

To my grandmother Perpedigna Rodrigues-Garcia,
marajoara and healer of the community.
(*in memorian*)

1. A Parliamentary Commission of Inquiry (CPI, in Portuguese) was installed on April 27, 2021, to ascertain government responsibilities in the pandemic management disaster. Source: <https://congressoemfoco.uol.com.br/>

2. For Karl Jaspers (1958), the limit-situation is the one in which we find ourselves and which we are unable to overcome, and against which we fail. It is up to us to strive to understand and an existential step towards this situated understanding. Death is the paradigmatic limit-situation. See JASPERS, K. *Filosofía [Philosophy]*. Tomo I. Madrid: Universidad de Puerto Rico in 1958.

We live in a pandemic world. The disease is lurking behind the hug, in a friendly chatter and the closeness between us. The universally and spatially differentiated disease affects us all, not only statistically but singularly.

After all, albeit the terrifying weights of statistics – 530.344 people killed in Brazil as I write these lines, on July 8, 2021 – it is in each ordinary experience that COVID-19 illness becomes flesh, and no longer dismissed as insignificant flu of geographical consequences that go beyond understanding.

In Brazil, the Federal Government deep irresponsibility, dawning day-by-day ever more clearly¹ (with its trickle-down effect in state and city actions), together with the business community, unconcerned about the health and life of people but attached to the neoliberalizing machine that grinds them into the dust and wipes out all the places of solidarity, this incarnate sickness mutated into the desperation of millions of gray faces which reflect pain and loss.

In this threshold situation² in which we are thrown, we become aware of banality to the fullest, living our lives on bodies stricken by fear and illness. We become breathless, deceived, and abandoned bodies groping some understanding in our situated personal and collective failure. And to grope is basically a statement.

This dossier emerges as an attempt to understand our current plight in which we necessarily failed. Some figures were transformed in escapist lines that brought confrontation within our reach in face of these "blockaded access future", where the body – the personal and the aggregate, in different communal places – screams at the top of lungs or remains silent in a fierce pursuit of life, cutting off these pandemic geographies of feverish horizons. It is in this abysmal situation that geographical representations are reestablished, coupled with experienced landscapes, lost territories, and all those original space-time projects.

Opening the dossier we have the poem *Covid-19 and the Indigenous Peoples*, written by Artist Márcia Wayna Kambeba, daughter of Omágua/Kambeba people, and whose ancient sensitivity rhymes with her political tenacity to struggle in today's world. It behooves us to remember that Brazilian indigenous peoples are among the most affected, in relative terms, by the dispersal network nature of COVID-19, and because there are no solid and territorially feasible alternatives to prevent this and other disasters from our civilizational illusion.

Then, three articles focus on the unfolding relationship between

body and geography in this pandemic environment. After all, beyond the statistical maps, some lessons can't be ignored to the detriment of perception, subjectivity, and the affection involved in the establishment of the experienced space as ontological asphyxia.

Marcia Alves Soares da Silva and Clodoaldo Arruda propose a (re)articulation of the conception of rhythm and movement of the body in the context of confinement of current everyday life. In *Movement as an invitation to do geographies: body, space, and emotions*, the home-body matrix is permeated by the interrupted rhythm of day-by-day; the ontological safety is hastily hijacked, and not only by death and disease but by bewilderment and disorientation inside own home. However, it is in this immediate spaciality that a new movement is valued, and in a certain way a different geographical consciousness, more sensitive and emotional, emerges.

In the dead hours of each day... it is with this piece of music that Felipe Kevin Ramos da Silva stress on time, taking different temporalities as the ultimate link between us and the world. But it is not the clock's time, it is a new sense of temporality that exists in the empirical experience of sailing in a stalling space, where the time seems to be suspended, resuming Ailton Krenak's thoughts³. His *Body and world: deep existential thoughts in pandemic and covid-19 times* brings us reveries about the flow of time that only make sense in space and time at once, aiming to distinguish between the disease's power in general, and the materialization of each situated pandemic, which makes boredom becomes a change in perception of the body itself.

Yet Rafael Bastos Ferreira pursues the spatial meaning of the injured body and its ramifications in a personal account that links life to the great changes experienced especially by those who braved COVID-19. He fell ill, and that's what this is all about. *Phenomenology of the illness body* is an experiment with the condition of being ill, which ultimately means "to be lost, geographically", reflecting about the confusion that twists the world to bring out terror and to make more evident the boundaries of confinement itself.

The two following texts call us for a walk on the labyrinthine space of the digital image. As different world locations of the world seem to pass through the traditional form of communication of written texts to audiovisual imagery⁴, one might well wonder if we are experiencing the symptoms of a possible territorial sickness?

Calling attention to the powers of digital consumerism, Karine de Almeida Paula and Tereza Cristina de Almeida Faria reflect upon the unavoidable changes in the environment of tourism, since traveling in these times has become reckless. In their article, *tourism, culture and social media: new ways to approach the subject and space in pandemic times*, digital mediation becomes not just an alternative, but the only way to hold tourism business as an income generation over the worst days of the pandemic, paving the way to the virtualization of travel experience, and for being an enabler of solidarity between people whilst this particular economy continues to work.

