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PRESENTATION OF THE DOSSIER **INTERSECTING GAZES**

The dossier “Intersecting Gazes” contains four articles and a film essay, all of which dialogue with each other closely. These texts were inspired by the seminar “Intersecting Gazes: Brazil/Canada,”¹ held in October 2016 at the USP Department Anthropology and which united image professionals, filmmakers and researchers from Brazil and Quebec (Canada) to discuss collaborative audiovisual experiences in indigenous areas.² Joining us were Guarani, Innu, Kayapó and Kuikuro filmmakers. At this meeting we sought

1 In Portuguese, “Olhares Cruzados: Brazil/Canadá”. The partnership arose from the project “*Vers un réseautage international de recherches et de partenariats pour l’empowerment des individus et des communautés autochtones (Canada/Brésil) – 2013-2016,*” proposed by the Canadian association *Boîte Rouge Vif (BRV)* of Quebec to the partners Laboratory of Image and Sound in Anthropology (LISA)/USP and the Centro de Trabalho Indigenista (CTI) of São Paulo, each with its own expertise: BRV has worked for years with the Innu indigenous people; the nongovernmental organization CTI/SP has also been dedicated for years to the Guarani cause, while LISA, based at the University of São Paulo, focuses on training and research in the field of audiovisual anthropology. The project employed an extensive team formed by anthropologists, designers, videomakers, filmmakers and young Guarani and Innu collaborators. Two films were produced from this exchange (one in Brazil and the other in Quebec, based on recordings made in two Innu indigenous communities from the North Coast of Quebec, *Ekuanitshit*, and in the Guarani village *Koenju* in the State of Rio Grande do Sul) as well as the seminar “Intersecting Gazes.” Both film and seminar had the goal of sharing intercultural reflections and the processes of cinematographic creation involved in this work.

2 The roundtables are available at: <http://lisa.fflch.usp.br/node/169>



to share intercultural reflections and the processes of cinematographic creation between indigenous filmmakers and researchers, who tackled contemporary issues like indigenous protagonism, shared production, art, anthropology and politics.

Inspired by the thought-provoking discussions at the seminar, we invited other colleagues from Brazil and Quebec to participate in this dossier. The themes of cultural transmission, cinema, protagonism, shared production, mediation, politics and interdisciplinarity pervade the five works in this dossier and incite us to think about the contemporary paths traced by indigenous communities and the role of anthropology.

We open the dossier with the article by **Inês Ladeira**, coordinator of the CTI and partner in the Canadian project. In her text “Images, memories and mediators: swapped gazes from North to South,” the author takes us deep into the universe of contemporary Guarani cinema. She highlights the active role of the new Guarani filmmakers in an effort to evaluate the images that circulate internally (in the villages) and externally (in the cities) thanks to new technologies. More than just artists, these youths are mediators committed to the collective. As Ladeira says, images are “guardians of memories,” propelling new histories and also reiterating indigenous values. As she demonstrates, in the present period with its maximum reproducibility, modifications occur in the use and circulation of images, whose importance is ratified by the elders. Beyond the expansion in the circuits of communication, aesthetic body changes are also taking place, accompanied by a new cult of physical appearance. Nevertheless, what is at stake is less the search for aesthetic visibility and more a desire to make visible the harsh realities lived by these indigenous peoples.

The article by **Andre Demarchi** and **Diego Madi** dissects the relationship between the visual elements and rituals of the Mebêngôkre (Kayapó) villages. As well as discussing the circuits of images, the authors seek to answer the question why, from the viewpoint of this group, rituals comprise the most highly valued material for filming. Their analysis is based around the “Mebêngôkre Culture Documentation Project,” developed by the authors from 2009 to 2015 in collaboration with the Museu do Índio of Rio de Janeiro. In the authors’ view, the film-rituals reveal an aesthetic and relational choice. At the same time they possess a synchronic dimension, at the level of circulation, of immediate consumption and also reveal a diachronic dimension, whose “visual project is turned to the future.” As they show in detail, “the relationship between video, performance and culture finds its most intense expression in these kinds of filming-rituals.”

The third article by **Ruben Caixeta de Queiroz** and **Renata Otto Diniz** also transits in the field of ritual and film, this time among the Maxakali. According to the author, this relation only becomes comprehensible if we understand its “logic and strategy.” Differently to the analysis developed by Demarchi and Dias, here a new element is introduced: the historical dimension. The challenge is to articulate the three layers of this reflection: to understand how in Maxakali indigenous cinema the fields of history, cosmology and ritual are interwoven, how ritual can be comprehended through the cinema that they produce, and, finally, how one transforms into the other or one transforms the other.


Taking the form of a film analysis, the fourth text is presented by **Renato Sztutman** who, like André Demarchi and Inês Ladeira, participated in the encounter “Crossed Gazes” at USP.³ At the event, Sztutman was highly impressed by the aesthetic potency of the films made by Réal Leblanc, from the Innu people, presented in the seminar *Intersecting Gazes*. Inspired by Réal’s film-poems, the author provides an immersion in this cinematic universe, revealing how aesthetics and politics are indissociable. Pursuing a detailed film analysis, the author concludes that the “poetry is found not only in the text but also in the visual discourse, in the capacity of the filmmaker to compose images and lead us to aesthetics as politics.”

Finally, the fifth work is the film “Indian Time,” by Carl Morasse, a member of the BRV association of Quebec, the institution behind the “Crossed Gazes” project. His work closes our dossier and, at the same time, synthesizes the interdisciplinary exchanges maintained between university and indigenous institutions, taking his work with the BRV as a baseline. Through this film, the readers, especially those from South America, have the chance to explore a universe little known to this public, the indigenous universe of Quebec. In this work the author allows us to hear the voice of the native people and appreciate their artistic creation, situated on the border of what we call an auteur film and a documentary.

³ Renato participated in the seminar “Intersecting Gazes” on the roundtable “Indigenous cinema: mediation and politics.” On this occasion he discussed the political and mediating roles of the new indigenous filmmakers, exploring their cinematic productions inside and outside their community, deepening the debate on the different receptions of this production, its relation to the discourses of indigenous leaders and its mediating role between the community and the outside world.



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