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EDITORIAL

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With some surprise, we launch volume 7 of GIS – Gesture, Image, and Sound – Anthropology Journal. Although 2022 pointed to a scenario of less political tension and a return to a certain degree of “normality”, we are still experiencing a situation of coexistence/survival in relation to the pandemic. In face of such a scenario, greater energy and collective efforts were needed for this number to materialize. In spite of the adverse collective situation, we have counted with much collaboration in the making of this new issue of GIS.

There is beauty in the possibility of bringing together different views embodied by the articles, essays, and different materials that make up this issue. Its very existence, as it comes into public view, makes evident the fact that, even in the hostile environment in which we find ourselves, together we can make a difference, by academic resistance in face of forces that are undermining public universities in Brazil. This gathering of different views, we find, is an expression of the pulse of life, in which the search for knowledge is of utmost importance.

We have received a large number of materials for evaluation in this issue. This shows the involvement of authors of articles and essays, photographers and images, performers and gestures. Nonetheless, a remarkable effort on the part of the reviewers has been required. They have contributed with their knowledge and critical rigor in the evaluation of works, making possible this result that we now make known to the GIS reader.

First, we highlight the **Found on the Net** section, which presents images of Patrícia Monte-Mór in an interview for the television program *Revista do Cinema Brasileiro*, in 2011. These images are a tribute to a figure who played a fundamental role in the constitution of the field of Visual Anthropology in Brazil. Throughout her career as a teacher, visual anthropologist and producer, working primarily as a professor at the Universidade do Estado do Rio de Janeiro (UERJ), and as the coordinator of the Center for Anthropology and Image (NAI), Patrícia helped create a new field, involving anthropology and image, training new generations of researchers seeking to specialize in the area. In pioneering work, she prompted discussions, and helped organize the International Ethnographic Film Show, which, for more than 20 years, presented the top national and international productions in the field, stimulating new and ongoing productions. Within the scope of the Associação Brasileira de Antropologia (ABA), she was one of the creators of the Pierre Verger Award, and co-editor of *Cadernos de Antropologia e Imagem*, a journal that has been so important to the development of Visual Anthropology in Brazil. Through a body of work, expressing concerns with popular culture, and involving documentary and ethnographic cinema, and the crafts of a cultural producer, Patrícia

leaves a legacy of great human and intellectual importance. For those who knew her, she is an unforgettable figure.

This issue includes the highly productive dossier ***Religions: their images, performances and rituals***. The number of submissions for the dossier was well above the journal's average. While presenting a challenge from an editorial point of view, the number shows the dynamism and quality that the classic field of anthropology of religion reveals today, at the crossroads with studies relating to image and performance. The dossier was a success. Organized by Francirosy Campos Barbosa (USP), Rubens Alves da Silva (UFMG) and Pedro Simonard (Unit), it consists of twenty-one articles and eight essays, covering ritual practices and sacred forms of belonging that are expressed through images and performances, enabling the perception of the diversity permeating the symbolic universe associated with religious experience. In this issue, we can see how this experience unfolds in practices and devotions, and reverberates in decolonial politics and practices.

The ***Articles*** section opens with the text “Carandiru and the fractured spaces of memory”, by Gabriela Carvalho, discussing the transformation of the former Carandiru Penitentiary Complex into the current Parque da Juventude, a process which radically reconfigured the landscape of that region of the city. The author examines the relationship that is established between the modification of space and the people who transit through it. By using photomontages, he reveals the memory arrangements that permeate this transformation process.

Next, the article by Dorival Bonfá Neto, entitled “Net-pulling: cooperation, collectivity and mutual help in images”, discusses artisanal fishing carried out by traditional communities, such as the jangadeiros, and the practice of “net-pulling”. In this way, it brings to light the cultural meanings associated with this practice, through photographic production in the field as a way of capturing the symbolic aspects present in the traditional life of these communities.

At the end of this section, the article “Rewinding the tape: archeology of videotape in villages”, by Bernard Belisario, investigates antecedents for the use of the moving image in a particular indigenous society, the Kayapó, from the perspective of the well-known filmmaker and documentarian Andrea Tonacci and the subsequent developments associated with the Video nas Aldeias (VNA) project. From an “other’s gaze” to the exercise of a displaced gaze, we witness the meeting of different experiences involving indigenous and non-indigenous spectators in this imagetic web.

The ***Gestures, Images, and Sounds (GIS)*** section, in addition to the eight essays linked to the dossier, presents three other proposals. The first, “Chalk city: graphic experiments”, by Jeferson Carvalho da Silva, offers the reader, through traces and graphic images, a creative process of imagination and perception of urban spaces in the city of Viçosa - MG. A cartography of discontinuous spaces based on ephemeral inscriptions enables an alternative way of thinking about the city. “Yes Sinhô, photoethnography of the absent quilombola community”, by Alan Faber do Nascimento and Nilmar Lage, contributes through another imaginative process, involving image and action, deconstructing a common perception of thinking about the Jequitinhonha Valley as a “valley of misery”. Research for the essay involves a photoethnographic process developed with the Quilombola do Ausente Community, in Serro - MG, exploring images and alternative meanings of this stigmatized physical and human landscape. Finally, we present the photo essay “Mirror of memory: Sylvia Caiuby Novaes through photography”, prepared by Jeferson Carvalho da Silva, Kelly Koide, Laila Zilber Kontic, Luis Felipe Kojima Hirano, and Maria Luiza Mahara, in connection and dialogue with the interview carried out with Sylvia, as part of this issue.

The ***Translations, Interviews and Reviews (TIR)*** section consists of two reviews, a translation, and an interview. The text “Relics of ‘Lost Valley’: discourses on magic and masks” results from translation of the original article by Prof. Konrad J. Kuhn, who discusses the little-known context of Carnival masks in the Lötschen Valley region, in the Canton of Valais, Switzerland. The article deals with popular discourses about the magic of masks, and, at the same time, explores other dynamics, such as local discourses of self-representation associated with the production of images for tourism.

The first of the reviews, by Marciglei Brito Moraes, Lais Chagas de Carvalho and Marina Rougeon, comments on the short film “The Eagle”, directed by Alexandrine Boudreault-Fournier and Rose Satiko Gitirana Hikiji, addressing the trajectory of Miguel Aguila, a Cuban immigrant in Canada. Migration and social life are themes of this film, expanding the perceptive possibilities of the universe in question. Next, Yuri Prado’s review of the book “Audiovisual ethnomusicology: filming musical cultures”, by Leonardo D’Amico, offers an appreciation of a significant work for ethnomusicological studies regarding the intersection of image production practices with expressions of musical cultures.

The volume ends with the interview “Dwellings, jabuticabas and affections – Trajectories with Sylvia Caiuby Novaes”, carried out by a group of 33 people: from the first students to the current ones, with different backgrounds and maturing processes. In respect to this diversity, Sylvia serves

as a common meeting point, inspiring an unusual effort in search for a way to satisfactorily contemplate a dialogue involving so many people. This effort resulted in a somewhat experimental format that embodies the meaning of this experience for all participants, and conveys to the audience some of the emotions and ideas involved in these beautiful encounters. In addition to being transcribed, the interview can also be seen and heard in the form of a film, allowing the viewer to enter into Sylvia's universe. Here one finds some of the worlds of sense created by the founder of the Laboratório de Imagem e Som em Antropologia (LISA), and of the Grupo de Antropologia Visual (Gravi). Sylvia is also responsible for the creation of GIS.

With the delicious taste of the jabuticaba in our mouths, we close this issue of GIS, thinking about what we have built together so far, and looking towards fulfilling wishes projected into the future.

Good reading!

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