

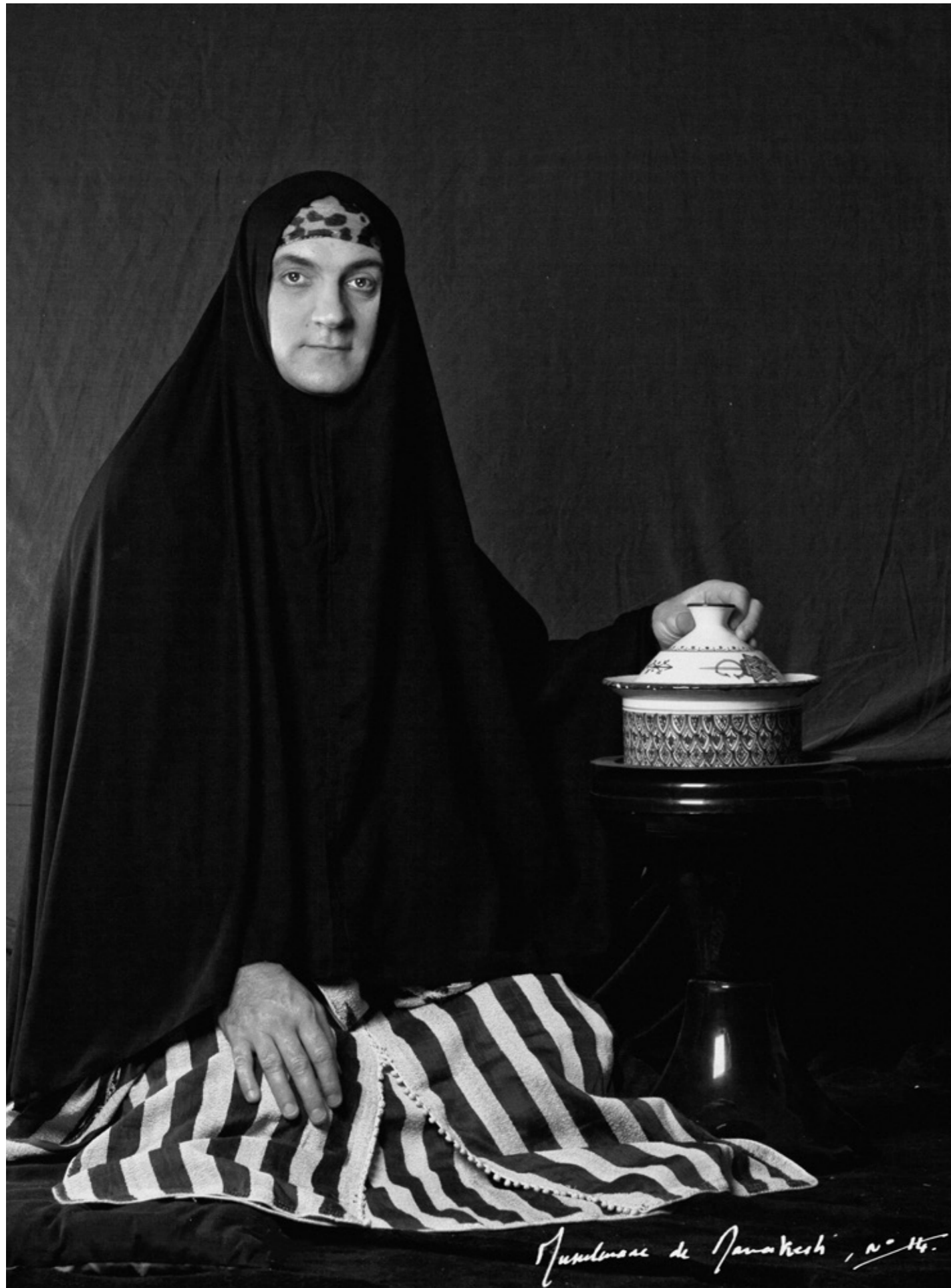
ANTHROPOLOGY & PHOTOGRAPHY

2010 — 2016



MALYSSE, THE ANTHROPOLOGIST-TRANSVESTITE

edited by Caco Neves



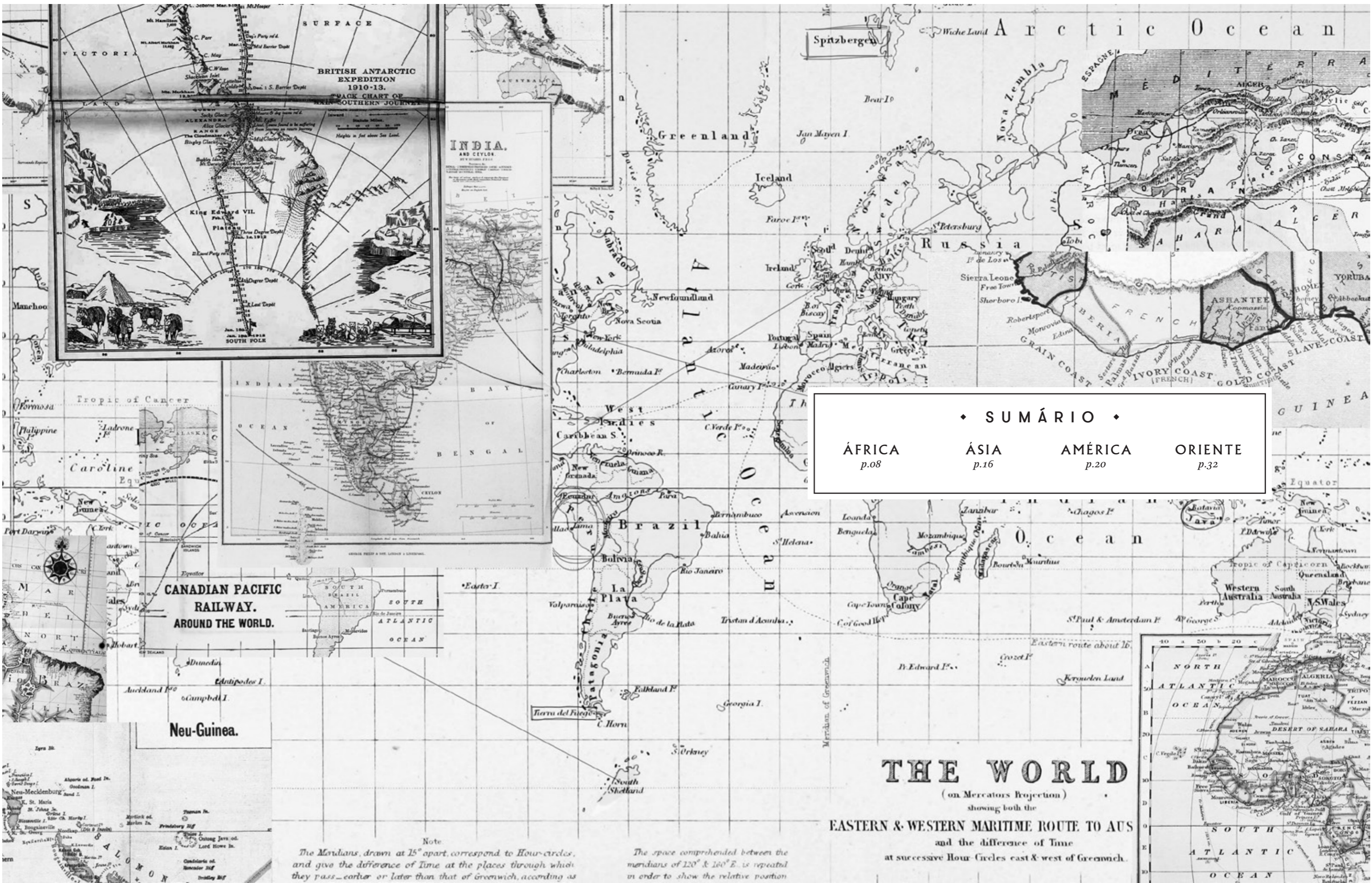
ANTHROPOLOGY & PHOTOGRAPHY

2010 — 2016

“Leaving his own self, the anthropologist glances the possibility of being an Other, transgressing the limits of identity and turning out to be, just for a moment, another human being... There is for sure something exciting about that practice that plays within the frontiers of Identity and Alterity, as you can experience in acting, possession or even in anthropophagy... Released from his own culture and identity, the anthropologist becomes multicultural as a post colonial Zelig ...”

D.BERLINER, 2012

MALYSSE, THE ANTHROPOLOGIST-TRANSVESTITE



♦ SUMÁRIO ♦			
ÁFRICA <i>p.08</i>	ÁSIA <i>p.16</i>	AMÉRICA <i>p.20</i>	ORIENTE <i>p.32</i>

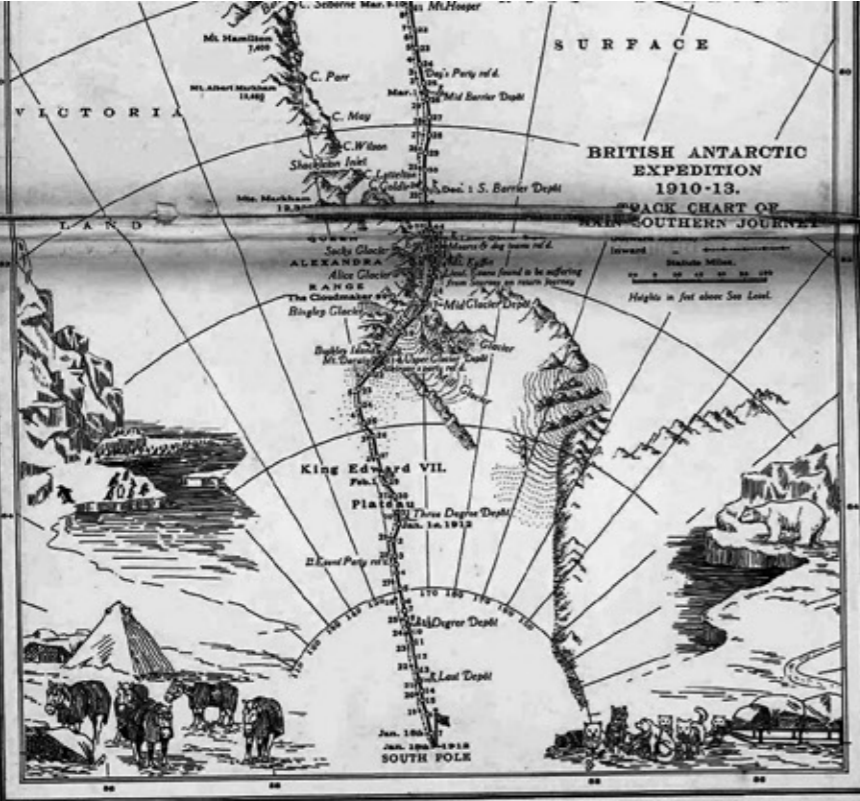
THE WORLD

(on Mercator's Projection)
showing both the

EASTERN & WESTERN MARITIME ROUTE TO AUS
and the difference of Time
at successive Hour-Circles east & west of Greenwich.

