boundaries. A good and productive read.

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