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## EDITORIAL

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*No one has ever written, painted, sculpted,  
modeled, built, or invented except literally  
to get out of hell.  
Antonin Artaud*



We at GIS wish to express our deep gratitude to all authors, artists, and contributors who, with great energy, have sent articles, translations, reviews, and photo and performance essays amid the chaos in which we find ourselves in Brazil. Special thanks to our reviewers. Having the material for this edition before us was like *picking strawberries at the edge of the abyss*, as Rubem Alves might say. Even in the most troubling of times, beauty and enchantment can be found. In the words of one of Manoel de Barros' poems, we *carry water in the sieve, filling in the emptiness*. This has been a year marked by resistance-existence. In an interview on the TV program *Roda Viva*, Ailton Krenak, one of the well known leaders of the indigenous people of Brazil, said, with emphasis, "the present is ancestral!" This is why we believe that the present should be shared. We want to leave our marks in arts and sciences, even in the face of a current Brazilian government that has such little interest in science.

Academic work involves four importante phases: research, writing and/or artistic production, and communication. An analogy may be made in regard to the total sequence of performance, discussed by Schechner (1985): a) training, b) workshops, c) rehearsal, d) warm-up, e) performance, f) cool-down, and g) aftermath, forming a continuum in which we are transported and transformed. This is our understanding of volume 6, and the multiple forms of seeing and feeling found herein.

Beginning in 2021, so as to enhance our editorial dynamism, we have adopted, at GIS, a policy involving not only the continuous flow of manuscript submissions, but, also, of publications. In keeping with our principle of open science, this novelty fosters scientific production in the journal's areas of interest, accelerating publication of articles, essays, translations, reviews and interviews. In this way, while maintaining standards of plurality and rigor, we have added the benefits of fluidity, making possible the publication of materials in less time.

GIS was created with the mission to publish multiple and varied materials capable of expressing and entering into dialogue with images, sounds, and performances, without losing sight of the essence of anthropology and focus on building relations. Since the beginning, we have been searching for ways of making the journal more widely known, enhancing proximity to authors, performers, readers, and listeners. With this in mind, we have turned our attention to Facebook, Instagram and Twitter.<sup>1</sup> Now, authors and other contributors may re-post their productions marking them on GIS and making them more visible. During the last year we received an abundance of materials for evaluation, 34 of which were selected. A long

<sup>1</sup> You may follow GIS on Facebook (<http://facebook.com/revistagis>), Instagram (<http://instagram.com/revistagis>) and Twitter (<http://twitter.com/revistagis>).

process involving authors, photographers, performers and reviewers took place. Now the time has come to show our *performance*, and await the results, as knowledge and experience are transported and transformed.

We open the sixth volume with the dossier **Local musicking**, presenting readers with ten articles and two reviews. Local musicking “unifies the material and imaterial world, showing how musical practice occupies, transforms and subverts, physical spaces”, and, conversely, “is constructed by physical spaces”, both intimate and immense.

Beginning the **Articles** section, Soraya Fleisher and Julia Couto Mota present *Mundaréu*, an anthropology podcast, allowing us to gain familiarity with the podcast universe and its different facets relating to teaching, research, and extension activities, which constitute the pillars of public universities. The following piece, by Paula Pagliari de Braud, directs attention to necroscopic expert photographs, seeking to understand the uses and contexts of production of such images. Silvia Citro’s research is directed to the study of dance in Argentina, as a form of imagined identity, and a means of valuing indigenous traits and contemporary forms. Tayná Correa de Sá presents a discussion on *slam* in mining settings, as a means of resistance and political struggle; the art of spoken poetry constructs a unique space of resistance. Inspired by Nuno Ramo’s *Essay on the gift*, which bears the homonymous title of Marcel Mauss’ well known essay, André Goldfeder produces an article on sign reading, exploring visual arts and poetry, anthropology and philosophy. Rogério Gonçalves de Carvalho analyzes the imaginary of cinema, largely produced by Hollywood, from the anthropological perspective of Gilbert Durand’s mythhermeneutics and archetypical structures. At last, Ana Carolina Brindarolli brings attention to actor-network theory as a tool for social interpretation, highlighting the film *HER*, by the diretor Spike Jonze, as a pretext for discussing new forms of contemporary relations, involving humans and non humans.