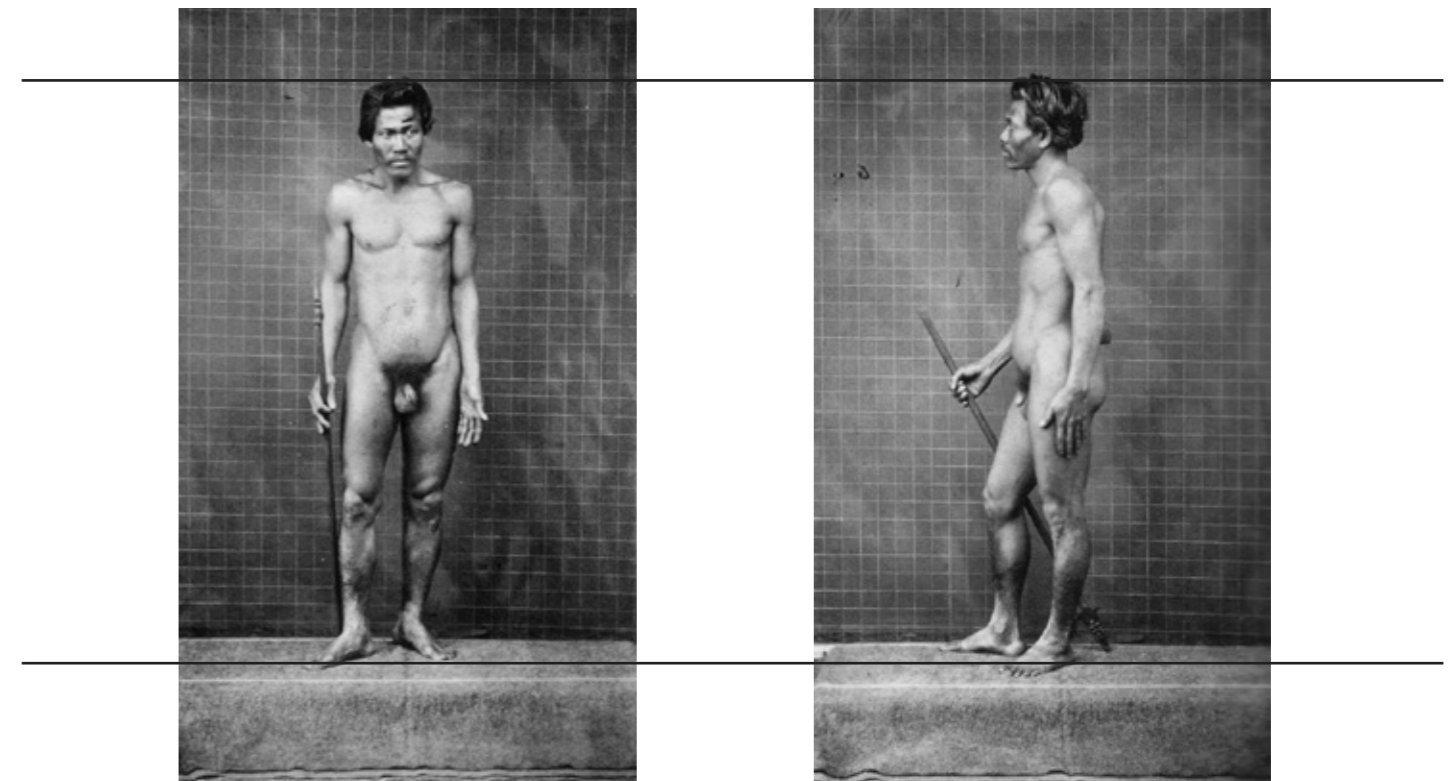
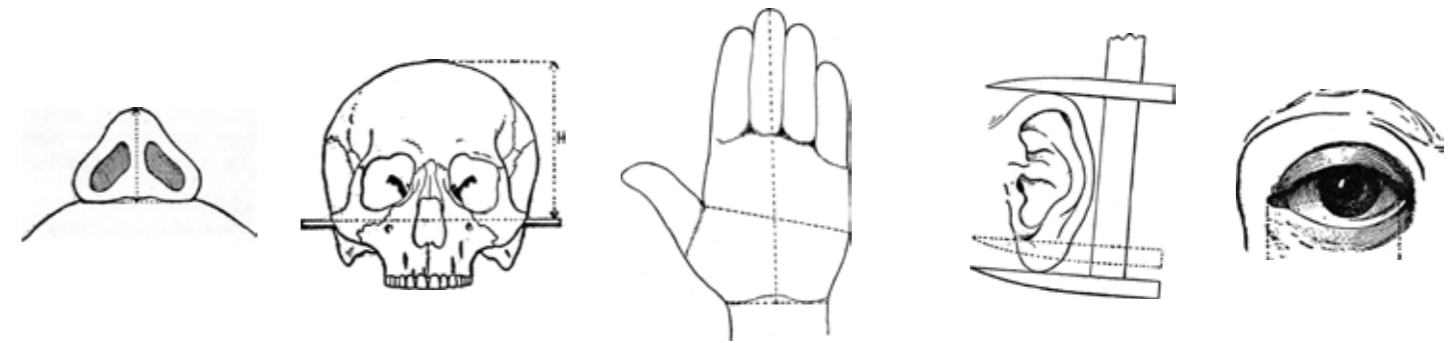
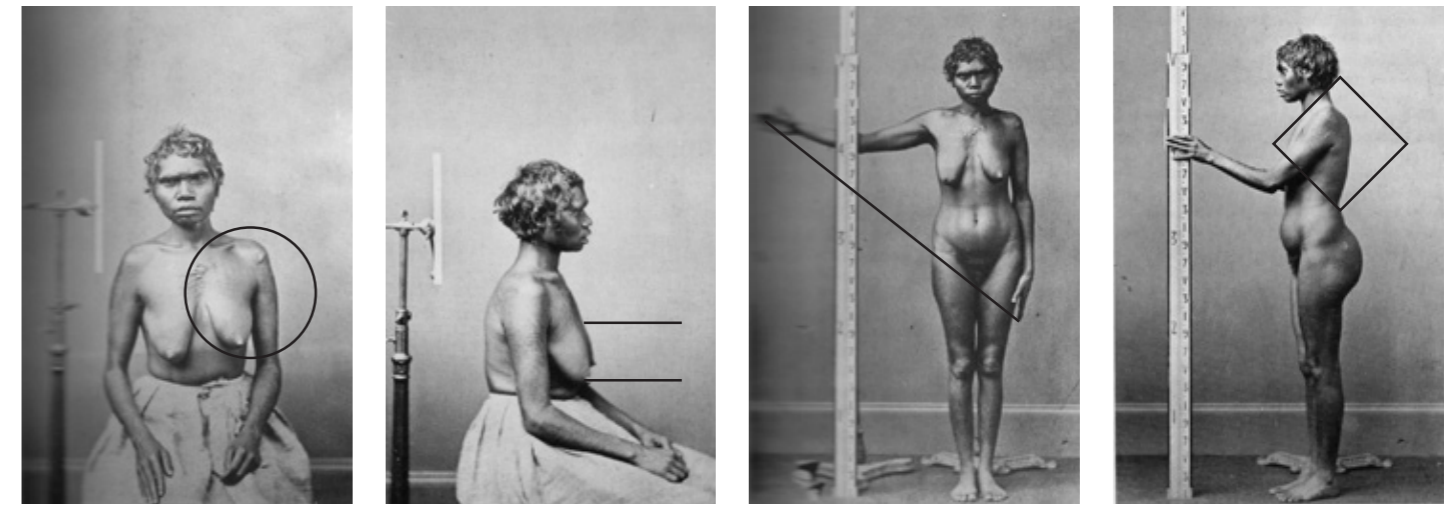
Note
The Meridians, drawn at 15° apart, correspond to Hour-circles, and give the difference of Time at the places through which they pass—earlier or later than that of Greenwich, according as

The space comprehended between the meridians of 120° & 180° E. is repeated in order to show the relative position

