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DOSSIER: REIMAGINING AUDIOVISUAL ETHNOMUSICOLOGY

One or many cine-ethnomusicologies?: Four Plateaus of Possession/Bodying

¿Una o muchas cine-etnomusicologías? Cuatro planos de posesión/corporeización

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Abstract

The film form is not neutral, it is an extensive system that has ontopolitical consequences. So long as the forms of ethnographic film are left under-examined, the relationship between ontological question in the field and their entanglements with ontological question of cinema projection are disconnected/cut. Recognizing that the possibilities for what cine-ethnography might become in our contemporary context of globalizing audiovision are currently unknown, we must be careful not to limit our cinema-thinking in advance of thoughtful investigation. This essay develops Erin Manning's concept of "bodying" in four plateaus to provide an alternative "image of thought" for cine-ethnomusicology beyond the "documentation paradigm".

Keywords

cineworlding, cine-ethnomusicology, cine-ethnography, bodying, possession, ontological pluralism, ontopolitics.

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Resumen

La cinematografía no es neutral, es un sistema extenso que tiene consecuencias ontopolíticas. Mientras las formas del cine etnográfico no se examinen, la relación entre la cuestión ontológica en el campo y sus enredos con la cuestión ontológica de la proyección cinematográfica quedarán desconectados. Considerando que actualmente se desconocen las posibilidades de lo que podría llegar a ser la cine-etnografía en nuestro contexto contemporáneo de audiovisión globalizadora, debemos tener cuidado de no limitar nuestro cine-pensamiento antes de desarrollar una investigación reflexiva. Este ensayo desarrolla el concepto de "corporeización" de Erin Manning en cuatro planos para proporcionar una "imagen de pensamiento" alternativa para la cine-etnomusicología más allá del "paradigma de la documentación".

Palabras clave

cineworlding, cine-etnomusicología, cine-etnografía, corporización, posesión, pluralismo ontológico, ontopolítica.

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One or many cine-ethnomusicologies?: Four Plateaus of Possession/Bodying

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The system of film production, invention, and realization must be radically modified...
a new kind of cinema and a new poetics of cinema are still possible.
(Raul Ruiz. *Poetics of Cinema*)

Theory is now in the way of making, rather than outside it.
(Arnd Schneider and Christopher Wright. *Anthropology and Art Practice*)

These feeling patterns are felt expressions of a language in the making that has not yet expressed itself in words.
(Erin Manning – *The Minor Gesture*)

Introduction: ethico-aesthetic cinematic politics

Lines of flight away from Oedipus/Narcissus are launched when Extramodern¹ myths and rituals are embraced as concepts. This is a lesson from Deleuze and Guattari's *Anti-Oedipus* (1983, 1987), emphasized by Viveiros de Castro (2014), where they say after an engagement with ethnographic literature, that "the problem is one of passing from an intensive energetic order to an extensive system" (1983: 155). If we understand living in this way, as a form-taking/emerging of extensive systems from intensive energetic orders, then questions about the individuation of human social groups, persons, collective and individual subjectivities is a question of technics. Intensive and extensive is not a binary but a way of identifying the location (between intensive and extensive) of what Deleuze calls a diagram. In this sense, the question moves from what a human is, to a question of the technics of becoming human. Becoming human is inseparable from psychic/conceptual, social, technological, and environmental becoming. When we turn our attention from in front of the camera to behind it we find diagrams of cinematic projection working through the body of the ethnographer. The political/ethical dimension of cine-ethnomusicological technics come into focus when we accept that cinema does not stand outside documenting-from-a-distance but lives as a

¹ The concept of Extramodern is drawn from Phillippe Descola as discussed in this article, but also from Eduardo Viveiros de Castro. De Castro begins his work with the question of ontology in anthropology, proposing that: "Anthropology could not be a science of man, as the field was normally conceived; it had to be a science of the different ways of actualizing man and human circumstances. If anthropology was to be comparative, the first thing that it needed to compare was itself to other forms of thought. And this imperative suggested comparison of the ontological presuppositions of the different anthropologies that human collectives had produced. In the process of producing their own lives, they produced, ipso facto, their own reflections on the production of their lives —which is to say, they produced their own anthropologies. So, the first thing, I thought, that modern anthropology should be doing is comparing itself to other, unmodern, non-Western anthropologies or, to put it differently, redefining itself as "ethnoanthropology," in the same sense that we speak of "ethnoscience," "ethnomedicine," and so on. Doing so would put the anthropology that we practiced on the same epistemic level as the anthropologies that we studied" (De Castro 2016: 394).

bio-technological diagram operating between human and planetary becoming.

Modernity/Coloniality, contrary to its wish of being a transhistorical phenomenon, has been seen for what it really is, not the only extensive system possible but “capitalist realism” (Fisher 2009). Other worldings are not only possible but existing and employ different technics of becoming. These different technics/diagrams of relating to the more-than human, including non-human persons, have different implications for planetary well-becoming. Cine-ethnomusicology’s becoming-ecological is supported by previous work in visual anthropology (Grasseni 2004, 2011; Grimshaw 2001; Heider 2006; MacDougall 1998, 2006; Marks 2000; Pink 2009, 2011, 2013). In this literature we can find cinematic techniques. These technics are cinematic concepts, and they matter because they do ecological work. Concepts are ecological as they operate transversally across psychic/conceptual, social, technological, and environmental ecologies (MacDonald 2023). When our attention is attuned to the “ontological politics of co-existing extensive systems”, what Phillipe Descola has called “cosmopolitics as ontological pluralism” (2020), the ways these techniques are employed for the realisation of a film becomes the focus of study. The film form is not neutral, it is an extensive system that has ontological groundings. But so long as the forms of ethnographic film are left under-examined, the relationship between ontological question in the field and the ontological question of cinema projection are left disconnected.

