

# EDITORIAL: A SAIL FOR NAVIGATING

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In a spectacle created in the midst of the pandemic, *Hip Hop Blues*, The Bartholomew Center of Depositions brings on stage rain that doesn't stop, drenches the setting, fills up buckets, and, in its extraordinary continuity, haunts everyday life. "It hasn't stopped raining for two years", we are told by characters in raincoats. As Amilton de Azevedo says, "Water becomes a metaphor for a lot. For what has been long underground, for what arrives in devastating manner, for what comes to cleanse, for what comes to drown.

Waters inundate this edition of GIS. Even as the pandemic storm recedes, its waters still overflow in experiences that are here reported. More than a metaphor, they constitute a presence that creates and molds, destroys and transforms.

In the GIS section, the essay "Omi, erù e popó" has waters in its title, in a song which translated would read "May the water that I bring with me mix with yours". The phrase serves to introduce an ethnography of a celebrator of Yemoja, the Yorubá goddess of the waters, in a ritual studied by the anthropologist and master of ceremonies José Pedro da Silva Neto. The gourd of Yemoja, that carries her waters, is also, for the author, a container that makes possible the mixture of epistemologies ranging from traditions of African matrix to musical and audiovisual anthropology. The gourd full of water still produces sounds, "the same sounds that we feel and hear in the womb of our mother".

Dried out and dressed in beads, the gourd turns into a Maracatu instrument that, on the streets of São Paulo, produces chants of embodied knowledge within the politics of activism. For example, the gesture of the *baiana* who takes the *aqbê* to her mouth, "as if drinking from the instrument and nourishing her vigorous body", as observed by Kelwin Marques Garcia dos Santos, the author of the article "*Batucando*-singing-dancing: embodied knowledge and political dispute in the Maracatu in São Paulo, and of the photo found on the cover of this volume. The container of the waters of Yemoja, held by members of the Maracatu, is dressed with other symbols – like the double ax (*oxé*) of Xangô – with the purpose of "cultivating the memory constructed [...] by Afro-Brazilian ancestral forces (*motrizes*)."

Waters return with destructive potential in "Atafona: the record of a world in ruins", by Carlos Abraão Moura Valpassos and Juliana Blasi Cunha. Atafona is a beach of Rio de Janeiro where the waters of the Paraíba do Sul river flow into the sea, where the regional elites go for vacation, and where, in the middle of the past century, the landscape turned into ruins, as a result of destruction caused by the encounter of human edifices with the ocean. It's the landscape, seen as a result of the encounter

between humans and non-humans, that the “images of the Anthropocene”, published in this article, reveal. Instead of being drunk by the *baiana*, the water here swallows what humans built, nature’s act of vengeance revealed in the ruins. Instead of cultivating memory, rising waters bring about the destruction of places of memory, as shown by the authors.

According to Liendria Maria Malcher Silva, another river, the Lower Tapajós, acts as a person and character (*pessoa-personagem*) in the *Cinema das beiras* (“Cinema of borders”), here analyzed by means of the documentary film *Memórias de Velho* (“Memories of Old People”) produced by Carlos Bandeira Jr. Manso. In contrast to its “new and raging” neighbor, the Amazon, the Tapajós is a slow running river. On the shores of these rivers, Liendria finds affinities between locations in and on which films are made: the margins, borders, and frontiers of rivers and of the film industry alike, seen, in both cases, as permeable and fertile. In an essay on the first episode of the series “Öwawe Hoibaré/Rio das Mortes Alive”, published in the GIS section as part of the dossier in this volume, Ana Lúcia Ferraz presents another quality of rivers; in the words of Taseretomodzatse Moritu, a fisherman, “the river is like the mother who feeds and nurses her daughters and sons, and nieces and nephews”.

“Like a sail that is hoisted to catch the winds on the open sea, the concept of performance is good for sailing”, we learn from the organizers of the dossier “Worlds in Performance: 20 Years Napedra”. In the world of “Moving Stones” (an essay by Evelyn Schüller Zea), of cities in which multispecies are found in monuments and façades (an essay by Paride Bolletin), and of rushing fresh and salt waters that nourish and destroy, a means to navigate, open to the force of the winds, is more than welcome.

In the eighth volume of GIS, a sort of archipelago is presented to navigators of the adventure of performance. In the dossier organized by John C. Dawsey, Pâmilla Vilas Boas Costa Ribeiro, and André-Kees de Moraes Schouten we learn about the trajectory of Napedra – the Research Center in Anthropology, Performance, and Drama, and the development of studies of anthropology of performance in Brazil. In various and sundry articles, performative dimensions of healing rituals are observed (Esther Jean Langdon); Victor Turner, a founding author of performance studies in anthropology, is discussed (Maria Laura Viveiros de Castro Cavalcanti); and activism is analyzed as a language of politics and arts (Paulo Raposo). As readers, we visit processes of artistic creation of the Theater of the Instant group, that occur during the pandemic (by Rita de Almeida Castro, Alice Stefânia Curi, and Giselle Rodrigues); the *pombagira* Cacarucaia (Vânia Cardoso); and the ruins of the leisure industry (Giovanni Cirino). We are called to see what Yanomami sing (Luiz Davi Vieira Gonçalves

and Mboe'esara Esãĩã Tremembé) and critically rethink the concept of "spectacle" (Lúcio Agra).

Six essays of the dossier also make up the GIS section (Luciana Lyra, Cristiane Almeida dos Santos, Fernanda de Carvalho, and Alissan Silva, along with Evelyn and Ana Lúcia, already mentioned). A translation of Diana Taylor's article, "Reparative memory: addressing amnesia, performing trauma", by John C. Dawsey, completes the dossier, in section T.I.R.

Besides the articles mentioned at the beginning, this volume of GIS also presents a discussion of images of Christ in public controversy (by Evandro Bonfim and João Gustavo Melo de Souza); two papers on ethnic identities associated with musical practices (the Native Song Tafona Festival, by Pedro Silveira and Olavo Marques, and music as a platform for dialogue between Japanese immigrants in Brazil, by Flávio Rodrigues); a study of Mebengokré-Xicrin drawings in the collection of anthropologist Lux Vidal at LISA-USP (by Mariana Baumgaertner) and an essay on social distancing from the viewpoint of the photographic gesture in Rio de Janeiro (Sidarta Lanrarini). A reflection on the music of the ethnographic film *The sound of birds*, by Kelen Pessuto (Marianna Sanfelicio) is published in the T.I.R. section of this volume. And found on the web is a documentation of president Lula's inauguration, made by photographer and anthropologist Rafael Hupsel, to "keep and hold" this moment of celebration in politics.

This editorial, which has opted for drifting in troubled waters of some of the texts and images of this volume, is an invitation to navigate, without steady direction or goal (without a map of all of the islands that will be encountered on the way), with only one certainty, that to live, indeed, is unnecessary (*viver não é preciso*).<sup>4</sup>

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4. This is a reference to a well-known verse by the Portuguese poet Fernando Pessoa, *navegar é preciso, viver não é preciso* ("to navigate is necessary, to live is unnecessary").

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