

Anthropology, cinema, festivals and rituals, performances, photographs, masks, music, publicity, religiosities. Such is the universe of ethnographic imagination presented in this latest issue of *gis*. Our project of constructing other places for the textual, visual and acoustic inscription of anthropology is continuing apace, promoting the cohabitation of forms of recording and meaningful practices in an indiscipline typical of productions difficult to fit into pre-existing labels and categories.

Our **ARTICLES** section opens with texts by Inês Ladeira, André Demarchi and Diego Dias, Ruben Caixeta de Queiroz and Renata Otto Diniz, collated in a dossier organized by Paula Morgado based on papers presented at the *Intersecting Gazes* conference. All three texts explore a particular ethnographic density found in practices linked to indigenous audio-visual productions in order to rethink narrow notions of film and cinema.

Recording and composition techniques are reappropriated by the communities studied by these researchers in ways that question and rework the kinds of traits that western societies identify with audio-visual production: the separation between raw footage and edited film, editing itself as a touchstone of cinema, the film as a product rather than a process. Instead, they emphasize its link to rituals and performances as part of the development of actions and gestures whose finality is the act of making itself, whether in the production and/or the circulation of the material recorded by the camera's eye.

In these texts, importance is placed on understanding the proactive role of contemporary indigenous filmmakers who have begun to organize and contest the set of present and future representations of their own cultures, becoming not only artists per se, but also important cultural mediators. As Renato Sztutman emphasizes in his film analysis, which opens the section **GIX** and also forms part of the dossier, these subjects assume the production of images and their circulation for purposes not related solely to aesthetics but umbilically connected to political dimensions of their existence. Or to a cinecosmopolitics, as conceived by Caixeta de Queiroz and Otto Diniz.

Next we have two articles that focus on questions of the social imaginary through the visual expressions of contemporary societies. The text by Riccardo Putti returns to the trope of the posthuman via an analytic work that combines the insights offered by the film *Gattaca* and the artworks *Genesis* and *Cypher* by Eduardo Kac. In their article, Camila

Ludovice and Layd Nogueira investigate advertising imagery, setting out from the material produced by the beer company Brahma for the 2014 World Cup, highlighting the potential inventiveness of parodic and dialogical appropriations, effected by diverse subjects through social networks.

The third article, written by Alice Villela, explores the question of the image as a mediatory form through a series of meanings specific to the Asuriní of the Xingu River. The complexity surrounding the conceptions and uses of this visual practice is described to us both historically, through the digression made by the author as she re-examines the pathogenic meaning that marked the first contact of this people with photography, and synchronically, present in the difference in understandings that priest-ethnologists and indigenous people have concerning this production.

Kelen Pessuto's article re-examines themes linked to the deconstruction of methods and the reconfiguration of meanings in audio-visual production through an examination of the work of Portuguese filmmaker Pedro Costa. The director's film making process is brought to light through the notion of bricolage, which, combined with a method of film conception deeply influenced by the punk aesthetic and the DIY (Do It Yourself) slogan, enables visual and acoustic tessituras that – to use the author's words – are more democratic and, through their production process, work with the ideas of the subjects themselves with whom this cinema is made.

Moving on to the next article, while Marcela Vasco discusses photography as visibility, she also problematizes the medium through the empty spaces that compose it and through the points of invisibility and refraction to representation produced by attempts to capture tragedies like the bursting of the Samarco mining company's dam in Bento Rodrigues, a district of the city of Mariana in Minas Gerais. Turning to the reflections of Didi-Huberman, the researcher produces a fertile terrain of practical experimentation with buried and surviving photographs, as she calls them, in order to compose an appraisal of these visual representations that seeks neither to hypertrophy nor to desensitize them.

The play between image and text in the production of ethnographic meanings is also a strategy used by Isabel Penoni in an analysis that, focusing on the *makixi*, ancestors manifest in the form of masked dancers, reveals highly singular relations between the mask morphology and various performative particularities, especially those related to dance styles. Taking as a setting the Luvale International Traditional Festival, the author discusses processes of objectification and commercialization of 'culture,' while at the same time engaging in an ethnographic exploration of the meanings of *makixi*, including their origin in Luvale male circumcision rituals. In so doing, she guides us both textually and visually through a

universe of complex interactions between cultural and symbolic expressions that mobilize, via a singular cosmological consistency, diverse relations between humans, non-humans and diverse expressive forms.