An ontology of cinema projection is growing in importance with eighty-five percent of the global population using networked enabled smartphones² capable of making and sharing *audiovision* (Chion 2019). Recognizing that the possibilities for what cine-ethnography might become in this new context are currently unknown, we must be careful not to limit in advance the practice of cinematic inquiry to the documentary form because of a belief in its aesthetics of truth, or “the pedigree, pornography, and imperialism of the real” (Godmilow 2022). Is, for instance, the “documentation paradigm” (Norton 2021) the cine-ethnographic *Oedipus*, the ruler form, the father figure, the idol of documentary realism? And is this “*Oedipus* of documentary realism” allied to the capitalist realism of Modernity/Coloniality. Perhaps Jean Rouch (2003) was working against capitalist realism with his concept of ethnofiction? It is the contention of this essay that the form-taking of cine-ethnomusicology is as political as its content. This essay therefore, investigates the ethico-aesthetic question of cinematic knowledge systems. It suggests that a cosmopolitics of ontological pluralism for cine-ethnomusicology might work towards not one, but many cine-ethnomusicologies.

² As of 2023 there are currently 6.7 billion mobile smartphone network subscriptions which are expected to rise to 7.7 billion by 2028. Global accessibility to *audiovision* and global literacy are matched in percentage with 86% of the world’s population being able to read and write and have access to the production and distribution of *audiovision*. The meteoric rise of *audiovision* and the increasingly central role it plays in people’s lives is an important ethnographic subject both to understand how *audiovision* works but also how it fits into the politics of knowledge production. Mobile subscriptions: <https://www.statista.com/statistics/330695/number-of-smartphone-users-worldwide/> Global literacy: <https://wisevoter.com/country-rankings/literacy-rate-by-country>

Oedipus/Narcissus and the Documentation Paradigm

Oedipus as the Modern's Unconscious signifies a repressive order processing intensive energies in the realization of Modern worldings, the extensive coordinates of "Modernity/Coloniality" (Mignolo Walsh 2018): "Unconscious as the dark side of the well-ordered framework of Rational Progress... Freud asserted that social normality demands a high degree of denial of desire or repression of *Trieb* (sexual drive and instinctuality)" (Berardi 2021: viii). Oedipus worlds by capturing and ordering semiosis. From a Peircean perspective (percept-affect-concept) it operates by shaping and regulating affects and controlling concepts, limiting how percepts are perceived³, *Narcissus*, (Viveiros de Castro 2014) the anthropological Unconscious, or better the Unconscious of Anthropology, reserves for the side of Modernity the right to the production of concepts and the regulation of "affects" (Massumi 2015). This operation inoculates Modernity against the potentialities/virtualities of Extramodern worldings. In cine-ethnomusicology Narcissus can be seen in what Barley Norton has called the "documentation paradigm", the

predominant tendency for ethnomusicologists to treat film and video as a form of documentation, data, or evidence in support of analysis and the writing of ethnomusicological theory. At the heart of the documentation paradigm is an aesthetic of realism and a belief that footage of musical performance has an intrinsic value for specialists audience, irrespective of technical quality...the value placed on the filmic documentation of musical traditions for illustrative, didactic, analytical and preservationist purposes runs deep. (2021: 123)

The documentation paradigm is what Deleuze calls an "image of thought", it establishes the grounding of the cine-ethnomusicologically thinkable as an expression of the Unconscious of Modern worldings. The Unconscious is not privately owned, is not the possession of individual minds as "culturalists and ethnologists have demonstrated institutions are primary in relation to affects and structures. For structures are not mental, they are present in things, in the forms of social production and reproduction" (Deleuze and Guattari 1983: 173). Oedipus/Narcissus operates on pre-subjective intensive flows to produce psycho-social extensive coordinates that blurs persons, culture, and society by sympoiesis, the becoming-with of worlding. Worlding is the infolding of the conceptual/psychic, social, technological, and environmental ecologies. In these entwined ecologies operators work transversally on flows of all kinds, a cine-ethnomusicology oriented to cineworlding, not restricted by Oedipus and Narcissus, may develop a multiplicity of cineworldings. But Oedipus and Narcissus are powerful.

Here is an example. Maslow's famous "Hierarchy of Needs" has become an important Unconscious operator in Modern worldings. From access to basic physiological needs to self-actualization individuals progress up the pyramid achieving for themselves individuality. But during the making of *Elders' Room* (Steinberg and MacDonald 2020) in the Kainai Nation, part of the Blackfoot Confederacy, it was shared that Maslow learned this lesson from his studies in Siksika

³ Thomas Turino has noted the significance of Peircean semiotics for ethnomusicology (2014). Gilles Deleuze in his cinema books produces a new collection of mobile cinematic semiotics by fusing Peirce and Bergson (Deamer 2016).

(Blackfoot) society. Though neither Siksika nor Maslow use this shape the comparison is useful⁴. If we convert the pyramid shape to see it as one panel of a lodge (Tipi) (transform the percept from a single triangle to a circle made of triangles –each a side of a Tipi) you have a completely different model. Not only this, but in Siksika teaching the goal is relational, mutual support for becomings over a lifetime. Self-actualization is no longer the responsibility of individuals in a struggle against all but is an open process of becoming supported but not determined by society. Oedipus/Narcissus operates the Unconscious in Modern worldings by, in this case, taking a relational sympoietic concept from Extramodern worldings and making it individualistic. The operation and its implications are profound. It is not that Maslow misunderstood perhaps, but understood through, the image of thought of Modernity.