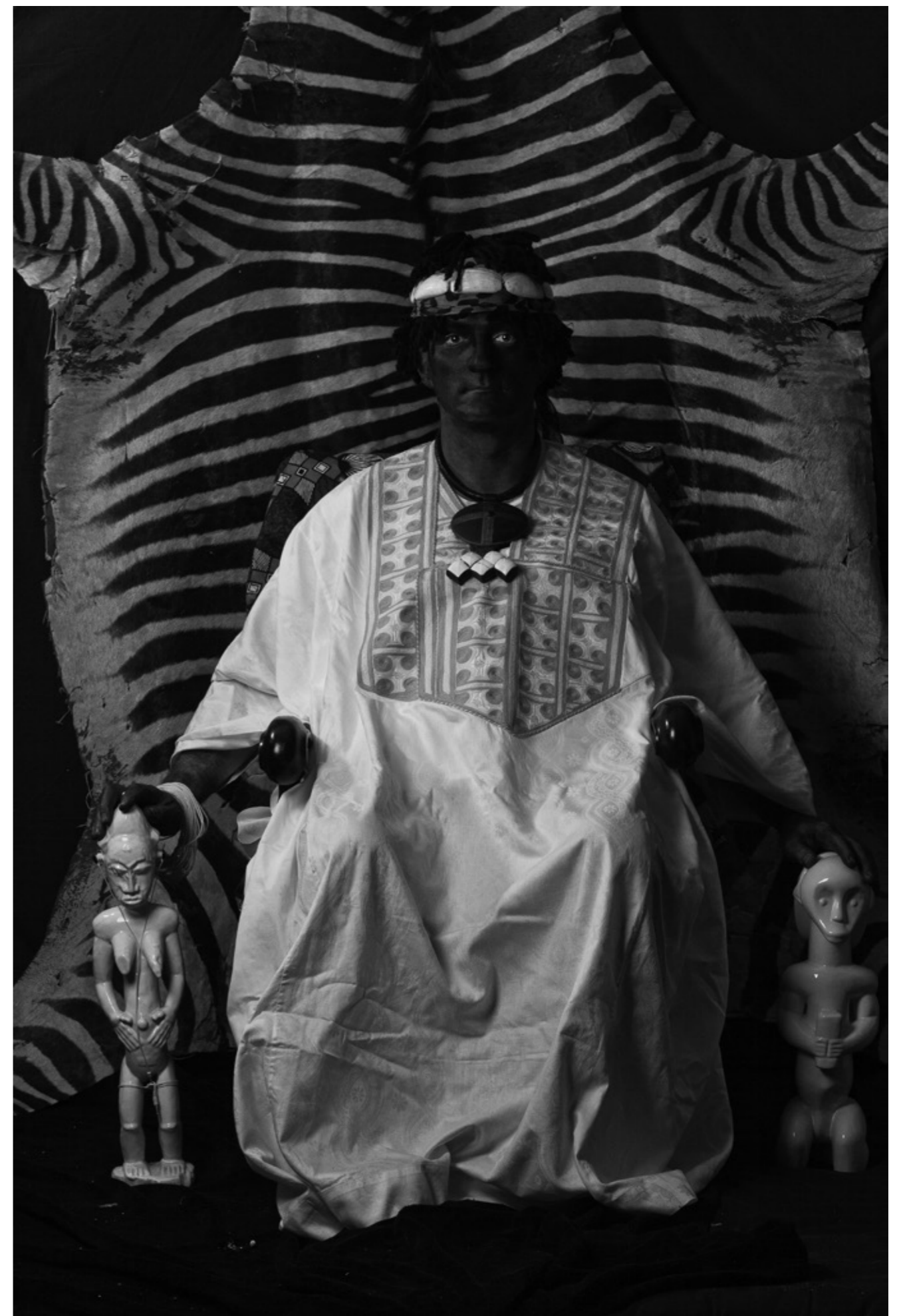
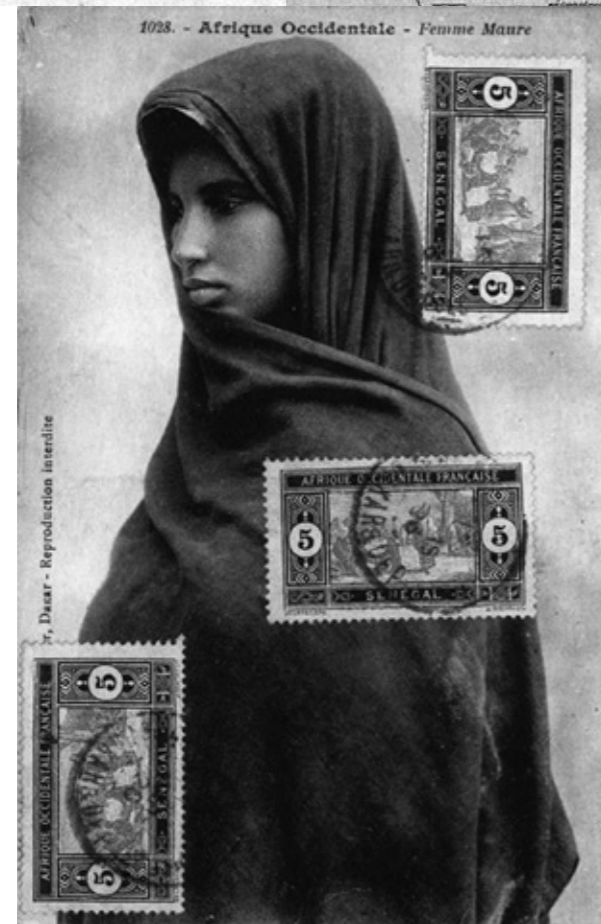
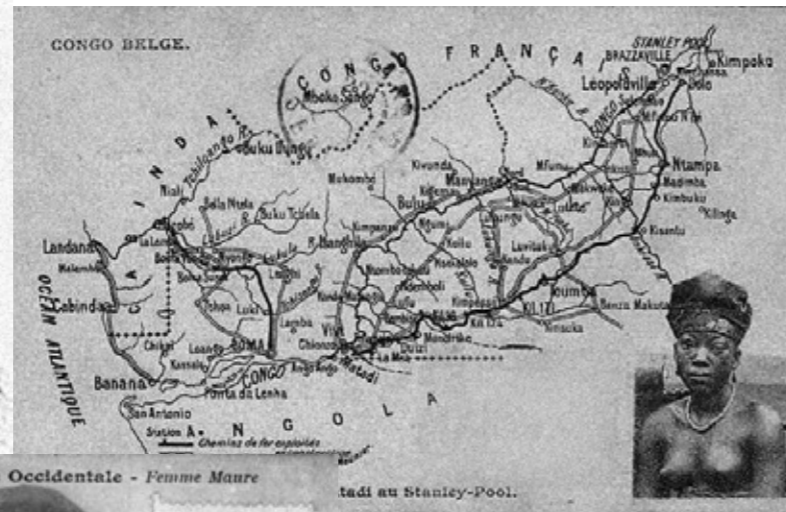


Antropometria

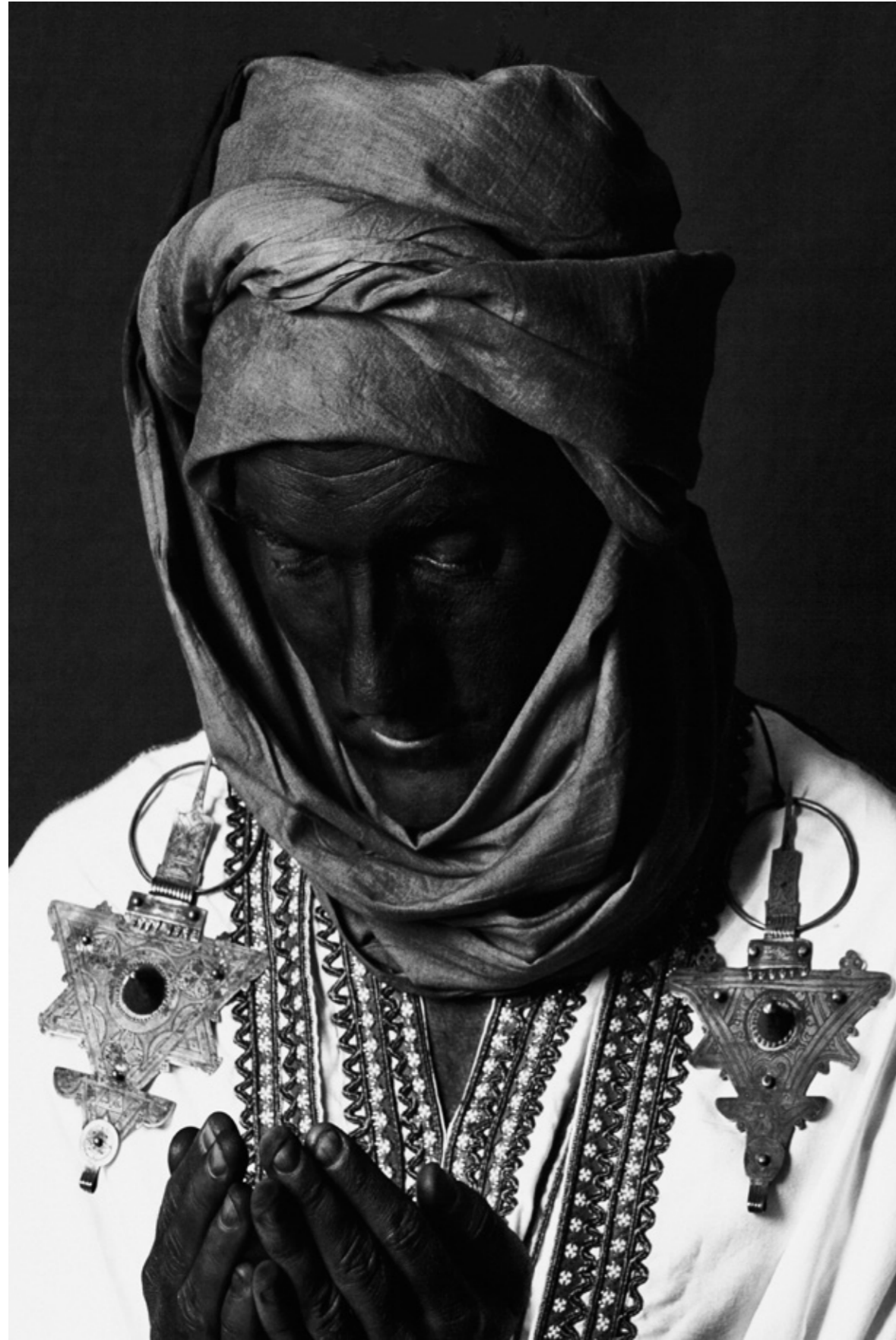
Antropometria (do grego άνθρωπος, transl. anthropos, "homem", e μέτρον, transl. metron, "medida") é o conjunto de técnicas utilizadas para medir o corpo humano ou suas partes



