

Fresh from the oven, on web, our second number of *gis* is transformed into gestures, images and sounds. As always, we place our bets on the mesh of disciplines, themes and methodological resources which are still dormant in regard to their possibilities, exposed in languages which can be freely explored, as the **ARTICLES** section well demonstrates. This number consists of eight articles which focus on very distinct universes. Many have been written as collaborative projects. Some are presented as shared authorships in which the academic researcher is not the only one producing knowledgeable statements. There are also transdisciplinary articles which approach the argumentative focus while entering into different fields of knowledge. This is what allows them, in many cases, to attempt to understand the enigmas which typify our contemporary world, in which frontiers have been blurred.

Our second number begins with this protagonist, whose presence is so remarkable in our lives today: Google. In a leading role, Google is part of an ethnography on crack users, in the itinerant territorialities of the streets of São Paulo, known as *Cracolândia*. In search of ways to integrate ethnographic texts, maps and images, the research which resulted in this article by Heitor Frúgoli Jr and Bianca Barbosa Chizzolini was conducted by a team involving fields of anthropology, architecture, urbanism, history and geography.

Two outstanding photographers, José Augusto da Cunha Moraes, from Portugal, and Ricardo Rangel, from Mozambique, provoke Bruna Triana to compare notions of “reality”, “truth”, and “authenticity” in the photographic image during the colonial period, according to two genres: ethnographic and documentary.

In this new number of *gis*, the Huni Kuin, who are located in the state of Acre, Eastern Amazon, are present in two articles. In the first, ayahuasca songs, a film called *O sonho do nixi pae* (“The dream of the nixi pae”), and the drawings elaborated as visual translations of the songs, are treated as intersemiotic activities which multiply in the MAHKU – a group of artists and researchers belonging to a new generation of Huni Kuin, who are here presented not as subjects making themselves evident as authors (Foucault), but as a collective agency of enunciations which constitute visual art. In the article, the voices of the academic

researcher – Amilton Matos – and of the indigenous artist – Ibã Huni Kuin – are evenly mixed.

In the following article, Guilherme Menezes discusses the experience of making the videogame *Huni Kuin: Yube Baitana*, involving anthropologists, programmers, artists and indigenous Huni Kuin. The development of a videogame requires elaboration of scripts, understanding ways of circulating knowledge, making ethnographic pacts, and dealing with questions as varied and distinct as copyrights, technology and alternative forms of energy.

Focusing on children with autism, Daniel Camparo Avila explores contributions of ethnomusicology, analyzing relations between music and subjectivity, and therapeutic dimensions of music. What are the effects of music and what types of intervention can be effective? These are the questions discussed in this article, as a result of sessions of music workshops recorded at a center of educational therapy.

The following two articles focus on cinema. On the basis of an ethnographic analysis of the science fiction movie *Gattaca*, directed by Andrew Niccol, Halina Rauber-Baio and Martina Ahlert discuss perspectives on the body in contemporary anthropology. Mobilizing thinkers such as Haraway and Le Breton, the authors approach *Gattaca* from the perspective of the cyborg, in a world in which dichotomies of nature/culture, mind/body, organism/machine, and human/animal are dissolved, under the dominions of information.

In a study of the film *Viajo porque preciso, volto porque te amo* (“I travel because I need to, I return because I love you”), made by Karin Aïnouz and Marcelo Gomes, Maria Inês Almeida Godinho analyzes representations of rural Northeastern Brazil. The analysis is centered on typical elements of cinematographic language, such as framing, illumination, music and sound effects, and camera movement. Are the rural backlands (*sertão*) within us, or are processes of urbanization and demise of rural life irreversible?

Our **ARTICLES** section ends with an analysis by Eveline Araújo and Paulo Gallo of the filmic production of the youth on the periphery of São Paulo, and of the possibility for obtaining an inside view of behavioral and social characteristics of this highly diversified population. Strategies regarding public health and perspectives of empowerment of this social segment are also explored. The authors propose a system of social listening, so as to make viable projects which permit communities to seek solutions by mobilizing their own resources, mediated by research projects developed in their territories.



The **T.I.R.** section (translations, interviews and reviews) presents a translation of a provocative article by Christopher Pinney, showing how other models of perception and construction of the photographic image are being created and practiced in places like India and Mali; an interview of the Rumanian anthropologist Mihai Andrei Leaha with one of the outstanding names of visual anthropology, David MacDougall; a reflection by Laugrand, Luce and Melanson on a series of videographed interviews, with the authors who published in *Anthropologies et Sociétés*, a Canadian anthropology journal; and, finally a section with two reviews of recently published books.

The section **GIS** presents six photographic essays on very diverse and visually stimulating themes: lost images of travels through Africa, mainly Egypt; images captured among the Pankararu of Pernambuco, dated 1937; the register of gestures and bodily movements which constitute the performative practices of the visually impaired; the center of São Paulo and the *ocupações* in visual routes annotated from a foreign viewpoint; the body of the very photographer as a visual field in which veins are composed in the drawing of a bodily cartography; and, finally, images of a slaughterhouse, exhibiting the plasticity which may be found in the activity which takes place in such a location. In a section featuring performances, the impact produced by the first work results from the encounter of Australian rituals and Umbanda rituals, presented by an artist performer, philosopher, and squizoanalyst and therapist, in a performatic dance carried out and filmed in a ritual Eshu session. The second work focuses on two Congolese artists, a performer and a musician, in the attempt to understand the experience of these migrants in the city of São Paulo, where everything has to be negotiated.

We have created a new section for **gis**: **FOUND ON THE NET**, in which, as someone looking through the numberless things which show up on this immense net known as the internet, we intend to pick out some of the “fish” which are in tune with the objectives of the journal. We begin this section with the artistic project *The anthropologist-transvestite*, produced by Stéphane Malysse, who, in a retake of Rimbaud’s well-known phrase, provokes us, by means of photography and ethnography, to become other while remaining ourselves.

Andréa Barbosa, Edgar Teodoro da Cunha, Erica Giesbrecht,  
Francirosy Campos Barbosa, John Cowart Dawsey,  
Paula Morgado Dias Lopes, Rose Satiko Gitirana Hikiji,  
Sylvia Caiuby Novaes, Vitor Grunvald