This is Jean Rouch's lesson in *Les Maîtres Fous* (1955). In the film we see Hauka cult members become ritually possessed by colonial gods. These gods, Oedipus in the many faces of colonial repression (intensive force of modernity/coloniality), are brought into a controlled extensive space, a liminal ritual space that is bounded from daily life geographically and psychically. The Mad Masters' twisted faces, the colonial Oedipus, are forces that move through bodies of perhaps everyone under the colonial yoke. These intensive forces, the monstrous *Mad Masters* 'ride' cult members in possession. The actualization of these colonial intensities is externalized (the upside down-to use a contemporary reference from *Stranger Things*) of each of the colonial characters, who from the Modernity/coloniality perspective are the gods of Rationality, Progress, and Universality. Those possessed realize the monstrous double for each office of power⁵. It seems to me that Rouch takes this lesson of possession and develops it into ethnofiction. The cinema screen and the safety of "fiction" becomes a projection (in both its technical and psychoanalytic aspects) externalizing pre-subjective intensities of anticolonial desire, where they are worked out socially. If possession is the Extramodern concept/practice of bringing the colonial Unconscious into extensive space, then *bodying* becomes the Altermodern relational practice used in ethnofiction cinema. Erin Manning (2016) writes that:

There is an important difference between conscious thought and thought that moves with experience in the making. Conscious thought is but the pinnacle of a much more complex thinking, one that aligns to field perception but does not yet single itself out for conscious discrimination. Nonconscious thought is everywhere active in experience. It moves at differential speeds. It cuts across. It opens up. It shifts. It is not in the body or in the mind, but across the bodying where world and body co-compose in a welling ecology. (115-116)

In Rouch's *Moi, un Noir* (1958) and *La Pyramide Humaine* (1961) colonial intensities come to life first as Hollywood actors and characters and then as racist political machines operating on young people's desire (intensive flows), desiring-machines hooked up to colonial politics and anticolonial

⁴ <https://www.resilience.org/stories/2021-06-18/the-blackfoot-wisdom-that-inspired-maslows-hierarchy/>

⁵ In a quick note Rouch mentions that after liberation the gods change becoming the dark virtualities of sexual repression. This illustrates that the cults rituals are intricately tied to the intensities of power coursing through the colonial and then national systems.

resistance. The “performance” of the “actors” in the ethnofiction are complex in that they are non-professional actors playing themselves in a drama’s of their own creation. Ethnofiction is a kind of existential poetics, “bodying” inside cinema production. Bodying, possession, and projection are entangled in cinema’s social technical production. Here we can see clearly an entanglement of psychic/conceptual, social, technological, and environmental ecologies. This opening up of becoming marks the ethnofiction practice as distinct from the observational-participation of ethnography and the documentation paradigm. It is shown to be no less valuable, and most importantly, it operates on different conceptual/nonconceptual registers. Ethnofiction is not the opposite of the documentation paradigm, it is of a different conceptual register and deals with different issues. No longer a question of a choice between Truth or Fiction, it is a question of advocating for another image of thought that is no less true and no more fictional than the documentation paradigm.

Cinematic-Becoming

These registers are “becomings”, cinematic production hooked up to flows of all kinds⁶. *Audiovision* (Chion 2019) is a flow of light and sound that is machined biologically and mechanically and entangles the biosphere, semiosphere, and technosphere⁷. Cinema production is cinematic-becomings, the collection of filmmakers, actors, editors are relational biotechnical machines or networked cyborgs, that is the lesson in *CineWorlding* (MacDonald 2023). Cyborgs are bio-machines haunted by other intensive flows of becoming. This is perhaps Rouch’s lesson read through Deleuze and Guattari. There is more going on in the body than the extensive coordinates of identity or

⁶ Desire does not have a morality or an ethics. Desire should not be read as being necessarily positive or negative only productive. Oedipus’ desires are anti-thetically but not opposite to Anti-Oedipus’ desires. Where Oedipus/capitalism/coloniality desires a center-periphery organization to the world with Euro-America as its center, Anti-Oedipus desires becomes as lines of flight away from this register of thinking entirely. It is not an interest in the reverse of this order but instead towards multiplicity of orders, a multiplicity of worldings.

⁷ P.K. Haff suggests that while it is quite common to see the technosphere from the inside, it is valuable to take an outside perspective to see the technosphere as a geological formation: “The technosphere is not ‘just’ a human-created phenomenon, because, except for simple artefacts like stone tools, human did not create technology independently, but only in the context of existing technological systems” (Haff 2013). But is it possible to see the technosphere from the outside? Perhaps it is only possible to follow rhizomatic pathways through the technosphere to find where they lead. The project was two sided in that it looked at scenes of cine-ethnomusicology but also in a cinematic mirror to see what its making was doing to the cyborgrapher. This process suggested a *posthumanography*, a becoming-cinema as “the posthuman condition” (Braidotti 2013, 2019). Cineworlding finds confluence with John Hartley and Carsten Herrmann-Pillath (2019) who propose that technosphere studies must also contend with its semiotics. The proposition of the semio-technosphere suggests entanglement, building on Felix Guattari across four ecologies: psychic/conceptual, social, technological, and environmental. Jan Zalasiewicz’s writes in “The Unbearable Burden of the Technosphere” that: “The Earth that sustains us may be considered in terms of different spheres. There is the lithosphere, made up of the rocky foundations of our planet; the hydrosphere, representing our planet’s water; and the cryosphere, comprising the frozen polar regions and high mountains. The atmosphere is the air we breathe, and we are also part of the biosphere, made up of the Earth’s living organisms. These spheres have been in existence, in one form or another, for most, or all, of our planet’s 4.6-billion-year existence. Most recently, a new sphere has emerged – the technosphere.” The concept of the technosphere risks however becoming an undifferentiated mass, an object and not a becoming with directions and orientations. The technosphere is not either good or bad but it is a fact and understanding how cine-ethnomusicology shapes and is shaped through relations with this sphere is essential.

culture, and these intensities can be externalized in fiction, cinematic bodying. Ethnography is, after all, a machine that hooks up to the cyborg machines of cinema to produce a cyborgrapher. The degree to which these machines are able/allowed to connect with other flows outside of ethnomusicology and anthropology will play a significant role in shaping its practice. There are those of us who when we look through a camera and listen through headphones “see-hear” a world rich with intensive virtualities. This does not happen to everyone, but for those of us who have this experience, it is a starting place for cine-ethnomusicology. What happens next is the question. How many techniques for machining the intensities of *audiovision* will be accepted, how many approaches to the study of intensive-extensive systemic relationality will be supported and permitted? Will the discipline align behind an anthropological *Oedipus* that Viveiros de Castro has called *Narcissus* committed to its own view of the world, or can cine-ethnomusicology take form while recognizing the despotic threat of Narcissus and intentionally develop rituals of practice oriented towards supporting each other’s cinematic multiplicity? One or many cine-ethnomusicologies?