The **Gestures, Images, and Sounds (GIS)** section is our space for experimentation, exploring “suspicious emendations”, and tracing the living in verse and prose, and other expressive forms. If the GIS journal were a body, we would say that this section are the eyes, opening to other senses. The section begins with the poem-manifesto written by Ricardo Basso Ballestero, *Mar, lagos e lagunas: poesia na pesquisa artística de um músico* (*Sea, lakes and lagoons: poetry in the artistic research of a musician*), a poetic autoethnography in which the author is seen as musician, researcher, and teacher, in overlying roles charged with tensions. If experimentation is the goal, Marcelo Artioli Schellini rises to the challenge with mastery in his visual and textual essay *The Peacock Junction*, bringing forth images and texts relating his encounter with the contemporary landscape of

Tamil Nadu, South India, in which the photographer began his educational experience in one of India's academic institutions. Parallel to Schellini, Sylvia Caiuby Novaes presents a textual essay, *Por uma sensibilização do olhar – sobre a importância da fotografia na formação do antropólogo* (*Towards a sensitization of vision – on the importance of photography in the anthropologist's training*), challenging us to see, feel and do: an invitation to see images so as to produce them.

After reading Sylvia's essay, we are called to see with other eyes the *Instantes fotográficos* (*Photographic instants*) produced by Ricardo Putti: strolling through places familiar to *paulistanos* (São Paulo city residents), such as the Municipal Market and Paulista Avenue, we encounter nonfamiliar forms and angles as seen through the eyes of an Italian photographer. This estrangement effect is also produced in *Objet trouvé: etnografia de rua – Paris* (*Objet trouvé: street ethnography - Paris*), by Fernando de Tacca who, in this case, as a Brazilian photographer, sees/observes Parisian streets as if entering into each image, and making a collection of what he sees as objects in scene and on stage. Both of the previous essays are aligned with Roderick Peter Steel's *Riscando pontos* (*Marking points*), which also articulates artistic and anthropological frontiers between Afro-Brazilian cosmograms – *pontos riscados* (“marked points”) – and airport markings. Thus, after traveling between tracings, and twirling in space time, we fall in the whirl of Jean Souza dos Anjos' “*A gira que eu faço é firme!*” – *o gesto da Rainha* (“*The whirl which I do is firm!*” – *the Queen's gesture*). Anjos and her bewitching *macumbeira* anthropology opens way to contemplation, permeated by gestures, colors, and a sense of the sensorial sacred. Crossing the sacred and profane, Vitor Grunvald's and Luana G.'s “*Ensaio Esquizo-analítico com textos e imagens sobre corpos, fantasias e retratos ou o que o espelho nos reflete?*” (*Schizo-analytical essay with images and texts about bodies, fantasies and portraits, or what does our mirror reflect?*) brings forth a strong sensation, as expressed in the text-experiment: “Coherency is mutilation. I want disorder”. The potency of this essay lies in the array of projections and collages on BDSM (Bondage, Domination, Discipline, Sadism, Submission, Masochism) and practices of transvestism. Bodies are there as transgression, in the pendulum of the profane, simultaneously sacralizing objects entering bodies, veins and senses. As soon as we take our breath, Regina Croquetta queer and John Dawsey – Ê boi! – are back on stage. A spectacle! Applause!

