

EDITORIAL

doi <https://dx.doi.org/10.11606/issn.2525-3123.gis.2019.162824>

In normal circumstances, launching the fourth issue of a scientific journal is a challenge. After the fervor of the first number and its impact on subsequent issues, as seen in the whirlwind of ideas which may arise, the fourth requires stamina and demonstrates, with its launching, the continuity of a project and attainment of credibility among academic peers. However, these are not normal times. We are not speaking here of the birth of a journal in stable socio-political circumstances. In 2016, *gis* – Gesture, Image and Sound – Anthropology Journal launches its first number. As Brazilians, this year leaves a mark on our lives. In 2016, we saw the collapse of decades of work dedicated to the building and strengthening of democracy. We live at a moment of an incalculable political and social setback; progressive values which we deemed solid and secure are under attack, and shown to be vulnerable. The emancipatory project which we helped build now appears to dissolve into thin air. Nonetheless, we are not apathetic, we are not inert. In view of the offensive directed against public higher education and research in Brazil, whose quality, notwithstanding, has received international recognition, the publication of this number is an act of resilience. This is how we present the fourth issue of *gis*, as undaunted resistance.

The number opens with the **DOSSIER** “Arts and anthropologies: poetics and politics of the street and ways of doing ethnography”. Here, expressions of how the world of senses is capable of potentializing experiences, resistances and social demands are presented in the sections **ARTICLES**, **GIS** and **TIR**. Various authors contributed to the dossier: Carolina Maia, Daniela Feriani, Eduardo Faria Santos, Fabiana Bruno, Francesca De Luca, Heléna Elias, Jasper Chalcraft, Luis Junior Saraiva, Marcia Vaitsman, Mariana Gonçalves, Otávio Raposo, Pâmilla Vilas Boas Costa Ribeiro, Paola Lappicy, Pedro Olaia and Rose Satiko Hikiji.

In dialogue with the dossier, the **ARTICLES** of Marcela Velon, Felipe Neis Araujo and Kelly Koide illuminate forms of resilience in music and poetry. In Marcela Velon’s article, blues composers/singers, on the *carioca* (Rio de Janeiro) scene at the end of the 2010 decade, mobilize a musical style stoically created to confront (new?) prejudices. The world may have changed, but blues motifs and songs transgress frontiers of time and space.

The article of Felipe Neis Araujo shows how the fusion of music with visual, poetic and sensory aesthetics makes up the Rastafarian universe and spreads throughout Kingston, Jamaica, occupying spaces, making reparation demands due to State violence, denouncing the torments of slavery and calling out for social equality.

The poetics of Roberto Piva, materialized in a library committed to the diffusion of the author's literary work and to the dissemination of the practice of poetry, acquires other modes of expression, combining photography and other styles of writing in the article written by Kelly Koide.

In section **GIS** questions of existence posed by Etienne Souriau emerge in a synthetic adaptation by Renato Jacques Brito, involving a free translation of the introduction written by Isabelle Stengers and Bruno Latour (in *The sphinx of the work*) and translation into English of the work *Les différents modes d'existence*, 1943 (*The different modes of existence*, 2015). We also invite the reader to feel, through images, how music and dance can occupy urban spaces, enforcing and energizing enunciations of their performers. The film essay of Otávio Raposo, "Performances on planet break", highlights the sway of youth of São Paulo who, embodying symbols of hip-hop culture, challenge each other in dueling movements. The photographic essay by Débora Baldesi shows immigrants in the religious parade Ratha Yatra taking the streets of Lisbon, in an experience of transnational poetics.

In section **TIR**, two **reviews**, respectively written by Fabiana Bruno and Paola Lappicy, discuss works which, reinforcing propositions highly valued by GIS, highlight expressive forms and their potential for undermining hierarchies which still permeate the art of ethnography. The first work, *Between art and science: photography in anthropology*, organized by Sylvia Caiuby Novaes, presents reflections on the hybrid nature of photography – between art and science – and its potential for producing other forms of expression of knowledge, capable of mobilizing the senses and fostering understanding while making use of nonverbal narratives. The book by Arnd Schneider, *Alternative art and anthropology: global encounters*, decenters anthropological debate from Europe and North America, highlighting research experiences occurring in the rest of the world regarding contemporary art in film, photography, sound, installations, painting, sculpture, poetry and other art forms, including theoretical discussions produced in each of these fields.

Also featured is an **interview** by Rose Satiko Hikiji with Jasper Chalcraft concerning the potentialities of visual anthropology to encompass other human senses, showing how tenuous disciplinary divides may be, and stimulating original forms of work arising from the breaches and openings in which the senses are combined.

gis volume 4 also includes **translations** of Carlo Severi's *Authority without author: forms of authority and oral traditions*, by Frank Nabeta, and of Félix Guattari's *Ritornelos and existential affects*, by Cristina Thorstenberg Ribas.

Finally, the section **FOUND ON THE NET** commemorates the ground moving speech given by Ailton Krenak 32 years ago, at the National Constituent Assembly, in defense of the Popular Amendment of the Indigenous Peoples Union. In this historic speech, this important spokesperson of the indigenous movement, with piercing gestures and words, gave the first steps in the struggle against the anti-indigenous policies permeating the National Congress. This act was decisive for the approval of articles 231 and 232 of the Federal Constitution of 1988 by constituent members. Ailton continues to be active in a political scenario in which the usurpation of Amerindian rights is common practice.

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