This essay is constructed around four Deleuze and Guattari’s Batesonian plateaus. A plateau is a somewhat stable milieu. In the geophilosophy of Deleuze and Guattari, milieu is a technical term that is somewhat cubist. It combines three perspectives simultaneously, bringing “surroundings”, “medium”, and “middle” (1987: xvii) together. A milieu is a gathering together in duration, a moving along. It is a parade or protest where placards territorialize with and through the rhythmic swaying on city streets, a refrain where “motifs and counterpoints that express the relation of the territory to interior impulses or exterior circumstances, whether or not they are given” (318). These plateau can be read in any order as they do not attempt to make a linear argument from start to finish but instead invite readers to make connections between them transversally, take their own lines of flight. Their titles make reference to a particular date important for each plateau, *Becoming-sorcerer* is the conference where Jean Rouch gave a paper on possession, *Voracious Cannibals* is the launch date of Instagram. After the first plateau there is a discussion break that includes a short film script included to engage the reader and push the conversation further than any description of a cine-ethnomusicological ethnofiction may. It is followed by an interlude that spends time with the concept *Altermodern* worldings that is introduced without discussion in the previous plateau. Altermodern worlding may provide cine-ethnomusicology an activist alternative to political capture.

1. Oct 11-17, 1971: Becoming-sorcerer, the eater of doubles

In 1974 Jean Rouch wrote: “if the notion of *person*—the self, person—is effectively one the key religious factors involved in trance, possession dance, magic, and sorcery, it appears that it would be dishonest to leave the matter there, since the ‘self’ of the observer who attends to these phenomena equally merits critical attention. This is especially so when the observer records and plays back the sounds and visual images for the subjects of these trances” (2003: 87). What Rouch identifies is a circuit operating between the fleshy bodies and the machinic bodies of the filmmaker and camera equipment that produces a semio-technospheric ecosystem with those on the other side of the camera, and those in the editing suite, with those who will later sit in front of a screen.

Audiovision entwines the biosphere and semio-technosphere. As cine-ethnomusicology develops the question of what happens to the “self” or “selves” within cinematic production is still little understood and under researched. Is the person operating the camera a distanced Kantian judge on the action, a director or documentarian that remains unchanged or are we indeed bodying in “a strange dialogue in which the film’s ‘truth’ rejoins its mythic representation” (Rouch 2003: 88). If we take well known film directors as a gauge for this, we find that Fellini compared his experience of LSD unfavorable to his preferred experience of moving between worlds in cinema production. For Werner Herzog movies arrive in his body and struggle against each other until the strongest idea wins and demands to be made. For Agnès Varda landscapes are inseparable from her sense of self and her cineworldings. The self of the filmmaker is not alone, we are a “crowd behind the lens” (MacDonald 2023: 211-236) that emerges into extensive space when we plug into our technology.

The “volition-intentionality-agency” triad (Manning 2016: 6) is not the only theory of the self, even if it is perhaps central to Humanism’s Modern worldings. An ontology of the self, as Jean Rouch makes clear, is an important consideration in any explanation of the role of the filmmaker. The *Rational* self in aesthetic theory is a judge who maintains a distance from what is observed. This juridical image is so deeply ingrained in scholarship that any deviation from it requires a slow development. It is very easy to default to an image of thought that grants the filmmaker distance from the musical rituals being enacted, made perhaps doubly so by the idea that a filmmaker does not look at the action with their own eyes but instead through a device. The question though is whether this device distances the eye or is a new and different eye, a posthuman bodying inseparable from its bodying-worlding. Rouch’s starting point is not Heideggerian, where technological enframing separates the human from the world (Heidegger 1977) but is posthuman (Braidotti 2013, 2019; Braidotti and Bignall 2018; Braidotti and Hlavajova 2018) and is derived from Vertov: “Dziga Vertov understood that cinematic vision was a particular kind of seeing, using a new organ of perception—the camera. This new perception had little in common with the human eye; he called it the ‘ciné-eye...radio-ear...ciné-compris or “filmically understood” (Rouch 2003: 98). Understanding the camera means to film-see, to understand the microphone and recording equipment is to “film-hear”, to wear the equipment is to “film-move” to think through the syntax of shots while moving and understand their relations is to “film-think”. We are at once presented with a human-becoming-technology-worlding. The “Human” selves are becoming more-than human in the relationality of concept/psychic, social, technological, environmental ecologies, worlding what Deleuze and Guattari call a new “image of thought” (Lambert 2012). This new image of thought is relational, machinic and distributed. Rouch was interested in Flaherty’s cinematic practice because “by building a location development laboratory and projection room... he invented the use of the ‘participating camera,’ a technique that he saw not as an obstacle to communication but, on the contrary, as an indispensable part of the filmmaking in the field” (2003: 99). Film-thinking is distributed machinic thinking that changes the circuits of thinking, moving them outside the common sense brain-concept circuits, into a world of other persons, ecologies that include other machines and produce more-than human circuits of thinking.

These transformed circuits of thinking are not only nodes through which film-thinking passes

but recursive nodes that change as a consequence of the becoming of “cinema-thinking” (MacDonald 2023: 13). Rouch observed this transformation: “I now believe that for the people who are filmed, the ‘self’ of the filmmaker changes in front of their eyes during the shooting. He no longer speaks, except to yell out incomprehensible orders (‘Roll!’ ‘Cut!’). He now looks at them only through the intermediary of a strange appendage and hears them only through the intermediary of a shotgun microphone” (2003: 99). The self behind the camera is changed both for the self as a consequence of the perspective of others in front of the camera witnessing a cinema-machine transformation. From the perspective of Extramodern worldings that include possession, the ritual transformation of the filmmaker in a “cine-trance”: “is due to this equipment and this new behavior (which has nothing to do with the observable behavior of the same person when he is not filming) that the filmmaker can throw himself into a ritual, integrate himself with it, and follow it step-by-step” (Rouch 2003: 99). Might this possession be cine-ethnomusicology’s dark fairytale?