In the section that lends its name to the journal issue, as well as the already mentioned film analysis by Renato Sztutman of the films by the Innu director Réal J. Leblanc and the video *Indian Time* by Carl Morasse, both included as part of the *Intersecting Gazes* dossier, we present the essay by Cristina Rosal on the Portuguese genre *fado*. The author – herself a *fadista* – describes and inscribes with her voice, accompanied by musicians from the Lisbon music scene, various types of *fado* and their intersections with diverse expressive forms like clothing, performances, dance and music. To read, look and listen.

This section is followed by an audiovisual poetic essay by Carolina Abreu made during Richard Schechner's visit to Brazil. Talks, lectures and seminars by this leading researcher in the anthropology of performance provide the raw material for her film. Completing this series of audio-visual essays, we have the mixture of elements from diverse religious and cultural traditions as a backdrop to the audio-visual inquiry produced by Rui Mourão, an experimental two-screen video on Cuban *santería*. The confluence of two different framings exposes the spectator to a sensory montage, producing connections beyond the sum of its parts and suggesting alternative forms of managing the play of images obtained in the field.

Thiago Oliveira's photo-ethnographic essay also explores religious images and imaginaries, in this case those related to the Cosme and Damião festivities in the Rio de Janeiro suburbs. The syncretism between Catholicism and Afro-Brazilian religions takes us to churches and to *umbanda* and *candomblé* centres, exploring a myriad of practices surrounding the distribution and consumption of sweets, transformed here into ritual offerings, and the active participation of children typical of these festivities.

The photographic work of Alexander Hilsenbeck Filho takes us away from the sanctity of the religious to the minefield of social resistance. Presented in black and white, these photographs were taken at the *I CampArte Festival for Humanity*, held in July 2016, and reveal a series of social situations whose common denominator is the prominent use of balaclavas. Use of this headgear is simultaneously aesthetic and political, allowing an erasure of individuality and an emphasis on the collective meanings of the Zapatista struggle, and impeding the system of recognition and control of these rebels by the State, enabling their social circulation.

The photopoetic essay by Carlos Fadon Vicente concludes our gestures, images and sounds. In his work, images are constructed through details

and subtleties of the urban environment, combining an aesthetic concern and ethnographic ambivalence, a universe of visual meaning more suggested than shown, more sensed than encountered.

The section devoted to translations, interviews and reviews begins with the previously unpublished Portuguese version of a text by Marilyn Strathern entitled *Gênero de uma perna só* (One-legged gender). In this article, the author articulates premises from Melanesian visual systems, the “particular kinds of display” that enable the emergence of the forms that compose the world, with the gender imaginary that she has so sophisticatedly analysed throughout her work, combining two important fields of contemporary anthropological reflection.

We return to the universe of theatre and performance, this time in interview format, in an immersive dialogue between John Dawsey and Richard Schechner. The themes discussed are as varied as the interdisciplinary trajectory of the authors and touch on issues ranging from ethnographic practices and anthropological discussions of ritual, theatre and experience to broader meanings of aesthetic experience and even cave art, Palaeolithic performance, ethology, biology and physics.

The book reviews analyse a diverse set of works addressing questions like the place of the image in anthropological problems (*A experiência da imagem na etnografia*), Brazilian artistic modernism through the work of Anita Malfatti (*De Anita ao museu. O modernismo, da primeira exposição de Anita Malfatti à primeira Bienal*), relations between popular and theatre dance (*Dança popular: espetáculo e devoção*), the cinematic persona of Humphrey Bogart (*Bogart duplo de Bogart: pistas da persona cinematográfica de Humphrey Bogart, 1941-1946*), photography, photographic archives and memory (*O instante incerto*), photography in nineteenth century Brazil (*Fotografia e Império: paisagens para um Brasil moderno*) and contemporaneity and social uncertainty (*O mundo inteiro como lugar estranho*).

Closing the issue, the section **FOUND ON THE INTERNET**, created in 2017, comprises a discussion in talk-show format between the artist Rafucko and the anthropologist Eduardo Viveiros de Castro which provides a critical and humorous reflection on disputes and problems affecting Brazil today.

As can be seen, the thematic diversity and plurality of approaches and the forms of playing with distinct methods and compositions in the creation of an ethnographic imaginary remain the parameter for our editorial work. The essays published here comprise important endeavours to combine texts, images, sounds and other expressive forms in the construction of a mosaic as broad as our aspirations and our desire to experiment.