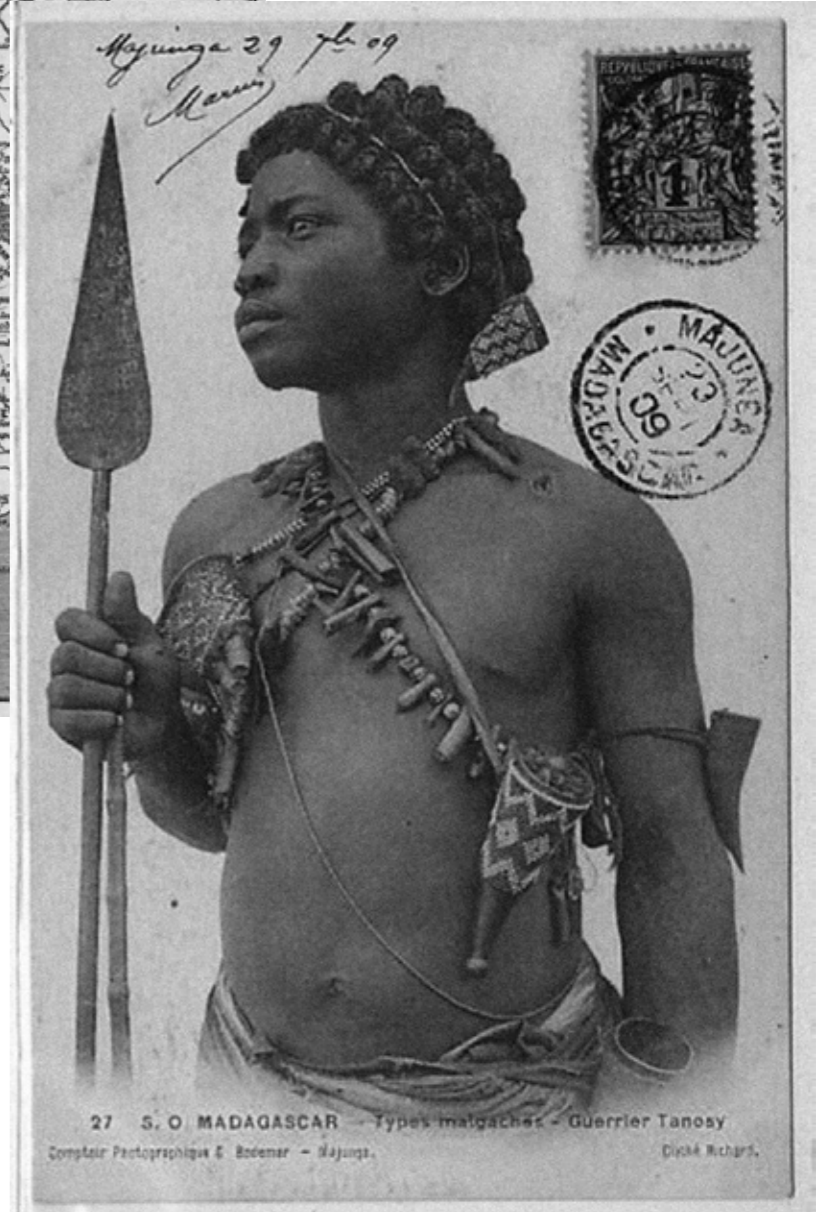
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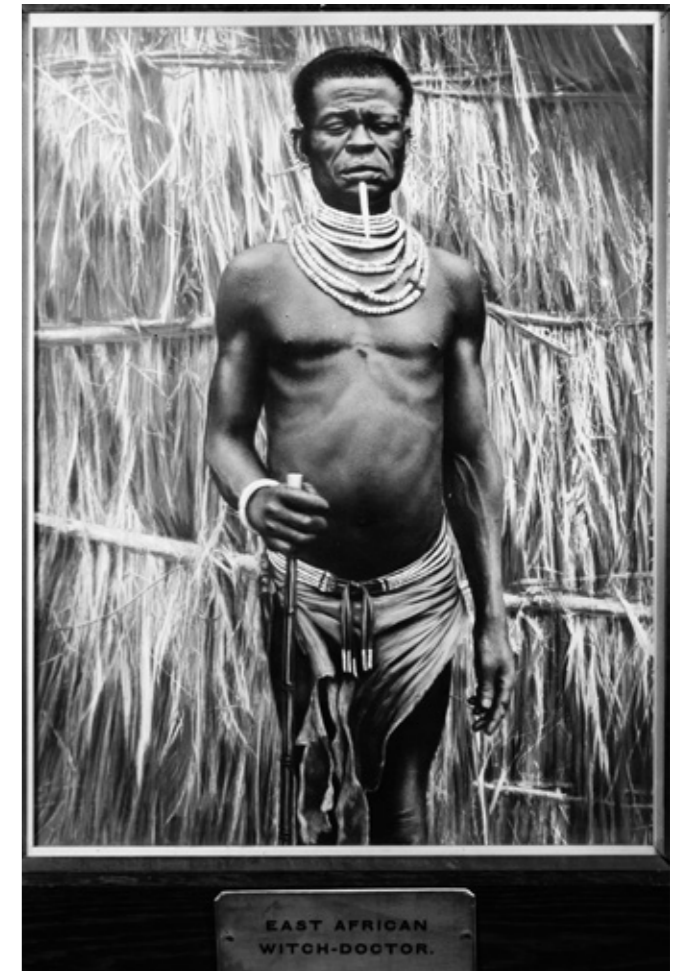
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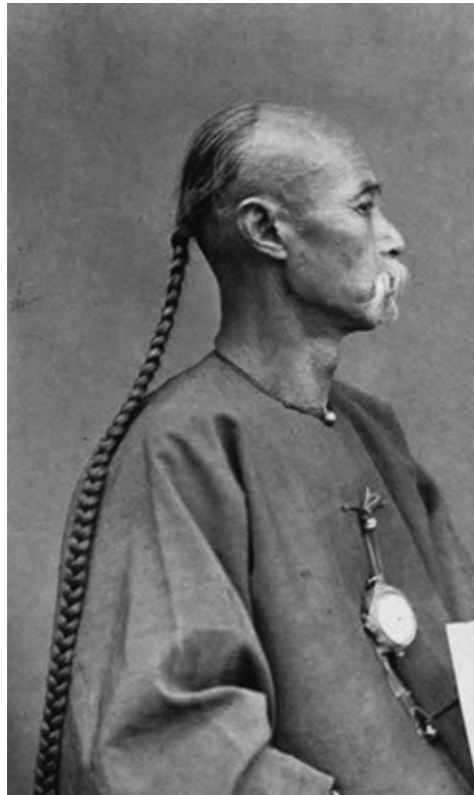
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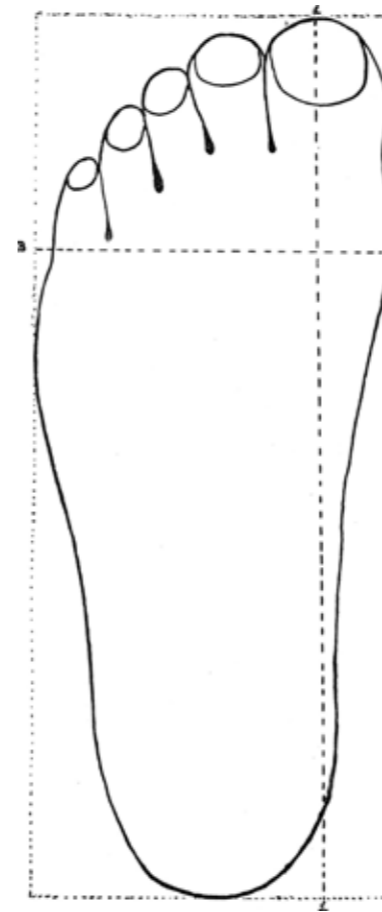
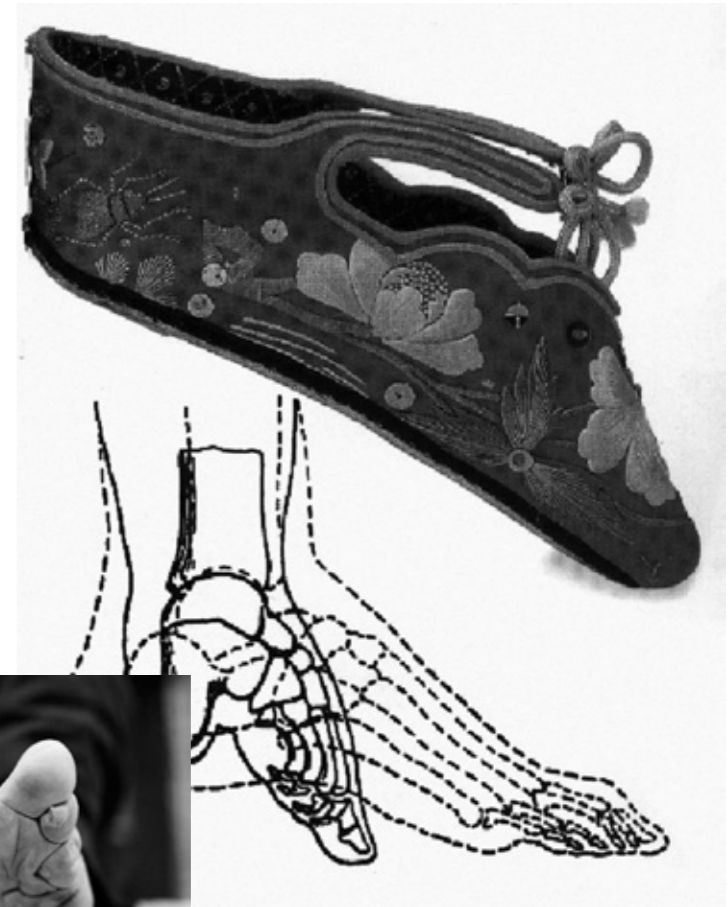
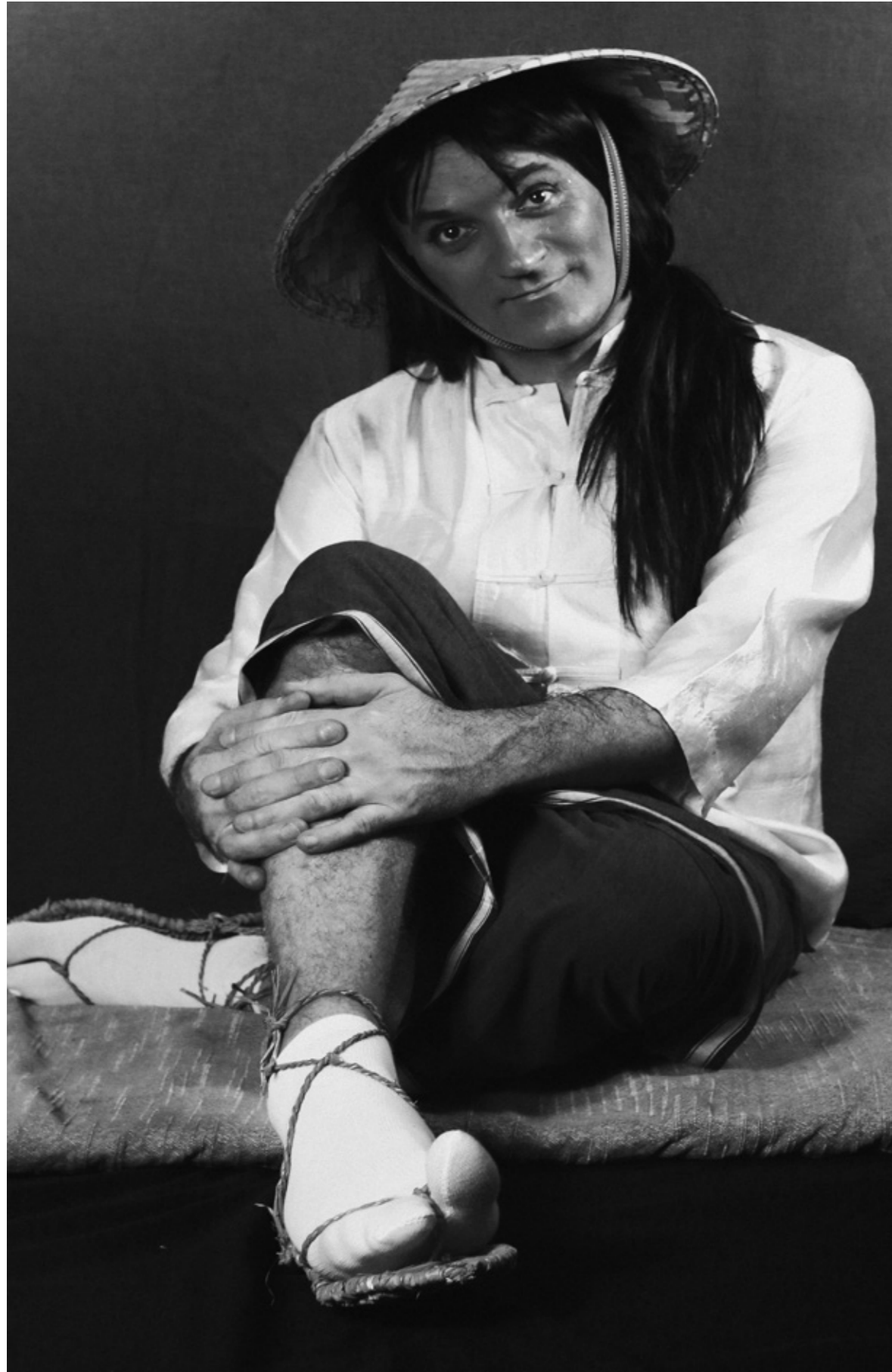
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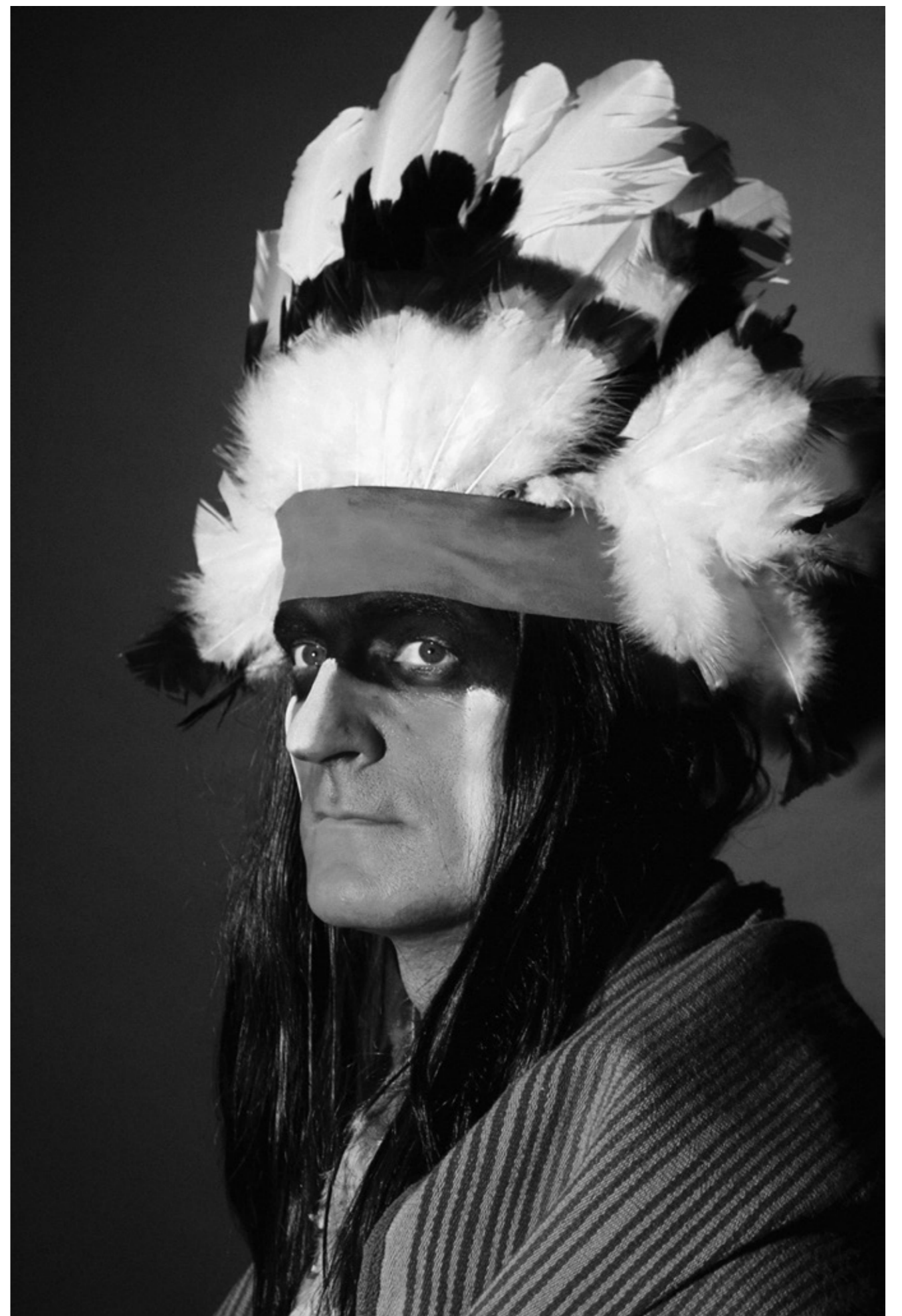
Ásia