Rouch’s study of Songhay possession led him to understand that “possession is a means of special reciprocal communication between people and their gods” (2003: 88). In the possession ritual the self of the dancer becomes a horse for their god: “There is thus a profound metamorphosis of the self of the horse, who gives up a part of herself to a part of the self of the god who is now incarnated in her body” (89). Spirit possession is a doubling, and it is this doubling that leads Rouch to his theory of self and images. He writes that “the most widespread theory propounded by the *zimas* (those responsible for initiation, who become possessed themselves, and acquired control over the possession of others), is that during possession the ‘double’ (*bia*) of the god has taken the place of the double of the horse.” (89). The concept of *bia* is a compound concept that mean shadow, reflection, and soul, so that it would be quite incorrect to think of *bia* as a spirit. Though like a soul “this *bia* is tied to the body throughout life; it can temporarily leave the body during sleep (in dreams) or, occasionally, while awake (in a state of imagination, reflection, or possession)” (89). *Bia* as a concept seems to suggest a double to the self that is mobile and permits the kind of “lost in thought” that modern worldings deride and attempt to police. *Bia* also provides a concept to understand the multilayered perception that occurs in filmmaking where one is both looking through the camera while seeing the future editing suite, and even further future screening while also operating the camera. It is in this sense that I understand Rouch’s translation of *bia* to *doubling*. I think the translation moves the concept of *bia* from Extramodern worlding into *doubling* as Altermodern worlding that mobilizes possession to bodying in ethnofiction.

Rouch is not just interested in *bia* as concept for ciné-trance but the specific practices of the sorcerer: “The power of the sorcerer, like that of the magician, is inherited through mother’s milk, an infant nourished by a *tyarkaw* will become a *tyarkaw*” (2003: 93). *Tyarkaw* emerged from an act of cannibalism where a sacred woman who had broken a vow of chastity turned her lover into a sheep to hide her broken oath and later ate the lover-turned-sheep with her sisters. She later learned of her pregnancy by the stranger-lover and thus “from this union of a woman and a man she had eaten, a child was born—a female ‘eater of doubles’” (93). The *tyarkaw* “work evil because they are obligated to do so” (93) so from the Songhay point of view “their criminality is not intentional” (93). *Tyarkaw* not only have the skill to direct their double/*bia* but it is the *bia* that is

the “agent of the sorcery. The double performs the task of hunting other doubles” (2003: 94) when it seizes a victim double the *tyarkaw* double eats it. There are complex processes that follow from this battle of bia but for our purposes it is most important to understand Rouch-becoming-sorcerer, the maker and eater of doubles.

The ciné-trance enhanced the “participating camera” because the filmmaker, in a possession ritual, is also possessed but in a different register: “For the Songhay-Zarma, who are now quite accustomed to film, my ‘self’ is altered in front of their eyes in the same way as is the ‘self’ of the possession dancers; it is the ‘film-trance’ of the one filming the ‘real trance’ of the other” (Rouch 2003: 99). The film trance may be machinic, but it is also real as it is involved with Rouch’s doubling and eating of doubles in editing and screening. The distinction Rouch makes between “film-trance” and “real trance” may be better understood as a posthuman double emerging into Altermodern worldings, a double moving through the technosphere (more on this later) sent on its way by the cyborg machinic ceremonial regalia (camera gear) that is worn. A filmmaker is possessed/bodying the entire cinema production process that invites ones’ “gods of cinema”. Understanding the parallelism of the possession/bodying is important for Rouch: “One can even take this further: Isn’t the ‘image hunt’ comparable to the sorcerer’s hunt for doubles” (Rouch 2003: 99). Not only does Rouch accept possession, but he aligns himself with a sorcerer, with the eating of doubles: “Currently I am at the point of reflecting on my own role as a taker and giver of doubles, as an eater and shower of reflections. I already know that the next step to reach is to clarify these roles in relation to the self of the ethnographer and ethnography itself” (Rouch 2003: 100). The “participating camera” worn by a sorcerer provokes possession: “I think that the shooting itself was what unlatched and sped up the possession process. And I would not be surprised if upon showing the film to the priests of Simiri, I learned that it was my own ciné-trance that played the role of catalyst” (101). Does Rouch suggest an evil of cine-ethnography in his alignment with the sorcerer, an evil he is not punished for because it is his becoming?

Rouch’s “cine-trance” is not therefore a romantic turn of phrase but takes possession seriously as an Extramodern concept that moves through an Extramodern worldings that helped pose new questions about the self of the ethnographic filmmaker (cyborgrapher) and their roles in the realization and eating of cinematic doubles in an Altermodern cine-worldings. It also proposed the existence of a space that the cine-*doubling* travels through and further questions about the eating of doubles and the health of the sorcerer. These concepts open new avenues to think about Rouch’s ethnofictions as Altermodern worldings that he and his small band of friends produced over many years. Considering Rouch’s ethnofiction as Altermodern worldings proposes that his cine-sorcery realized cinematic techno-doubles that travel the technosphere eating and being eaten. But it also begs the question, who is Rouch’s double fighting against? Which doubles is he seeking out to consume? Perhaps it is the doubles of Modern worldings.