3. I replicate Ailton Krenak's word: "The world is now in suspension. And I can't tell if we're going to exit this experience the same way we entered it. It's like a hook pulling us into consciousness. A jolt to look at what really matters" (KRENAK, 2020, p. 8). Check KRENAK, A. *IO future não está à venda [The future is not for sale]*. São Paulo: Cia. Das Letras, 2020.

4. This thesis has been appearing in different versions, from those existentially pessimistic views, as argued by Byung-Chul Han (2018), to a more open sense, ckeck Peter Sloterdijk (2018). There' is even a coined term for this: Iconic Turn. See HAN, B. *No enxame: perspectivas do digital [In the Swarm: Digital Prospects]*. Petrópolis: Editora Vozes Limitada, 2018; and see SLOTERDIJK, P. *Regras para o parque humano: uma resposta à carta de Heidegger sobre o humanismo [The title in english version: Rules for the Human Zoo: a response to the Letter on Humanism]*. São Paulo: Estação Liberdade, 2018.

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5. The term “pornographic” here makes direct reference to the aforementioned Byung-Chul Han’s work (2018), in which pornographic is the absence of any minimum distance – since everything is on display – necessary to hold respect to the other. As the educator’s private space was transformed into a public sphere by the distance learning environment and the formal educational space was moved to their own homes, their life span was diluted into working time for many professionals.

6. I choose to call them Digital Networks and not Social Networks for two basic reasons: a) calling them with this term accentuates and reduces the sociability that is outside of them; b) in the context of “instagramic egotisms”, proto-fascist algorithmic bubble monologues, and selfs that make happiness as an editable filter choice, there is much less of “social” than we want to admit in the networks.

Thiago Albano de Sousa Pimenta explored how different assemblages are provoked by audiovisual, on open access platforms in Brazil, move the public towards insidious narratives of spatial control and to the pretension of a discursive uniqueness, disseminating ordinary representations of seeing – those cinematographic clichés that suggest the “truth about something” – the reality disturbed by COVID-19. The essay *pandemic, audiovisual on social networks and reactive forces that depotentialize thinking about spatiality* do not disregard that cinema representations abound in intentionality (as they are part of reality and not extrinsic to it), and that it mobilizes forces of action and virtualized spaces of subjectivation that materialize denialism and conspiracies, demanding imaginary combative geography yet to be done.

The Pandemic also brutally altered educational spaces and times. The apparently dematerialized school becomes even more rigid in the dispersive flexibility of digital networks. We know that most classroom activities were paralyzed, but by no means this was translated into fewer activities. Quite the opposite: it becomes a sort of police surveillance and a huge pornographic⁵ burden of work for the educators that tell us something about the limbo ahead...

Leildo Dias Silva takes an indirect approach to both the school space and methodological terms of the research, producing the text *Militarization of school territories: CIPOE's performance in the schools of greater Belém during the pandemic period*. He deals with digital networks⁶ while monitoring Military Police (PM, in Portuguese) rounds in schools - the action for the Education Department of Pará, which is somewhat strategic the ongoing militarization in the country. By doing so, Leildo highlights, the PM does not hide its desire for territorialism, its aspiration to control not only times and spaces but also symbols and worldviews of the student. Strict discipline, compulsory Christianization, and the obliteration of creative diversity that points to another socio-spatial illness.

Addressing the educator's work, Ricardo Chaves Farias and Denise Mota Pereira da Silva transform in-the-flesh experiences in written lines, spelling out the emergency distance learning situation with an essay named *Emergency remote teaching: virtualization of life and precarious teaching work*, which demonstrates the everyday life of educators in their shared collective experiences and strenuous daywork. The data sound dialectically morbid and compromised with the meaning of the profession as, at the same time, they disclose the obliteration of a worker in the lack of specific training, planning without decision-making in remote classes, and with the terror of unemployment knocking the door, but also show the desire to communicate with the school environment and the commitment to life and future of students.

The final two articles are engaged with feminist and indigenous resistances – bodies on which disease and helplessness reach distressing levels. But they are the same place that holds,

contradictorily, a nonnegligible territorial potential to dispute another territory that opens up possible futures.

Ginneth Pulido Gómez, Jessica Aparecida Correa and Priscila Viana Alves dare to focus on community feminism and on denouncing the reality of woman workers in the pandemic by listening to two women engaged in social movements: Márcia Palhano and Lida Tascón Bejarano. Indeed, beyond talking and writing, we need to listen. “Listening makes us see” the intense structural violence in Brazil that historically condemns the women – especially black, indigenous, and peripheral – to certain controlling images⁷ with real devaluation and body destruction. In the pandemic, different situations are stressed, whether in the countryside and the city, to compose an interpretative framework that not only constitutes spaces of pain, but also territories and the security geostrategies held out in *Feminist resistance and the fight for life in the pandemic*.

