

EDITORIAL

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In this year of 2020, we are living through an astounding collective and planetary experience caused by dissemination of the new coronavirus or COVID-19. For months we have been confined to our homes, working, doing research, and meeting friends through countless windows: apartment and house windows; computer, tablet and cell phone windows; windows of dreams. Studies show evidence of increased narrativity of dreams during the Pandemic. This singular uncommon experience is painful, but also encourages reflection. For those who have been able to stay indoors, this has been an opportunity to care for self and others. Many, less fortunate, have had to expose themselves on streets, public transportation, and front lines, living between fear and hope. Others have simply been trying to survive. The numbers keep rising: tens of thousands of dead in Brazil, and more than half a million in the world.

The Pandemic affects the planet as a whole. In Brazil, a country which is the size of a continent, the situation is especially chaotic, bringing to light the ravages of inhumane inequality. During what has become the greatest sanitary crisis of the country, we have been without a minister of health for more than two months, and our government has been incapable, so far, of taking action or, even, effectively deciding to care for the people and overcome this crisis. On the contrary, the sanitary crisis is seen as an opportunity for environmental destruction, leaving a cursed heritage for future generations. Indigenous populations that have resisted developmental policies for over five centuries, now, once again, are endangered and will have to demonstrate their resiliency in order to survive.

In this context, we think of our finitude, and, with a look to the future, of possibilities for our world. This fifth edition of the *gis* Journal arises from an onward looking movement charged with resistance and hope. For readers we present a collection of articles, visual essays, translations, and reviews that show how productive and energizing this movement may be. In this material one senses the intensity of life itself.

Intensity is a good word for defining the work of Carolina Junqueira dos Santos, in the section **FOUND ON THE NET**. The site “Body, Lacuna, Trace” deals not only with finitude, but, also, with expansions that glimmer in residues, traces, and indices of existence. The work (text and images) hurls us inward and outward, near and far. Onwards.

We open the **ARTICLES** section with the paper “Films as things in colonial India”, by Marcus Banks. This is an interesting analysis of Indian cinematographic production during the colonial period. The main argument is that movies made by English and Indian filmmakers, both in English, and using the same equipment, are substantially different and result in diverse trajectories. The manner in which this difference is produced is demonstrated by analysis of various movies and their materiality. In reaching his conclusions, the author mobilizes archival material.

Rodrigo Frare Baroni also uses archival sources in his research on images produced by the blind philosopher and photographer Evgen Bavcar. “Evgen Bavcar – self-portraits and stain-images”, which presents a collection of self-portraits, seeks to understand how a photographer constructs the figure or persona of the “blind photographer”. In this exercise, the author proposes the idea of a stain-image as a way of looking at and thinking about these photographs. Such images make possible another regime of visibility (or visibility). Directing our gaze to the material in expectation of encountering images made by a blind person, we are presented with an image of our own common blindness. Situated at the edges of visibility, they bring into question and dispute our own imaginary regarding blindness.

The following article, by Luís Felipe K. Hirano, is a study of the work of an anthropologist and filmmaker who has been fundamental to the course of visual anthropology. The article “The Anthropologist-filmmaker and the Native-Actor/Author: the transformations of Oumarou Ganda and Petit Touré in *I, a Negro*, by Jean Rouch” focuses on creative space of Rouch’s interlocutors in the making of the film. The author, however, moving beyond questions of performance and creative attributes of the characters, also discusses Rouch’s own anthropological practice that transpires in his films and interpretive rifts.

A possible history of ethnographically oriented photography in Brazil is presented by Fabiene Gama in the article “Anthropology and Photography in Brazil: the beginning of a story (1840-1970).” In this study of collections of anthropologists and research groups, the author directs attention to data gathering and systematization, and then points to possible ways in which Brazilian visual anthropological production may unfold.

A musical question is sounded in Lisabete Coradini’s article “What samba is this? Samba and batucada in Barcelona, Spain”. In this vivid ethnographic paper, based on recent field research (2017-2018), the author discusses the creation of specific musical spaces within the musical scene produced by Brazilian immigrants in Barcelona. Transnationality emerges as a key idea for understanding these spaces.

