

Editorial

But, to know it, to feel it, it is necessary to dare, it is necessary to approach the face to the ash. And blow gently so that the ember, under the ashes, again emits its heat, its radiance, its danger. As if, from the gray image, a voice had risen: "Don't you see me burning?"

Georges Didi-Huberman

In this issue of the journal *História: debates e tendências*, we present the dossier “Visual culture and gender constructions”, gathering articles that contemplate the intersection between studies of gender and visualities in different contexts of historicities. Using countless types of visual evidence (BURKE, 2004), experts approach the theme from photography, comic books, cinema and literary sources as a means to understand past and contemporary social processes, questioning the ways in which they are inscribed, materialize and naturalize gender and sexuality indicators in visual culture.

Based on multiple representation supports, habits and customs related to the field of visualities are problematized, locating this field as a challenging and privileged place for reading narratives from the decoding of symbols and signs, reflecting on the way they found aesthetic values, stereotypes, and power relationships within culture. The analysis of the relations between visibility, visibility and power, directs the understanding of how images exert influences in the construction of identities, contributing to think the denaturalization of certain impositions and pointing out the ways in which the categories related to gender and sexuality are socially and culturally constructed, as well as questioning heteronormative hegemony.

Thus, we opened this dossier with the article *The symbolic construction of masculinity and bonds of homosociability in comics*, by Mariela Alejandra Acevedo. The author focuses on images from *Fierro* magazine - an Argentine publication that has been in operation since 1984 -, which point to male relations of homosociability. Comics are problematized not only by the male characters who engender passionate friendships in the narrative, but also by the presence of a male look - the imaginary reader - to whom the story is directed.

In the article *The little story of the woman who went to the house of death and survived to tell her memories*, Ivo dos Santos Canabarro, in partnership with Bianca Strücker, introduces us to Inês Etienne Romeu, an eyewitness of the horrors of torture in the Brazilian Military Dictatorship. The recovery of significant dimensions of underground memory, in the face of gender violence, occurs in the combination of photographs and reports produced by the National Truth Commission¹, bringing the reader closer to the experience of an individual social actress and her practices, which differed from a normality and uniformity regime in its context of operation.

Between the years of 1970 and 1990, in Latin American scope, many were the experiences that tried to generate social transformations actions. Mariana Esteves de Oliveira, in her article, refers to *Women's social movements: memories, networks and images*, having as axis the documents produced for themselves. The text contemplates the Andradina Women Movement - institution progressive catholic - periphery of the city between the years of 1970 and 1996. The movement document collection (IAJES) allows realizing the networks built with other popular peripheries groups and the role of documents received and produced in the experiences and struggles. The author contemplates the images available in the document collection aiming at the social expectation, of potency and radicalism of the women's movement.

Cinema, as an imagery interpretation of a literary text in "Desmundo", is the basis of the analysis of the proposal by Gustavo Batista Gregio and Sandra de Cássia Araújo Pelegrini in *The historical construction of the feminine gender in the film narrative of "Desmundo"*. The plot in which the central character of the narrative is involved dialogues with the history of women, representing the trajectory of domination over women that is implanted with the submission of the feminine gender in the History of Brazil.

With "*Why did I deceived myself, Santa María, why did I trusted you*"?: marriage, body and virginity in a medieval Castilian story, by Guilherme Antunes Junior, we enter the literature as a product and producer of visualities. The medieval account of the lady who was forced by her parents to marry, even though she "promised her body to the Virgin Mary", is, among countless historical sources that present it, explored in the Cantigas de Santa Maria, attributed to Alfonso X. Guilherme proposes a comparative reading, between the poetic text and the miniatures of the historized codex, or Codex Rico, elaborated in the 13th century, engaging in discussions between gender, marriage and body.