In *Memória é movimento* (*Memory is movement*), by Alice Nin, experience comes to light in photos belonging to personal archives of residents of Jacarezinho (Rio de Janeiro), the stage of a recent massacre involving the police. In the movement of memory, the pulsating life of Jacarezinho is revealed by the ethnography of memories of this place. Directing attention to images and texts, we again cross the ocean, and are captured by the

beauty of *Dengbêj - um grito de resistência curdo* (*Dengbêj - a cry of Kurdish resistance*), by Kelen Pessuto, telling a story of Kurdish resistance through music, and life stamped in images. A people without a homeland, bearing musical memories and feelings, with sweetness and affection. Possibly soothing our eyes along this journey, we come to the next piece, *Vestígios e marcas além das humanas* (*Traces and marks beyond human*), by Jaqueline Gomes. In her words, “these photos are indices of an expansion of vision – formerly directed towards human markings in places – now replete with signs and traces of animal, vegetable and cosmological beings populating waters and forests...”. Isn’t this what Caiuby Novaes was proposing: *The sensitization of vision?* In Gomes’ terms, the expansion of vision.

The **Translations, Interviews, and Reviews (TIR)** section presents two translations and three reviews, two of which are part of the *Local musicking* dossier. *As estórias que as coisas contam e por que elas contam* (*The stories which things tell and why they are told*), is a translation by Felipe Neis Araujo of an article written by Michael Taussig. According to Taussig, the stories told by Juan Downey, in his film *The Laughing Alligator* bring forth a cinematographic quality, activating the magic technique explored by Walter Benjamin in the art of the storyteller. In Taussig’s view, stories and films, like animism, also come to life, becoming anything, although never constant or the same. In *Desenhar com uma câmera? Filme etnográfico e antropologia transformadora* (*Drawing with a câmera? Ethnographic film and transforming anthropology*), by Anna Grimshaw and Amanda Ravetz, and translated by Tatiana Lotierzo and Luís Felipe Kojima Hirano, the authors discuss the dialectic of elements of drawing found in filmmaking. For a long time, Ingold and Taussig have been talking about drawing as a way of producing knowledge. Along this line, Grimshaw and Ravetz seek to respond to various questions, among which are the following: what is the meaning of drawing with a câmera, and what kinds of new insights emerge when anthropologies using different media come together?

Alice Villela’s critical review *Filmes e vídeos como formas de conhecimento: desenvolvimentos atuais e possibilidades futuras* (*Films and vídeos as forms of knowledge: current developments and future possibilities*) brings attention to 31 articles of *The Routledge International Handbook of Ethnographic Film and Video* collection, edited by Phillip Vannini. The collection presents diverse methodologies, theories and questions, opening paths for film and video research and production, and addressing questions regarding practices and techniques encountered when filming one’s research field.

Two other book reviews are part of the *Local musicking* dossier. *Song Walking - Women, Music, and Environmental Justice in an African Borderland*, authored by Angela Impey, and reviewed by Érica Giesbrecht,

presents official and intimate narratives in songs carrying memories of elder women in regions near Maputaland. *The Routledge Companion to the Study of Local Musicking*, edited by Suzel Reily and Katherine Brucher, contributes to ethnomusicological studies and crossover areas, such as the Anthropology of Music, highlighting connections between music and locality. The book was reviewed by Gibran Teixeira Braga.

The **Found on the web** section brings attention to materials found on selected web sites and edited in ways which are in keeping with the focus and scope of GIS. In this volume, we are highlighting the speeches of Malcolm X, the Black Muslim leader who came to the forefront of history in the United States during the 1960s. The power of his words, which resound in the present day, make unfortunately clear that we are still in the clutches of structural racism.

For the first time GIS is publishing *In Memoriam*, bringing to light the experience shared by this generation of GIS editors with Marc-Henri Piault, involving wonderful moments of learning, exchange of ideas, and production and analysis of images. In *Relembrando Marc-Henri Piault (1933-2020) (Remembering Marc-Henri Piault)*, by Clarice Peixoto, the reader will discover how the work of this French anthropologist has left a mark on many other researchers, and, most certainly, will continue to inspire future generations.

As we bring to a close this sixth volume, our spirits are renewed by the works which we have presented, and which will now be enriched by other views and perspectives.

Good reading!

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