



POST SCRIPTUM

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Este artigo foi publicado originalmente em 2003 atendendo ao convite para responder ao artigo de Gillian Rose sobre geografia e visualidade publicado no periódico *Antipode*, num momento em que a geografia anglo-saxônica estava particularmente envolvida com a questão visual; sua teoria, história e prática. Nos últimos dez anos, geógrafos têm contribuído significativamente para novos caminhos de se pensar a relação entre geografia, tanto vivida como abordada teoricamente, e visualidade, assim como novos modos de fazer pesquisa no campo visual. O livro de Gillian Rose *Visual Methodologies*, publicado originalmente em 2001, atingiu a terceira edição em 2011, e influenciou consideravelmente o modo com que a pesquisa no campo visual é ensinada e praticada nas ciências sociais (ver também Bignante 2011). O trabalho de outros geógrafos culturais, incluindo *Geography and Vision* (2008) de Denis Cosgrove, adotou uma

abordagem mais histórica e interpretativa à volátil relação entre ver, saber e representar o mundo. A influência do campo amplo e interdisciplinar dos estudos visuais, especialmente o foco em tecnologias e práticas de representação visual, evidencia-se hoje em muitos campos da geografia, incluindo principalmente a geopolítica (Macdonald, Hughes and Dodds 2010), o estudo da paisagem (Driver e Martins 2005; Della Dora 2011) e mapeamento (Akerman 2009; Lane 2011). As possibilidades práticas e criativas do emprego de métodos visuais na pesquisa geográfica têm sido gradativamente foco de atenção (Hawkins 2013). Recentemente, geógrafos têm contribuído particularmente ao estudo etnográfico e histórico da fotografia, com trabalhos nas áreas de fotografia no âmbito doméstico (Rose 2010), exploração geográfica (Ryan 2013), etnografia e nação e revistas geográficas populares (Hoelscher 2013). A

abordagem teórica da relação entre fotografia, filme e conhecimento geográfico continua sendo, nos dias de hoje, um assunto chave (ver por exemplo Schwartz and Ryan 2003; Schwartz, 2004; Amad 2010; Martins 2013).

AFTERWORDS

This paper was originally published in 2003 as an invited response to Gillian Rose's paper on geography and visuality, published in *Antipode*, which appeared at a particular moment in Anglophone geography's engagement with the visual – in theory, history and practice. Over the last decade, geographers have contributed significantly to new ways of thinking about the relationship between geography, as lived and as conceptualized, and visuality; and to new ways of doing visual research. Gillian Rose's textbook on *Visual Methodologies*, first published in 2001, reached its third edition in 2011, and has had an important influence on the way visual research is taught and done across the social sciences (see also Bignante 2011). Other work by geographers, including Denis Cosgrove's *Geography and Vision* (2008), has taken a more historical and interpretative approach to the shifting relationship between seeing, knowing and representing the world. The influence of the large and interdisciplinary field of visual studies, especially its focus on technologies and practices of visual representation, is today evident in many fields of geography, notably

including geopolitics (Macdonald, Hughes and Dodds 2010), landscape (Driver and Martins 2005; Della Dora 2011) and mapping (Akerman 2009; Lane 2011). The practical and creative possibilities of deploying visual methods in geographical research are also attracting increasing attention (Hawkins 2013). In recent years geographers have made particularly significant contributions to the ethnographic and historical study of photography, notably including work on domestic photography (Rose 2010), on exploration (Ryan 2013), on ethnography and the nation and on popular geographical magazines (Hoelscher 2013). Today the theorization of the relationship between photography, film and geographical knowledge remains a key focus (see for example Schwartz and Ryan 2003; Schwartz, 2004; Amad 2010; Martins 2013).

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