The dossier closes with the article Contexts, stories and women: the formation of literary canons in Brazil, by Carlos Eduardo Millen Grosso. The author focuses on the

relationship between the mechanisms of literary regulation and the working conditions of women writers. To this end, it goes through the formation of literary canons in Brazil from the last quarter of the 19th century to the first decades of the 20th century, evaluating, by the end, the relationship between specialized criticism and the production of female authorship.

Opens the section of free articles João Gabriel Nascimento Nganga, with *Harlem Renaissance: "Die to be born and write from yourself"*. The study deals with the cultural movement that emerged in the 1920s, by professors, researchers, writers, and black artists in the United States, with greater intensity in the Harlem neighborhood of New York City. Methodologically, the author thinks about the phenomenon through the concept of "self-writing", in which black men and women used literature, music, painting and theater to talk about themselves in first person, exposing their subjectivities and reflecting in the way in which the north american society conceive the "Negro", stimulating a transition from supporting to protagonist status.

Elisangela da Silva Machieski, with *Who welcomes the youngest, welcomes me: the 1987 fraternity campaign and the mobilization of the Catholic Church in favor of poor and abandoned children*, has as its central focus the analysis of this historical narrative, the networks that resulted in minor as the focus of the National Fraternity Campaign and, as a consequence of this process, the creation of the pastoral care of the minor, the implementation of Article 227 of the 1988 Federal Constitution and the construction of the Statute for Children and Adolescents.

Completing the scope of approaches that explore historical aspects of social claims, we have the article *The contractor Viñas y Frutales in Mendoza, Argentina: The struggle for the recognition of workers' identity*, by Juan Manuel Cerdá and Eunice Sueli Nodari. It presents us with the "wine contractor", a central figure in the development of Mendoza's winemaking at the end of the 19th century and still active today. The particularities of this subject's employment contract, in a historical perspective, mark the process of building the contractor's identity and legacy in the rural sphere. Using bibliographies of political and social leaders of the time, parliamentary discussions and newspapers, the struggle of workers and the participation of the State in the conjuncture is revealed in the middle of the construction of a class consciousness.

This publication ends with the Commented Sources by Luiz Fernando R. Lopes, *Stigmas to the public image: records of gender violence in the roles of the Portuguese Inquisition*. Contributing to the dossier, the text presents how gender studies focused on the period of the Portuguese Inquisition have been renewed and broadened their scope of interest

in recent decades. The author presents a qualification process from the documentary sub-series Incomplete Habilitations, belonging to the documentary fund of the Inquisition Court, under the patrimonial guard of the National Archives of Torre do Tombo, in Lisbon.

Visuality, as Mirzoeff (2016) reminds us, referring to visualization regimes in history, has been fundamental for the legitimization of western hegemony. Enslaved, women, opponents of multiple wars, groups and individuals inserted in the dynamic movement of gender positions, queers, trans, proclaim their autonomy, claiming the right to look - as well as to show themselves - in a subversive way of order (BUTLER, 2016). Perceive visualities and their political positions, transgressing the vital function of looking at a space of agency within the scope of the humanities. In this way, an interesting challenge can be thought about the power of images (FREEDBERG, 1992), their multiple functions (SCHMITT, 1997) and, also, to consider certain images as performative documents, analyzing the strategies of representation and the possibilities of social transformation, just like DE LAURETIS (2000) proposed to represent the woman (or, to a specific generic identity, we aggregate) as a complex and multiple subject, far from the parameters of a patriarchal gaze.

For the historian, in particular, this supposes first, “to see in the images the place where he suffers, the place from which the symptoms are expressed” (DIDI-HUBERMANN, 2012). With that spirit, we invite readers to read this pertinent number, more than that, we invite you to denaturalize colonized and pre-formatted looks, for actions beyond reading and writing on the printed or virtual sheet.

Before proceeding with the reading, we would like to thank colleague Giulia Cittolin who presented us with the image that illustrates the cover of this edition. Finally, we want to thank the participation of Brazilian and Argentine researchers, as a demonstration of the integration of dialogues in South America.

Good reading!

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ⁱ Comissão Nacional da Verdade.