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América



Amérique

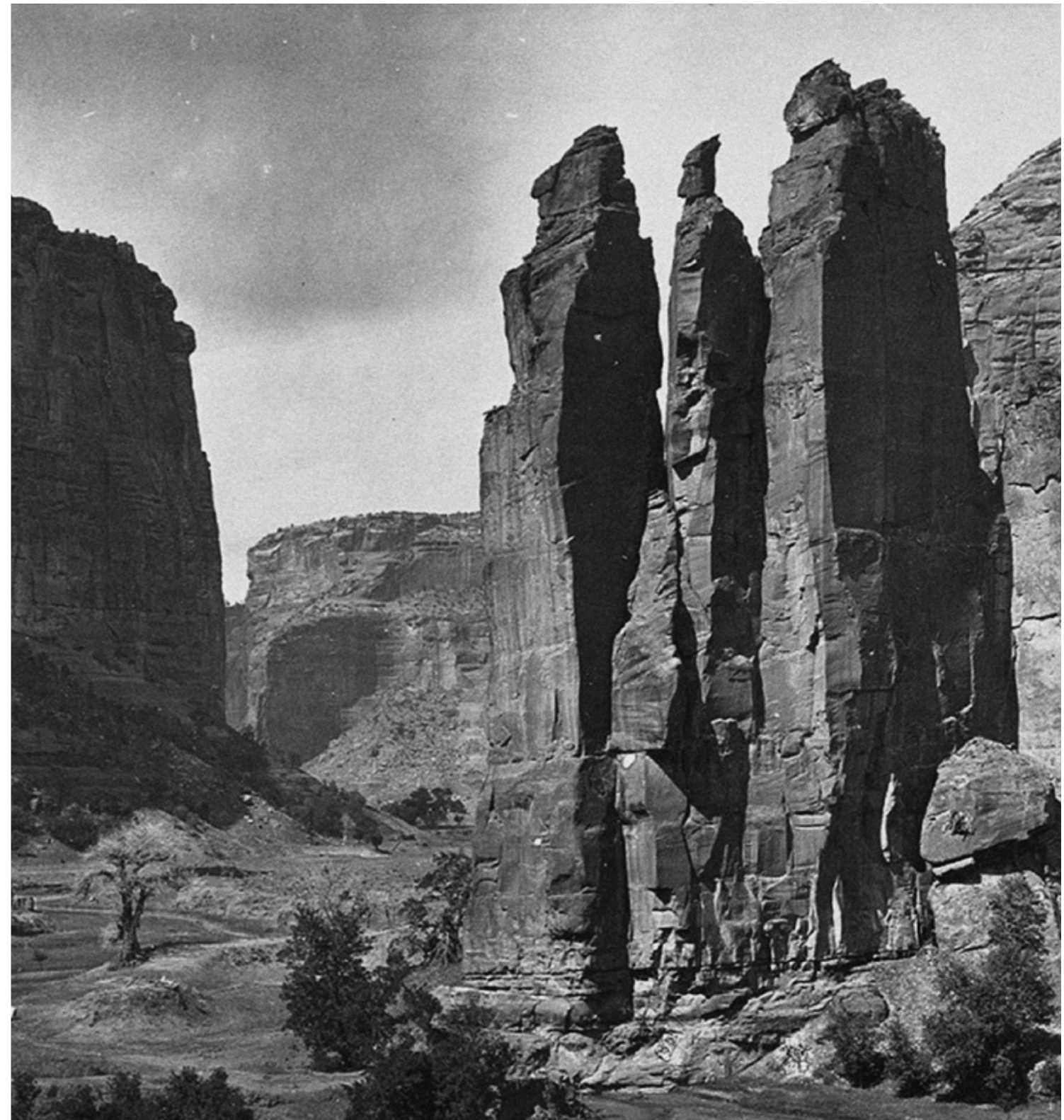
I. — Observations anthropométriques.

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II. — Renseignements descriptifs.