The manner in which music creates new spaces for relations is also the focus of the article by Renato Albuquerque de Oliveira, “Therapeutics of insistence: the experimental musical scene and the use of trance mediated by music as therapeutics against the ills caused by the Paulistano ethos.” In the specific case of this ethnography, the question is how music is used as a medium for inducing trance, seen in context as a way for treating anxiety, for example. The author finds in the Paulistano ethos a cause of “maladies”. Shared musical experience, involving proximity between performer and audience, creates possibilities for treating experiences of inadequacy by insertion into a diverse and receptive context.

A closing contribution to the discussion of worlds of sound and music in this volume is found in the article “The concept of *Campeiro* in regional gaucho music: a reconfiguration of the cultural/artistic order”, by Eduardo Ferraro. In this text, the author reflects on regional gaucho music and the process of reconfiguration in which the *Campeiro* concept exerts a gravitational force.

The three following articles discuss objects, museums, and agency within research, from an epistemological standpoint, and without, in regard to relations with the surrounding world.

The article by Marta Jardim, “Amulets in corners in and outside of the Pitt Rivers Museum: The anthropology that we do and criticism of contemporary hegemonies”, which results from ethnographic research carried out by the author in the city of Oxford and at the Pitt Rivers Museum, presents a complex discussion of transit between magical objects and enchantments, and production of anthropological knowledge. A critical stance is assumed in regard to presuppositions and categories of analysis reproduced by anthropology and admitted as a result of the position taken by the discipline and its alliances – that are oftentimes silenced – with hegemonic practices in knowledge production.

In “Religious monuments as a new type of object: genealogy and updated presence of a form of Catholic presence in space”, Emerson Giumbelli contributes to discussion of objects and their agency in the world. The author asks: what makes a monument? Recent religious monuments, which are significantly different from nineteenth-century monuments inspired by a memorialist principle, the author suggests, tend to establish a new particular form of Catholic presence in public space.

The closing contribution to the **ARTICLES** section, “Between Sea, Mountain and Iris of the whole world: an approximation to the Ushuaia penitentiary museum”, by Natália Negretti, discusses the museum construction movement. How does a prison that carries the marks of

violence become a tourist site? Addressing this question, the article analyzes processes of construction of collective memory, human rights, and logic of museums.

The **GIS** section, dedicated to gestures, images, and sounds, consists of four thought-provoking works regarding the power of images for contemporary social thought.

Gesline Braga's "Crude Objects" presents a universe of affects and memories that arises from a composition of residues of inputs used in insulin for treatment of diabetes, and family objects such as fruit dishes and sugar bowls.

In "The images that I lack", Barbara Copque also explores questions of memory. In this work, gaps of memory give rise to the inventive challenge, on a trip to the Recôncavo Baiano, Brazil, for creating imagetic memories from the memories narrated by the author's mother about the land of her ancestors.

In "Visual artifacts in political manifestations: an essay on mutations of modes of subjectification in political action between 2013 and 2018", Henrique Parra calls attention to a certain aesthetic and political configuration found in street manifestations beginning in 2013. The visual artifacts in which this configuration materializes indicate disputes taking place concerning contemporary modes of political action.

"On presences", by Fabio Manzione, is a filmic experiment on sensorial aspects and body presence in the experience of the Free Musical Improvisation. How is this experience relevant to situations involving bodies that are physically separate yet digitally joined by networks? By this provocative experiment we are exposed.

The **TIR** section presents two translations and seven reviews. The translation of John Blacking's "Towards an anthropology of the body" intends to widen discussion of the ideas of a musician and anthropologist beyond the field of ethnomusicology in which he is especially known.

"The artist and the stone: project, process and value in art", by Roger Sansi, explores different temporalities involving process, project, and contemporary art product, showing how they tend to be juxtaposed, and revealing the profound contradiction between art as a form of value, and art as a life form.

The reviews present texts and films covering a wide range of themes and interests for anthropology and the arts, and their intersections: theater reception, materiality of religion, Latin American photography, candomblé, experience of fire in the *cerrado*, aesthetics and sociabilities in barber shops of popular districts of Rio de Janeiro, and mobilization of indigenous populations of the *Terra Livre* (Free Land) camp.

May your reading experience be fruitful and thought-provoking!

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