Cine-Ethnomusicological Doubles

In a review of *Ark: A Return to Robson Valley* (MacDonald 2022 dir.) one reviewer suggested that they are doubtful that fiction has much to offer ethnomusicology that the documentary does not already do. This struck me. Perhaps because what is most interesting in Altermodern cine-worldings is the original poetics of doubling that participants produce. Musical poetics, often reduced to a music genre by later analysis (a form of capitalist capture) is a unique worlding. It is not a transformation that can be seen on the surface of things, it is a stirring of a psychic/conceptual, social, technological, environmental ecologies that Peircean semiotics helps illuminate, it is a shakeup of the percept-affect-concept triad that is shaped in a particular way under capitalist realism (Fisher 2009). The fiction in *Ark* is a doubling and this doubling is cine-worlding an Altermodern worlding of anti-capitalist cultural practice. The becomings that occur in the festival space are affective more than they are representational. It is possible to talk about these experiences, but the words do not invite the viewer into becoming. The sorcery of the doubling is eliminated by language and the experience for the viewer is juridical, whether or not to accept expert reports. The fiction of *Ark* is the bodying of the festival, and it is this transformation that the viewer is invited along to witness. While some of this can be shown in documentary through b-roll and talking heads, the poetics of cineworlding, its affects and the viewer's role as witnessing a journey of the doubles is eliminated for the sake of documentary realism (and is not already a poetics of Truth?). This view artificially limits an emerging area of scholarship before it is even dreamed. This is what puts the disciplinarity of the "documentation paradigm" (Norton 2021: 123) in line with Viveiros de Castro's *Narcissus*. The editors of JAVEM agreed to publish a fictional Q&A to accompany the film. In this process I began to think more about fiction/myth/poetics, Rouch's theory of doubles, and my activist commitment to Altermodern worldings more generally. If one of the lessons of Altermodern worldings is relational becomings-worldings, inspired by Extramodern myth, relationality, and ritual becomings, and if Humanist anthropocentric myths of Universalism superpowered by Transhumanism is the center of contemporary capitalist realism, what would it mean if cine-ethnomusicologists outlawed experiments with cinematic poetics? Is there a basis in ethnomusicological literature for the disciplinarity of documentary realism, or is *Narcissus* discomfited by the murkiness of affects?

In his classic work Stephen Feld (1982) describes the way that in Kaluli society birds and people are connected by music where "cultural and semantic fields are organized in myth, language, expressive codes, and behaviors" (2003: 217) where "the mediation between this rainforest ecology and Bosavi music turned out to be cosmological, for Kaluli consider birds not just singers but spirits of their dead. Birds appear to one another and speak as people" (2003: 225). In Anthony Seeger's *Why Suyá Sing* (2004) one practice of musical composition relies on witchcraft. A witch takes someone's spirit to birds leaving the person very sick: "Then the man begins to hear the birds' shout songs (akia), and the birds' unison songs (ngére). He hears the birds singing about themselves. His health improves and he lives as before" (53). For the Nehiyaw (Cree) Animals have human qualities of thoughts, dreams, and emotions where songs "link images in the dream world to animals in the real world" (Whidden 2007: 51). Music is not about the world but is becoming-with the world

(Preston 2002: 210). For Achuar, humans and animals are likewise connected in continuum where nature and the supernatural are real (Descola 1994: 93) and myths describe the transformation of persons into animal-persons. Speech does not come from the mouth but from the soul, which “transcends all linguistic barriers and transforms every plant and animal into a subject capable of producing meaning.... incantations go straight to the heart of whoever they are addressed to” (Descola 1994: 99). Don’t cinematic landscapes sing song directly to the heart of the viewer. These are nature-human-technology-cosmic becomings that blurs the volitional-intentionality-agency triad of Modernity/Coloniality/Humanism. The ethnographic literature teems with gorgeous descriptions of more-than human becomings, but has cine-ethnomusicology yet practiced becoming-bird, becoming-landscape, becoming-cosmos, becoming-imperceptible? In Deleuze and Guattari’s plateau “1730: Becoming-Intense, Becoming-Animal, Becoming-Imperceptible...” they write after having read a good deal of ethnographic literature that “we believe in the existence of very special becoming-animal traversing human beings and sweeping them away” (1987: 237). As the above makes clear, in ethnomusicology there is strong basis for this. Does the filmmaker experience “a strange imperative welling up: either stop writing, or write like a rat...If the writer is a sorcerer, it is because writing is a becoming, writing is traversed by strange becomings that are not becomings-writer, but becomings-rat, becomings-insect, becomings-wolf” (240). Viveiros de Castro’s reading of Deleuze and Guattari finds there a becoming-other of philosophy that works towards what might be called Alterworldings. Taking Extramodern worldings as legitimate ways of theorizing the plane of immanence, Deleuze and Guattari take direction from these becomings to work towards a philosophical Altermodern worlding of relationality, process, and becoming. Their work is not just a critique of Modern worldings which since Humanism has been oriented to narratives of process, Rationalism, individualism, competition, dialectics, and specialization. Instead of critique, Deleuze and Guattari work towards establishing other worlds, Altermodern worldings. Perhaps an experimental cine-ethnomusicology oriented to supporting the participation and cinematic experimentation with Altermodern worldings could do the same.

Discussion break.

Imagine, or facilitate, a classroom conversations with the following short film script.

A Haunted Flute

Fade In

Bedroom – early morning

A body shifts restlessly under sheets. A phone rings. An arm reaches out from below a duvet hiding her face. She picks up the phone resting on top of the book “Why Suyá Sing”.

Flutist

Hi, yeah. I feel terrible. I don't think I can finish the recording. I'm not sure what happened. I was feeling fine last week and was making good progress... but then in the middle of a take... I just started feeling awful and couldn't play anything. It's been days and... I can't even touch my flute. It's like all of a sudden I'm empty...

(pause)

Yeah... I know... the deadline. I know how late it is already...

(pause)

Ok.

(hangs up phone)

She sits up and stretches. Gets out of bed and walks around the room and then sits back down mumbling to herself.

Flutist

What the hell is wrong with you.

She lays down again staring at the ceiling.

The room is filled with the sounds of birds. The flutist sits upright and looks around.

Flutist

What in the hell is going on?

(Looks around frantically).

A tall thin heavily dark robed body with a large hood mostly covering the hollowed skull of a large bird moves out of the shadows. It opens its beak and the chirping grows louder. In an instant the bird

demon disappears and the room is left silent. The Flutist opens their mouth to scream but instead of a scream there is only the sounds of chirping birds. Surprised, the Person walks to the bathroom and looks in the mirror. Staring in the mirror scared to open her mouth again. Tentatively she tries and the sounds of birds are so shockingly loud she passes out.