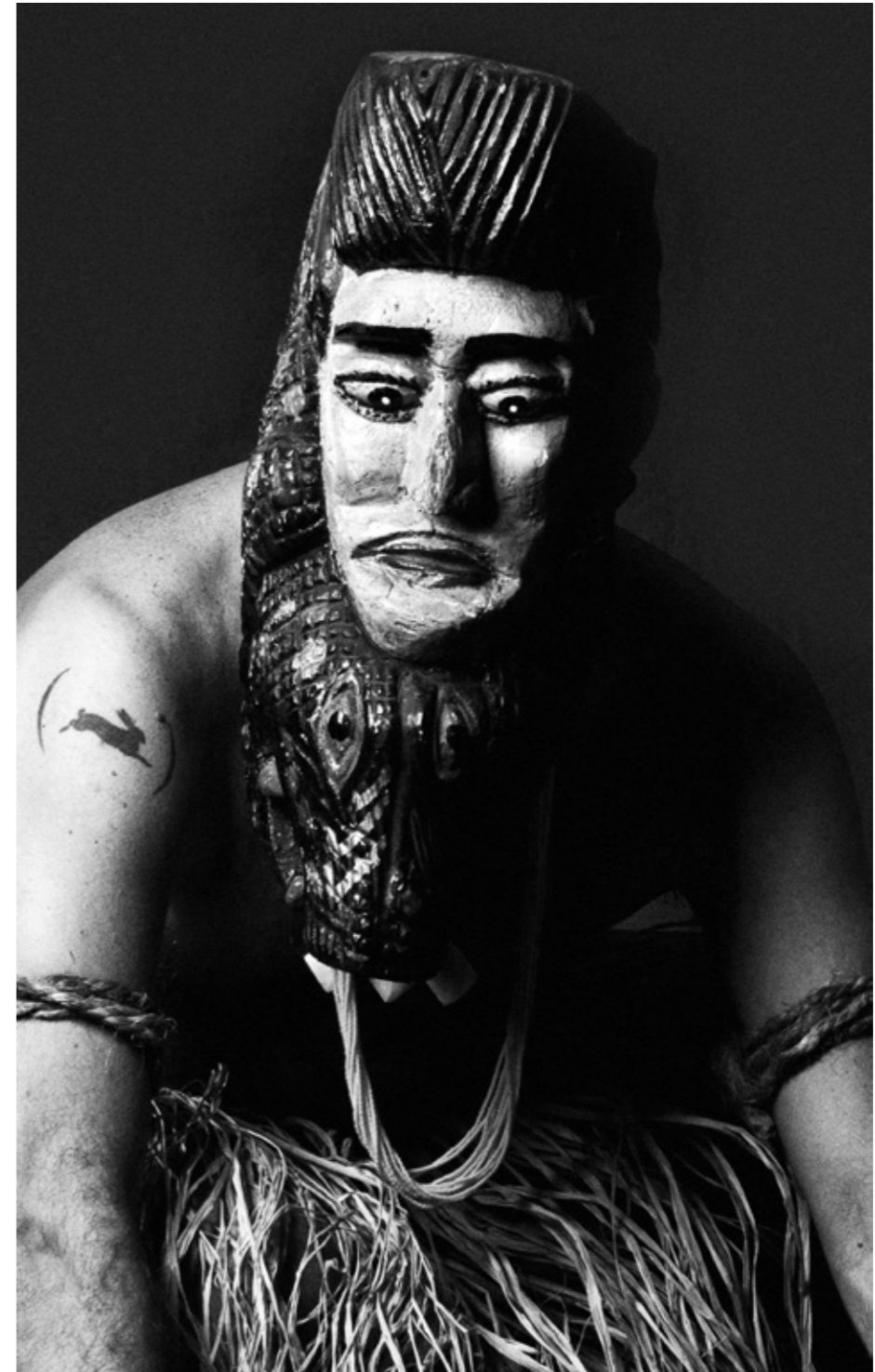
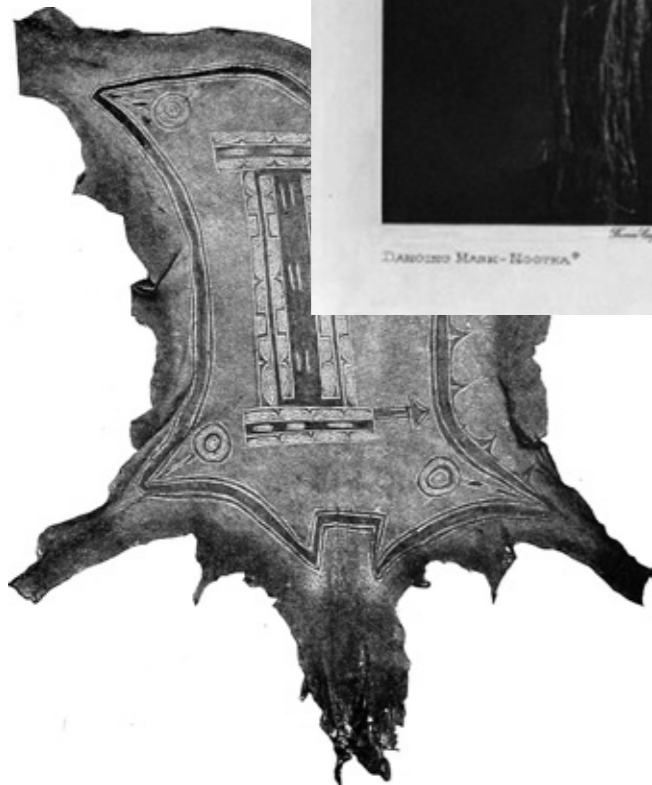
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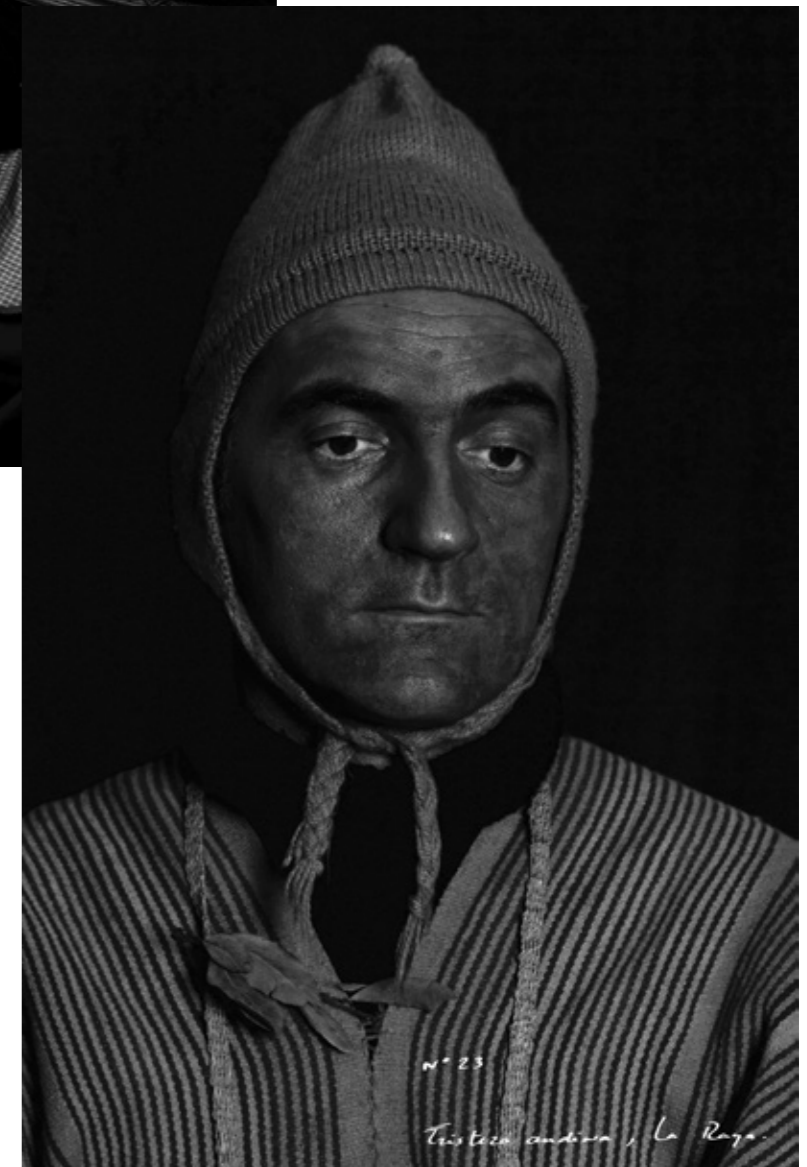
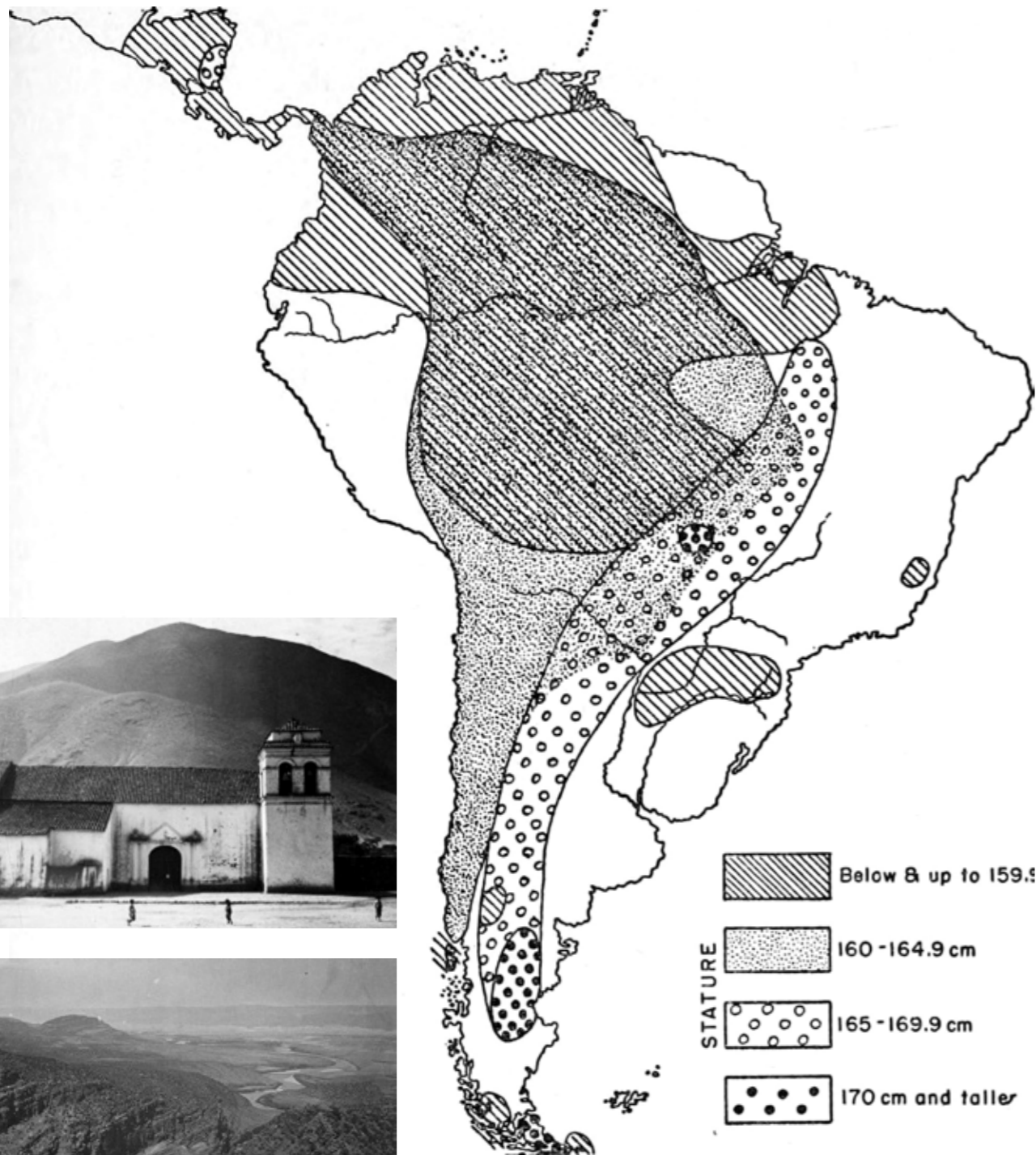
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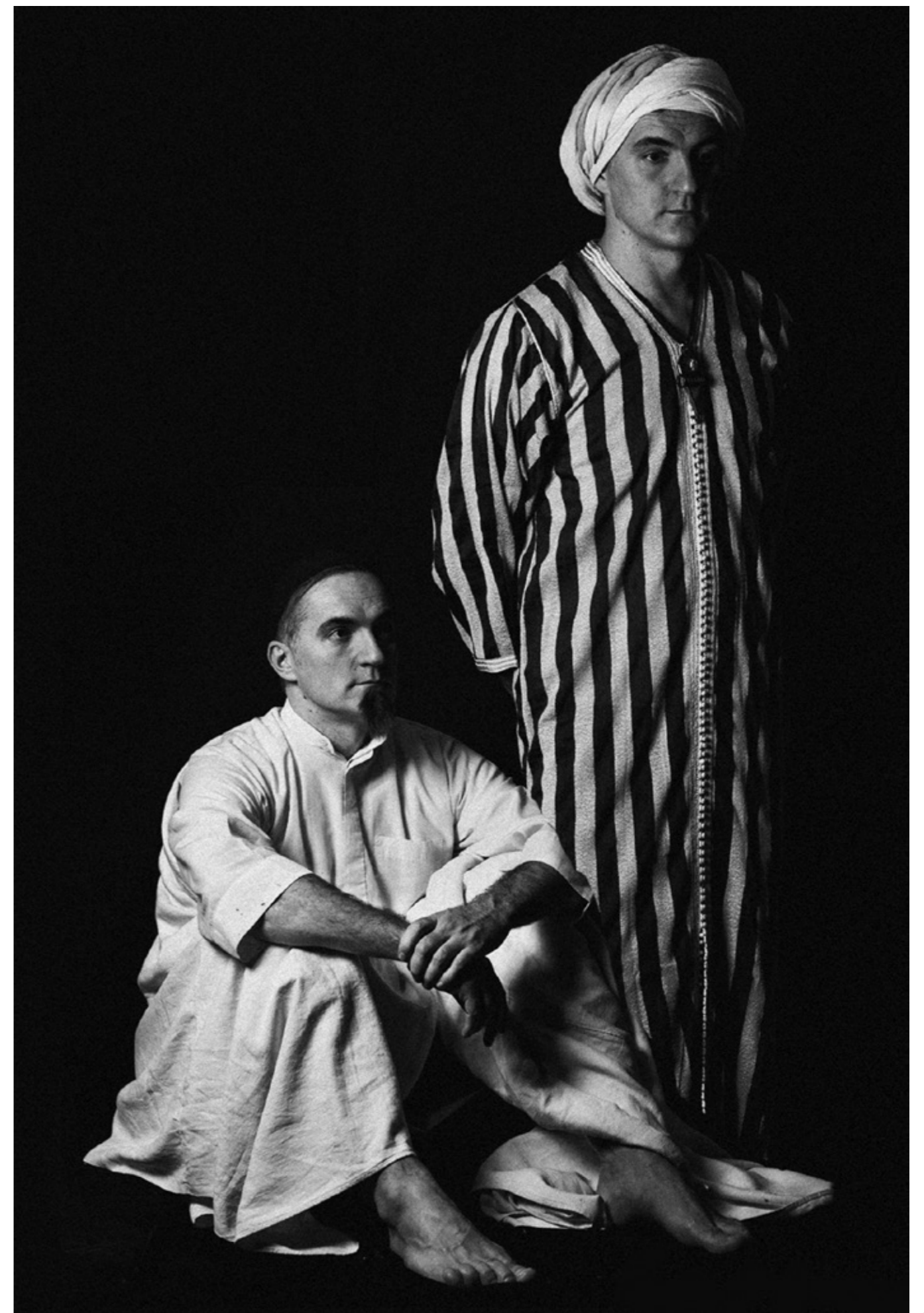
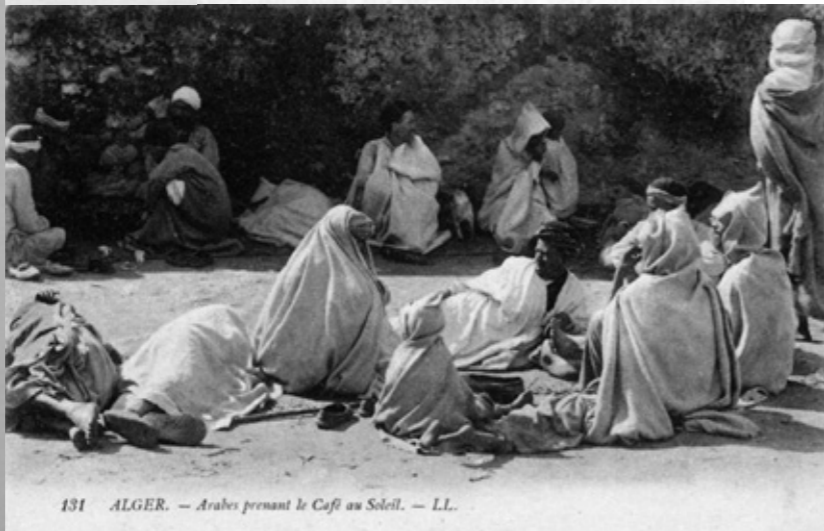
América



