

## OPENING NOTE

## REVELAR 7-8 (2022-2023)

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Editor

The SARS-CoV-2 pandemic brought with it the unpredictability of the conditions of our existence. The doubts that arose during that period of 2020-2021 gave way to many questions and one certainty, at least, that of the growing volatility of the sense of control and security.

In this overwhelming time of successive uncertainties, punctuated by the torrent of images that daily floods social media, Photography allows the capture of the moment and its preservation for future contemplation. Anonymous individuals, amateurs, photojournalists, and other occasional photographers have filled the current media space (the digital space) with images of isolation, silence, suffering, death, and life. Photography witnessed and was soothing, a document, information, testimony. It will be memory. However, while the digital allows for a greater or more extensive (and detailed) capture of moments, it also raises the possibility of their destruction through deletion and subsequent replacement by other images. Photography is increasingly a form of catharsis and purging, for better or for worse.

In the context of the perplexity that engulfed everyone, facing the anxiety of mortality, the yearning for a vaccine, and the unprecedented nature of a planetary-scale lockdown, the participation in issue 7 of the Revelar magazine, dedicated to the relationship between Photography and Music/Sound, was reduced to a few articles that did not reflect the theme proposed by the call nor offered the quality that has characterized previous issues.

The circumstance of participating, in November 2022, in the Colloquium Photography in-between Science, Art and Philosophy (CFCUL, FBAUL, IST) at the Faculty of Fine Arts of the University of Lisbon allowed an invitation and partnership with the organization for the publication, in Revelar, of the communications presented there.

Thus, with the articles submitted to issue number 7 and some of the communications from

the Colloquium, we have composed a joint edition of two issues that is now coming out. This volume brings with it important references in terms of diversity and points of view, covering subjects as varied as:

Revelations about a "new" Portuguese photographer; new perspectives on a well-known photographer, Emílio Biel; photography as performance; mugshots; the complexity of digital image and travel literature through photographic imagery. Photography, a spectrum of themes, a revolving plate of interests, and a kaleidoscope of uses, increasingly reveals itself as fertile ground for the study of its relationship with other media, techniques, expressions, and information vehicles.

We would like to express our gratitude to Dr. Andréa Diogo, for her collaboration as co-editor on issue number 7, whose theme will be revisited in the next edition. To Dr. Ana Macedo Lima, for her revision and support work in coordinating the editions. To Luís Loureiro for the invaluable work in creating the graphic design of this double issue of *Revelar*. And to the organizers of the Colloquium "Photography in-between Science, Art and Philosophy," our thanks for their availability and partnership.