A ringing phone cuts the blackness. She wakes up on the bathroom floor, struggling to her feet. She runs across the room to answer the call. She listens to the voice on the other end, scared to open her mouth. When she does, very slowly, no bird sounds emanate. Clearing her throat she says shakily:

Person

Yes, ok... I... uh... understand that it needs to be finished today. Ok... thanks.

Still on the phone she reaches for her flute, takes a deep breath before putting it to her lips. She plays a single long note as the room around her changes into a forest full of birds. The note quavers before darting off into melodic fragments that swirl. At the end of her breath she finds herself back in the room with the phone in her hand.

Yes, I have the rest of it now. It just...never mind...I'll be at the studio in an hour.

Fade to Black

Interlude: Altermodern Worldings with Anti-Oedipus and Anti-Narcissus

Anti-Oedipus plays a multiple role as text, practice, and signifier. Its complexity is difficult to encapsulate and is deeply entwined with much critical theory, activist organizing, and alter-economic invention. Much has changed in the fifty years since “the schizoid becomes the crucial figure of an adventure of liberation, creativity and knowledge” (Berrardi 2021: x). Embracing the constitution of relationality as site of struggle against capitalism seeks alternative machines for the production of collective subjectivation far from the factory floor of Marxist proletarians. It plays a role in joining and setting off lines of activist flight that are continuing to proliferate. There is an entire history of engagement with the schizoid and a veritable publishing industry around Deleuze and Guattari. The *Oedipus* that Deleuze and Guattari confront is the matrix of modernity, a set of machines that produce and police a controlling Unconscious. It is not a mental Unconscious, it is the theorization of relational rhythmic milieus operating ontogenetically, worlding.

For Mark Fisher “capitalism seamlessly occupies the horizons of the thinkable” (2009: 8), a

phrase that any reader of *Adbusters: A Journal of the mental environment* (in publication since 1989) would be intimately aware: "the crucial idea of Anti-Oedipus is that the Unconscious is a factory not a theatre (Berradi 2021: 57). At the turn of the 21st century Tiqqun, bringing together anti-capitalism, feminism, American cybernetics, and French poststructuralism described the operation of Modern worldings in their *Cybernetic Hypothesis*: "a new fable that after the second world war has definitively supplanted the liberal hypothesis. Contrary to the latter, it proposes to conceive biological, physical, and social behaviors as something integrally programmed and re-programmable. More precisely, it conceives of each individual behavior as something 'piloted,' in the last analysis, by the need for the survival of a 'system' that makes it possible, and which it must contribute to"⁸. From the 1990s to the 2010s it became harder to distinguish between artists, philosophers, activists, and community organizers. This is evident in the concept of *Altermodern* a term used by Nicolas Bourriaud, cofounder of *Palais de Tokyo* in Paris, author of *Relational Aesthetics* (1998), and active curator who attempts to name "the 'aftershock' of modernism and its mourning, then into the necessary post-colonial reexamination of our cultural frames, 'Altermodern' is a word that intends to define the specific modernity according to the specific context we live in—globalization, and its economic, political and cultural conditions"⁹. The two volumes of *capitalism and schizophrenia* course through all of this and has contributed to an immense variety of activist, artistic, and philosophical invention. It is perhaps impossible to consider the development of cine-ethnomusicology without reflecting on the ways these bodyings of Altermodern worldings have impacted Modern worldings. Deleuze and Guattari's *A Thousand Plateaus* is a work of Altermodern worldings, as Brian Massumi writes in the introduction:

'Philosophy, nothing but philosophy.' Of a bastard line.

The annals of official philosophy are populated by 'bureaucrats of purse reason' who speak in 'the shadow of the despot' and are in historical complicity with the State. They invent' a properly spiritual...absolute State that...effectively functions in the mind.' Theirs is the discourse of sovereign judgement, of stable subjectivity legislated by 'good' sense, of rocklike identity, 'universal' truth, and (white male) justice. 'Thus the exercise of their thought is in conformity with the aims of the real State, with the dominant significations, and with the requirement of the established order. (1987: ix)

The complicity of anthropology and ethnomusicology with the colonial archive is too well known to require elaboration. When a modern/colonial Unconscious undergoes the schizoanalysis of *Anti-Oedipus* a transformation occurs that can be read in Mark Fisher description of a museum where "you see objects torn from their lifeworlds and assembled as if on the deck of some Predator spacecraft, and you have a powerful image of this process (capitalism) at work. In the conversion of practice and rituals into merely aesthetic objects, the beliefs of previous cultures are objectively

⁸ Tiqqun (2001) *The Cybernetic Hypothesis* available at: <https://theanarchistlibrary.org/library/tiqqun-the-cybernetic-hypothesis#:~:text=The%20Cybernetic%20Hypothesis%20is%20thus,integrally%20programmed%20and%20re%20programmable.>

⁹ <https://www.artnews.com/art-in-america/interviews/altermodern-a-conversation-with-nicolas-bourriaud-56055/>

ironized, transformed into *artifacts*" (2009: 4). The transformation of a museum from Modernist church to colonial predatory spacecraft is evidence of Altermodern Unconscious. Fisher, like the authors of *Tiqqun* produce Altermodern worldings in the colonial centers of power.