América



Oriente



Oriente

M. B. I. Maasse, Augenbestimmung, Alter.

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II. Photographie, deren Ergänzung u. Finger-Abdrücke.

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III.

Anthropometrische Signalementskarte der königl. Polizei-Behörde in Berlin. (Clichée von Aug. Scherl-Berlin.)



MALYSSE, O ANTROPÓLOGO-TRAVESTI

1 — Pt

“Afastando-se de sua própria identidade, o antropólogo vislumbra a possibilidade de ser um Outro e realizar, mesmo que de forma temporária e fragmentada, o projeto de Rimbaud – Eu sou um Outro –, transgredindo assim os limites da afirmação de si. Encontraremos certamente nesse deslocamento da identidade algo de excitante... Como em muitas práticas que jogam com o deslocamento vertiginoso entre identidade e alteridade: o jogo do ator, a antropofagia (na qual se opera uma absorção da identidade do outro como elemento fortalecedor) ou também a performance queer do travesti. Muitas vezes, a participação constitui um exercício de criação de uma identidade temporária”

D.BERLINER, o desejo de participação, 2012

O *antropólogo travesti* é um projeto artístico que nasce de minha prática como antropólogo. Comecei a colecionar roupas étnicas em uma viagem ao Peru em 2010, numa espécie de extensão de meu trabalho como professor de antropologia da Universidade de São Paulo e do curso de etnografia têxtil, que tratava dos aspectos culturais da vestimenta, olhando para as modas não-ocidentais desde uma vertente etnográfica. Foi diante destas modas de alhures – exóticas e acessíveis, estranhas e vestíveis – que me ocorreu me *travestir*; me tornar um travesti transcultural.

Ainda que no Brasil o termo remeta à figura estereotipada do homem que se veste de mulher, “travesti” é, a rigor, alguém que se fantasia. Composto pelo prefixo latino *trav* (“deslocar”) e pelo radical de vestimenta, designa a usurpação de uma identidade pelo uso de um traje que não corresponde às funções sociais ou ao gênero de quem o veste. Nesta operação, eu, o antropólogo, me fantasio das pessoas que estudo; usando vestimentas, maquiagem e fotografia, usurpo uma identidade visual e crio aparências *bi-culturais* que não correspondem à minha função social, origem étnica ou gênero.

Mais: ao entrar na vestimenta/pele do Outro, realizo a grande fantasia teórica do antropólogo, ao mesmo tempo em que transformo o sujeito antropólogo em objeto étnico, o observador em observado. Desta operação, que escapa da esfera do acadêmico e rompe a fronteira entre antropologia e arte, nasce um projeto de

antropologia visual e material composto por uma série de *auto-retratos bi-culturais* nos quais minha identidade de antropólogo francês se dilui na aparência exótica e transformadora dos Outros. Do índio peruano de Martin Chambí às gueixas japonesas, do guerreiro *massai* ao judeu ortodoxo, representantes de mais de trinta etnias e tipos regionais clássicos se fazem presentes nas imagens, inspiradas tanto na fotografia etnográfica do século 20 quanto na fotografia do Outro e na obra de Cindy Sherman em particular.

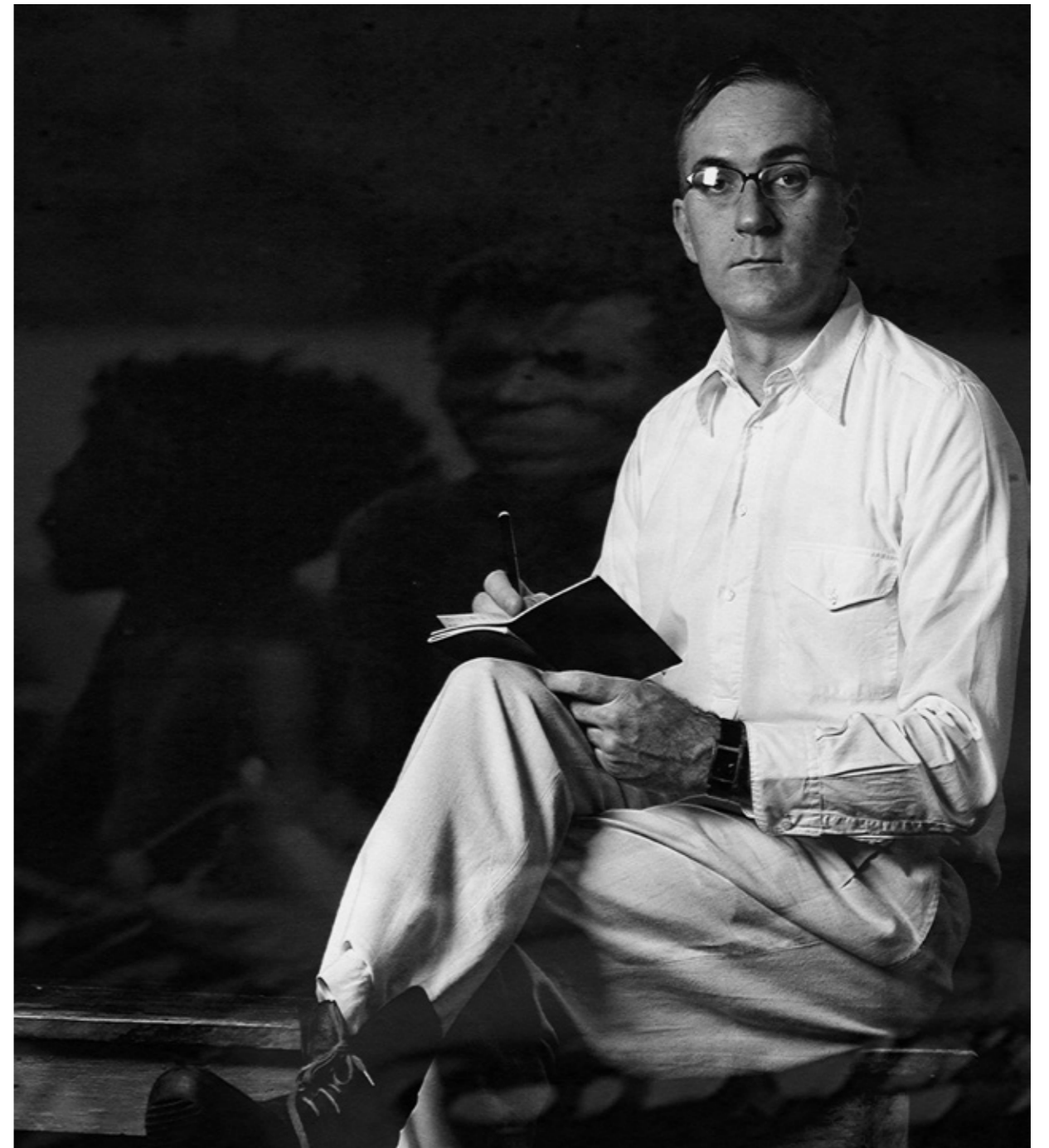
Como em uma reencarnação fotográfica, o ritual de se travestir em Outro coloca em evidência as armadilhas das aparências, aquelas que permitem, justamente, transgredir os limites da identidade biológica: o hábito faz o Outro. Se os clones étnicos que crio – servindo-me de recursos contemporâneos de produção de imagem – não respeitam minha etnia, gênero ou fisionomia, tampouco escondem minha identidade de antropólogo. Na esquizofrenia cultural e pessoal que se produz assim, procuro contaminar o material etnográfico com meus encontros étnicos. Ou, como diz Aby Warburg, produzir uma auto-análise travestida de encontro com o Outro, ela mesma matéria dupla, reflexiva, exótica.