Another reXistance gains plural geobodies⁸ in the last article, communicating directly with the opening poem. In “*Indigenous lives and lands matter*”: *geographies of r-existences of traditional peoples and communities in times of pandemic*, Marcos Mondardo brings the body-territory concept to the surface as a foundational trench for protecting the knowledge and experiences of original people's territories. After all, a body that is lost does not only mean a relatively important numerical reduction of population, but also the end of an irretrievable historical memory and spiritual cosmology and knowledge.

Strategic mappings are taken by indigenous people to carry out protective self-confinement and guarantee their strong bond with Mother Earth, but not only metaphorically, but an alternative projection of the world! It is the threaten of body-territories by the dissemination of COVID-19, spurred by the Brazilian Federal Government, with an air of genocide.

Through these intersections and crossroads that leave different existences vulnerable to death and panic – because illness is also imposed on the soul – the Brazilian space cannot be read-only by the necropolitical⁹ lens. It is more than all the death to be created. The generation of panic, anxiety, depression, physical and mental incapacitation is the priority, albeit somewhat diffuse, as well as something that seems to be a “bipolar social disorder” in today's Brazil¹⁰. A sadistic and neurotic representation of the Other's potency, diversity, and difference, thrown into the common grave of “evil” against alleged “good”, that is the white, straight, cisgender, Christian, and urban man as a rule. Such bipartitions and flattenings of the complexity of reality build maps of subjectivation, projected geographic imaginaries, and new geopolitical coordinates of (dis) orientation or a schizoid geopolitics.

We close the dossier with an interview session. Juliana Luquez spoke with Paul Claval, who can help us to grasp, always on the basis of a keen sense of Geography, the situation from another spatial referent. In *A Globalização e Pandemia: Lições e Perspectivas*, Claval goes through both the personal experience of confinement and the significance of science to grasp the present

7. Here I make a “Brazilianization” of the notion of control images developed by Patrícia Hill Collins (2019). The author states that some of these images operate on the bodies of black women since slavery times, but survive (their effects as well) in the present. It starts from a logic of intersectional, binary, and oppositional oppression, reducing the diversity of interaction to a double opposite and encloses black women always in the negative pole: the obedient and faithful servant (Mommy), single and castrating matriarch or the State's dependent (“queen of social assistance”), for instance, are recurrent the United States imagery of control. Here, in Brazil, there are parallels like the name “mulata”. See COLLINS, P. H. *Pensamento feminista negro: conhecimento, consciência e a política do empoderamento*. [Title in english: *Black Feminist Thought: Knowledge, Consciousness and the Politics of Empowerment*]. São Paulo: Boitempo Editorial, 2019.

8. The term was initially used by Thongchai Winichakul (1997) in the context of Sri Lanka's colonization, where colonizing maps supplanted the image of traditional territory by another, perceived as modern and scientific, erasing memory, cosmology, and the history of the natives. Here I made choice upon the term in an ambiguous sense, which evokes this process and, at the same time, disobedience to the original meaning of the term in favor of the indigenous bodily constitution of their original territory not subject to the Brazilian State. Check WINICHAKUL, T. *Siam Mapped: A History of the Geo body of*



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a Nation. University of Hawaii Press, 1997.

9. *The concept of necropolitics, coined by Achille Mbembe (2016), has been widely mobilized to interpret the current situation, although much of this situation is outside the scope of the concept in its original operation, originally linked to the colonial constitution of the African State. See MBEMBE, A. Necropolítica [Necropolitics]. Art e Ensaios, n 32, 2016.*

10. *Eduardo Viveiro de Castro (2020) emphasizes, in an interview, that "We arrived at a situation in Brazil where you have to use a psychopathology vocabulary [to talk about government agents]". Cf. <https://apublica.org/2019/10/viveiros-de-castro-estamos-assistindo-a-uma-ofensiva-final-contra-os-povos-indigenas/>*

11. *There is an explicit connection of this idea, evident in the use of the term "in-between", with the proposal of Homi Bhabha (2013), however, here I try to articulate the idea to an existential place that is not foreseen by the author in the concept's core, even though the metaphor of the title of his work "The Location of Culture" is highly suggestive of the geographicity of this thinking. See BHABHA, H. K. O local da cultura [The location of culture]. 2 ed. Belo Horizonte: Editora Ufmg, 2013.*

and still projects ongoing transformations resulting from this planetary illness phenomena.

This limit-situation calls us to face existence and our choices, without neglecting the most primary relationship, however, normally non discussed by contemporary Geography, which dismisses it as futile romanticism: our carnalized intertwining with the Earth emerged from a particular place - or rather, of an in-between, for being vague and fractured. It is a disorienting and reorienting something that is neither here nor there, being made of presences and absences, socially subjectivated between full visibility and absolute anonymity¹¹ - but which only take on meaning in the vastness of multiple universes, whose fragility and finitude are in the experience of illness and death suddenly imposed.

There is the face of revolt and failure in many of these texts, we have lost so many. But we remain fond and caretakers of those who live, even in anxiety, in panic, in mourning, always under the threat of disease, of insidious authoritarianism, and death... It's urgent to re-learn to live, to reXist. It is vital to re-learn how to "Geografar" not just on Earth, but together-with Earth.