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EDITORIAL

gesture, image and sound - journal of anthropology

Hello,

I begin the year in a library in Victoria, Canada, and come across this passage from Ingold, a gift for *gis*:

In an act of sheer, short-sighted vandalism, university managements have even commanded the removal of blackboards and chalk from classrooms, to make way for sleek white screens, so that even that final possibility of telling by hand is removed. We are not allowed to get our hands dirty by mixing them with materials, even if we wanted to! Sensitivity and sentience – touch and feeling – need not, however, be in inverse ratio. [...] A technologically enhanced sensitivity, brought into service of hands-on engagement with materials in making, could genuinely enlarge the scope of humanity, rather than further eroding it (Ingold, Tim. *Making: Anthropology, Archaeology, Art and Architecture*. Routledge, 2013, p. 124).

Long live *gis*!!

This passage from Ingold, which Rose Satiko brings as a gift for *gis*, offers some clues for what we have in mind for this journal: at crossroads between art and anthropology, we seek to enlarge our knowledge of the human in its expressive, astounding and surprising forms. On the one hand, to explore the various forms of artistic manifestations through the breaches which are opened up by anthropology; on the other, to recreate the ways of doing anthropology in the workshops of art. Primacy of the sensuous, variations of the intelligible. The body has reasons of which reason knows not. And if reason is bodily, in its multiple forms of being, then reason may likewise be estranged from itself.

We are interested in the craft of anthropology, and we are moved in search of new languages, even beyond the canons of academy, leading us to explore terrains of photography, cinema, theater, music, literature and arts in general.

gis – gesture, image and sound. *gis* makes one think of apprenticeship, risk and experimentation.

While evoking the image of a piece of chalk (*giz* means chalk in Portuguese), an archaic instrument of writing in danger of disappearing, we signal our interest in embodied forms of knowledge. We are inspired by a notion developed by Constance Classen: worlds of sense are formed by senses of the body. In the making of anthropologies of performance we come upon anthropologies *in* performance.

We are pleased by the idea that something may be erased, as everything that is written with chalk (*giz*). With this electronic journal we do not intend to publish untouchable masterpieces. Our wish is to experiment and make this journal a laboratory capable of bringing together people of different talents, who interact as they research new languages. In focus, a discipline which awakens a passion for knowledge and yet, we believe, which may oftentimes become wordy and verbose. We may dirty our hands – as may happen when writing with chalk (*giz*) – making evident the vestiges of our doing, daring to trail new pathways, even if at times we may have to recede.

To run risks. Where it is written “in the beginning was the word”, it should be read “in the beginning was action”. Let us subvert the truth effects of hegemonic regimes of representation. Let us obstruct the dictatorship of the immaculate word and of grammatically articulated languages. On the thresholds of languages, let us explore their errant and wandering elements, and capture the languages of gesture, image and sound.

GIS. In this journal, we seek to articulate emergent languages which, having come to the fore in the early 1980s, were even then archaic, much older than some post-modern discussions would have us believe – as is evident in discussions on paleoperformances, artistic vanguards, and Middle Age writing and theatricality. In our quest for liminal, ever emergent, forms of language our attention is directed toward embodied forms of knowledge in danger of being forgotten.

GESTURE. Language of gesture. Thought in action. In the dislocation of places from where things are sensed, the various forms of reason are revealed in entrails, in states of creation. In gesture crystallized forms of language are ruptured so as to touch life.

IMAGE. Writings with light, explosive as the shock of a phosphorous flame on potassium powder.

SOUND. The poetics of sound and noise. Life as revealed in soundscapes. Images which emerge from the sonorous unconscious.

giz brings together anthropologies bent on exploring images, sounds, and performances, as found in films, photos, gestures, objects, music and arts



of all kinds. An undisciplined journal, or, better, a journal which bets on a mesh of disciplines, such as the figure of the fungal mycelium, mentioned by Ingold, whose fine threads interweave and are revealed under the rotten bark of trees.

There is a sense in which art is life and life is art, each overlapping the other. They are profoundly intertwined and intermixed. Benjamin and Taussig have shown us how knowledge is oftentimes produced in a ludic manner, making possible the experience of being other and of perceiving the innards of our bodily senses. There are instants in which persons acquire the qualities of artifacts which, in turn, are transformed into persons. As such they come alive – as in the trace of a piece of chalk (gjs).