Algumas teorias reflexivas e metodológicas alimentam essa experiência trans-étnica. Como a imagem do antropólogo como *“homem-camaleão cultural cuja identidade se transforma no contato com outras identidades”*, de Berliner, para quem *“partici-*

par” da vida dos outros, nas pesquisas de campo, *“é também brincar de ser uma outra pessoa, até às vezes sair de si mesmo”*. Ao entrar temporariamente na pele destes personagens, minha intenção também é mostrar que, apesar de *“bi-cultural”* (Tedlock, 2003), o antropólogo nunca muda de guarda-roupa diante da realidade alheia. Ao mostrar que um antropólogo francês pode ser ao mesmo tempo um guerreiro *massai*, uma peruana de *Cuzco* ou um índio *ashaninka*, minha intenção é trabalhar o multiculturalismo de forma autobiográfica e insistir sobre o fato de que as aparências são produções culturais e, portanto, relativas. Humanista e irônico, O *antropólogo-travesti* trata da possibilidade de fazer arte com antropologia, ao demonstrar que podemos mudar de etnia como trocamos de roupa.

Neste projeto inédito, ao mesmo tempo de Arte e Antropologia, o artista transforma-se em *antropólogo-travesti* através da produção de mais de 60 autorretratos, de tipos e tamanhos variados, que constituem uma coleção etnográfica à parte, sendo que toda a diversidade étnica é incorporada por uma só pessoa: o antropólogo-artista. Profundamente romântico e nostálgico, esse projeto conta também a história de um antropólogo que perdeu suas tribos prediletas e que tenta, como ele pode, resuscitar os personagens que povoam sua imaginação antropológica...

Stéphane Malysse
Edição de Tete Martinho





MALYSSE, L'ANTHROPOLOGUE-TRAVESTI

2 — Fr

“Se dessaisissant de lui-même, le je de l’anthropologue entrevoit la possibilité de devenir autre, de transgresser les limites de l’affirmation identitaire et de réaliser, provisoirement, et de manière fragmentaire, le « je est un autre » de Rimbaud. Certainement y-a-t-il dans ce déplacement identitaire quelque chose de grisant... Comme dans ces pratiques qui jouent, elles aussi, sur le déplacement vertigineux entre l’identité et l’altérité : le jeu de l’acteur, l’écriture mais aussi la possession, l’anthropophagie ou encore l’expérience queer du travesti... Soulagé de ne plus être rivé à lui-même, l’anthropologue devient pluriculturel... »

D.BERLINER, le désir de participation, 2012

L’anthropologue-travesti est un projet artistique qui est né de ma pratique d’anthropologue : j’ai commencé à collectionner des vêtements ethniques lors d’un voyage au Pérou en 2010, dans une sorte d’extension de mon travail comme professeur d’Anthropologie à l’Université de Sao Paulo, je travaillais sur les aspects culturels des vêtements non-occidentaux... Devant ces autres modes – exotiques et étrangères – j’ai décidé de les essayer, me travestir de façon temporaire et de devenir ainsi un travesti transculturel, premier *anthropologue-travesti* en son genre...

Si le terme travesti renvoi souvent à la figure stéréotypée de l’homme qui s’habille en femme, le travesti est aussi celui qui se déguise. Composé du préfixe *trav* (déplacer) et de *vesti* (vêtements), le travestissement désigne l’usurpation d’identité par l’usage de vêtements qui ne correspondent pas à la fonction sociale ou au genre de celui qui les porte. Dans mon cas spécifique, l’anthropologue s’habille avec les vêtements de ceux qu’il étudie et, avec l’aide du maquillage et des recours de la photographie, je crée des apparences biculturelles qui ne correspondent ni à ma fonction sociale, ni à mon origine ethnique et pas toujours à mon genre.

En entrant dans la peau de l’Autre, à travers ses vêtements, je réalise l’un des grands fantasmes de l’Anthropologue : entrer dans la vie de l’autre afin de mieux l’observer... Je transforme le sujet-anthropologue en objet-étudié, l’observateur en observé, l’anthropologue en travesti d’objet/sujet d’étude.

Par cette opération, qui rompt les frontières académiques entre l’Anthropologie et l’Art Contemporain, un projet d’anthropologie et photographie est né. Comme dans une recherche de terrain en Anthropologie Visuelle (2010/2016) j’ai composé et incorporé des personnages que j’avais étudié, que j’aurais voulu étudier ou qui hantaient, comme des fantômes, mon imagination anthropologique. Dans cette série d’autoportraits, de l’indien péruvien au massai-marra, du juif orthodoxe au marquis libertin, je visite et interprète plus de trente ethnies des plus exotiques aux plus familières...

Entre photographie ethnographique et autoportraits d’anthropologue, comme dans une *réincarnation photographique*, le rituel de se travestir met en évidence les subterfuges de l’apparence photographiée, ceux qui permettent notamment de transgresser les limites de l’identité biologique pour se transmuter en un Autre soi, un alter-ego ethnique. Dans ce clonage ethnique, je deviens autre tout en restant moi-même... Dans une schizophrénie culturelle, je cherche à contaminer mon matériel ethnographique et mes rencontres sur le terrain de toute ma subjectivité ou comme le dit si bien Aby Warburg, « *produire une auto-analyse travestie en une rencontre de l’Autre, elle-même double, réflexive et exotique...* »

De nombreuses théories anthropologiques alimentent cette expérience transculturelle. Comme par exemple l’image d’un anthropologue caméléon culturel dont

l’identité se transforme au contact des nouvelles identités étudiées (Berliner, 2012) ou bien pour qui participer à la vie des Autres, c’est aussi jouer à être un Autre et parfois sortir de soi-même... En entrant dans le corps (et l’esprit) de ces personnages ethnographiques, l’anthropologue devient une chimère, un être “*bi-cultural*” (Tedlock, 2003). En travaillant le multiculturalisme de forme autobiographique, tout en insistant sur la nature et la relativité des apparences humaines, l’anthropologue-travesti montre que l’ont peut faire de l’anthropologie comme on fait de l’art, comme on peut changer d’ethnie en changeant de vêtements.

Dans ce projet inédit d’Art et Anthropologie, l’artiste se transforme en *l’anthropologue-travesti* au travers de plus de soixante-dix photographies, de types et dimensions variées, qui semblent constituer une collection de photographie ethnographique réalisée, par faute de personnel, avec la seule apparence de l’anthropologue. Profondément romantique et nostalgique, c’est aussi l’histoire d’un anthropologue qui a perdu tous ces sujets d’études et qui les fait revivre comme il peut, avec sa propre image, un peu comme dans une exposition ethnographique dans laquelle un seul homme incarne à lui seul toute la diversité humaine et met fin au mythe des races. Dans ce clonage ethnique, je deviens autre tout en restant moi-même...

MALYSSE, THE ANTHROPOLOGIST-TRANSVESTITE

3 — En

“Leaving his own self, the anthropologist glances the possibility of being an Other, transgressing the limits of identity and turning out to be, just for a moment, another human being... There is for sure something exciting about that practice that plays within the frontiers of Identity and Alterity, as you can experience in acting, possession or even in anthropophagy... Released from his own culture and identity, the anthropologist becomes multicultural as a post colonial Zelig ...”

D.BERLINER, 2012

The *anthropologist-transvestite* (2010-2016) is an art project that is intimately associated to my practice as an anthropologist. I have been collecting ethnic clothing and other items of what we call *material culture* ever since I began teaching textile ethnography at the University of São Paulo (USP/ BRAZIL). By studying different ways of dressing and being exotic, I have quickly felt the urge to go native and to break the anthropological taboo of becoming the Other. By temporarily entering others’ appearances, I have become a transcultural transvestite; the first anthropologist of a new category; a kind of postcolonial cultural chameleon...

Appearance confronts the theme of ambiguity and transgression with the lightness of irony and play, denoting a fascinating perspective for the collaboration of Art and Anthropology during this new millennium. Disguises, masks, ironic self-portraits, false pretenses, scientific fiction, deceptive perception, and the manipulation of reality are deceitful transgressions that deform reality in order to escape the traditional rules of representation in Anthropology and Contemporary Art.

Magnus Hirschfeld coined the word *transvestism* (from Latin *trans-*, “across, over” and *vestitus*, “dressed”) to refer to the sexual interest in cross-dressing, but the term quickly escaped his own definition and describes a large range of practices and behaviors. In some cultures, *transvestism* is practiced for religious, traditional, or ceremonial reasons. For ex-

ample, in India some male devotees of the Hindu god Krishna, dress in female attire to pose as his consort, the goddess Radha, as an act of devotion. In Italy, the Neapolitan *femminielli* (feminine males) wear wedding dresses, called the *matrimonio dei femminielli* (marriage of the femminielli), and a procession takes place through the streets, a tradition that apparently has pagan origins. Even if the term is generally used to describe persons who habitually and voluntarily wore clothes of the opposite sex, we can also find that the meaning of the word *transvestite* simply describes someone who uses clothes that do not belong to their social category or cultural identity... The possibilities of *transvestism* expands generously if we look carefully at the work of artists such as Wilhelm Von Gloeden, Pierre Loti, Claude Cahun or Cindy Sherman...

In my case, as a real transcultural cross-dressing experience, the anthropologist is dressed as the people he is supposed to study. That way, I have created bicultural appearances that transcend not only my gender, but also my own ethnical origin and my social function as an anthropologist. The subject-anthropologist and the Object- studied become the same person through a successive process of embodiment. Through this singular operation, as in a visual anthropology fieldwork, I’ve composed and incorporated more than 30 ethnographic characters I would have studied as if acculturation and cultural globalization were just a dream... Instead, I have chosen, as romantic compensation,

to make these Ethnographic ghosts alive again, like for example when I decided to create *Malysnowski*, interpreting Malinowski entering his field of research...

Between ethnographic photography and contemporary self-portraits, the ritual of becoming another, of looking through the eyes of someone else, allow me to expose every limit of biological identity. In these ethnic cloning, this cultural squizophrénia, I look forward to produce, as Aby Warburg said, “*a self-analysis transformed and transvestited by the encounter with the Other, as such double, reflexive and ambiguous.*”

Many anthropological theories and methodologies feed this genuine transcultural experience: To enter someone else’s head and to think as this Other in order to best inquire about his/her exotic mind... Going native at the price of loosing one’s own identity... Experimenting a new identity by contact with another culture... Going Wild... In this inverted acculturation, many times, the anthropologist plays along with autobiography, acting and performing the Self. By entering the body (and soul) of several “ethnographic types” that I studied, and by working on multiculturalism as an autobiography, I have attempted to insist on the relativity of human appearances, showing that the concept of “race” and “type” are no longer possible now that the anthropologist-transvestite exists among us...



A sicilian boy cross-dressing as a spanish woman



An african muslin woman



An american indian woman

“ En transformant le Je est un Autre de Rimbaud, en un je suis les Autres, L' anthropologue-travesti se transforme en un Zelig post-colonial, comme dans la comédie de Woody Allen où le personnage principal est celui d'un « homme-caméléon » dont l'identité se transforme au contact d'autres identités (il devient gros parmi les obèses, nazi en présence de Nazis, noir avec des Noirs...)”

Stéphane MALYSSE

C R E D I T S

PHOTOGRAPHY: Paulo WATANABE & Thiago BORBA & Paulo OTERO

MAKE-UP ART: Gil OLIVEIRA

STYLING: Nilva CAMPEDELLI

TRIBAL: Christian HEYMES

GRAPHIC DESIGN: Caco NEVES