Anti-Narcissus is not a book, but exists as a shadow book in the pages of Eduardo Viveiros de Castro's *Cannibal Metaphysics* (2014) turning upside down the orientation of modernist anthropological knowledge production that demands a new mission for anthropology:

What do anthropologists owe, conceptually, to the people they study?... Are the differences and mutations internal to anthropological theory principally due to the structures and conjunctions (criticohistorically understood) of social formations, ideological debates, intellectual fields and academic contexts from which anthropologists themselves emerge? Is that really the only relevant hypothesis? Couldn't one shift to a perspective showing that the source of the most interesting concepts, problems, entities and agents introduced into thought by anthropological theory is in the imaginative power of the societies—or, better, the people and collectives—that they propose to explain? Does the originality of anthropology instead reside there, in this always-equivocal but often fecund alliance between the conceptions and practices that arise from the worlds of the so-called 'subject' and 'object of anthropology?... we should also accept that the time has come to radicalize the reconstitution of the discipline by forcing the process to its completion. Anthropology is ready to fully assume its new mission of being the theory/practice of the permanent decolonization of thought. (39-40)

Perhaps the documentation paradigm is the *Narcissus* of cine-ethnomusicology. While the documentary approach has contributed a large ethnographic literature that blooms with more-than human becomings of all kinds, the cine-ethnomusicologist is perhaps trained to resist the poetic invitation of becomings, satisfied with disciplinary becoming-cine-ethnomusicology that continues Rationality as a mythology of the volition-intentionality-agency triad. We see Narcissus at work when the documentation paradigm disappears the invitation to enter the many relationalities and becomings of Extramodern worldings or the Altermodern worldings evident in so much DIY music and culture worldwide (regardless of the so-called genres). While a political activist cine-ethnomusicology is one potential form of resistance to Narcissus, the notion of "politics", "identity", individuality must be suspected of its potential to smuggle in Modern worldings. There are other forms of activism that cine-ethnomusicology may take, and at first it may not be recognized as such because it is involved in Altermodern worldings, it is a cinematic, that is a posthumanographic poetics of becomings.

A posthumanographic poetics of becomings has learned from critical theory that Rationality is a myth complete with its creation stories, rituals, and gods. It has also learned from Rouch the cyborgrapher that emerges when bodying cinema production. Viveiros de Castro identifies in *Anti-Oedipus* the intellectual move where psychoanalysis' myths of Oedipus are shown to be oppressive, but they find in Dogon ethnographic material "a radical re-evaluation of the concept of myth" (128), which suggested for Viveiros de Castro that it "is less a difference in the authors' attitude toward myth than a difference internal to what we call myth: the story of Oedipus belongs to the barbarian or Oriental regime of despotic signification, while the Dogon tale instead belongs to the savage regime of primitive or 'presignifying' semiotics. At issue, then, is not one and the same myth, or

even another genre of the same *logos*; rather, there would be myth, and then there would be *myth*" (128). The question is not whether to admit myths into becomings, because they already are present, but instead to understand which myths world which worldings. Possession helped Jean Rouch conceptualize cine-trance (ciné-transe) and can provide a way of thinking about the technosphere because "possession poses a challenge to the ideology of realism, confounding the principles of visual evidence" (Russell 1999: 197). For Viveiros de Castro it is the way that "an entirely different question of meaning is raised by mythic enunciation when we leave behind the prephilosophical 'Masters of Truth' and their monarchical regime of enunciation and enter the extraphilosophical work of 'societies against the state,' and the world of *la pensée sauvage* and radical anthropological alterity.... A question, alas, that has not yet received the analysis worthy of it" (2014: 129). Relational bodying does not steal Extramodern relationality, it operates relationality at the site of immanent struggle within capitalist realism, relationality-bodying Altermodern worldings. Concepts need to no longer be western to be concepts. Concepts that emerge from anthropological study need not be held at a distance from philosophical concepts written by official philosophers, nor should they be necessarily captured for philosophy. Extramodern concepts, developed in Extramodern worldings, can inspire Altermodern worldings. But even this suggestion is haunted by the gods of extraction.

2. Jan 12, 2023: Cyborgrapher's Haunting

Cine-ethnomusicology is much too important to be provincial. Every realization of audiovision is an anthropology of musicalized cinema, a cine-ethnomusicology, so that every cine-ethnomusicological film is the meeting place of at least two but possibly multiple ethnomusicologies/territorialities/worldings. We can perhaps see in Benjamin Harbert's *American Music Documentary* (2018) a "recognized" ethnomusicology meeting with a variety of immanent cine-ethnomusicologies. In *CineWorlding: Scenes of Cinematic Research-Creation* (MacDonald 2023) there is equally a meeting of a variety of ethnomusicologies and cine-ethnomusicologies and attempts to realize a process cine-ethnomusicology similar to Viveiros de Castro's "double movement for a double heritage that rests above all else on a monstrous alliance or counter-natural nuptials: Lévi-Strauss with Deleuze. Those two names are in fact intensities, and it is from the virtual reserve of their liaison that became *Anti-Narcissus*" (2014: 219). *CineWorlding* is also mobilized by two intensities that Deleuze and Guattari call conceptual personae, *the Cyborgrapher* and *the Wintigo*. The cyborgrapher is an ethnographic machinic entity that emerges from Donna Haraway's *Cyborg Manifesto*. The machinic-ethnographer is a multiplicity of cinematic technologies that finds itself constantly entangling the biosphere, semiosphere, and technosphere that sees itself and begins to understand itself as sympoiesis (becoming-with). Its becoming is that of posthumanography, an ethnography that is inseparable from the production of cinematic doubles, the entanglement of the ethnographer with the machinic apparatuses of cinema production, and the operation of Modern and Altermodern worldings which machine intensities into extensive space just as surely as the cinema apparatuses machines light and sound.

The entanglements that make up the semio-technosphere should not be thought in

homogenous terms, they are not. They should not be universalizable or conceived of as a homogenous stratum, and this is a central role of anthropology and ethnomusicology “without at all pretending to replace philosophy, proves itself to be a powerful philosophical instrument capable of expanding the still excessively ethnocentric horizons of ‘our’ philosophy, and liberating us, in the same move, from so-called ‘philosophical’ anthropology (or ethnomusicology – author added)” (Viverios de Castro 2014: 192).

The second conceptual personae haunts CineWorlding until its final chapter. It emerged during the making of the film *Pimachihowan* (MacDonald 2015) when a small group of Nehiyaw (Cree) recognized Cyborgrapher as a Wintigo, a white-skinned cannibal spirit. Having the cine-ethnomusicological gaze reversed so that we (cyborgrapher and ethnomusicologist) were recognized as a cannibal spirit set off a thinking about the “hungry listening” (Robinson 2018) of documenting, mapping. We were seen as bodying a cannibal spirit, an eater of doubles, that attempts to eat the world. Perhaps the semio-technosphere produces a “hunger” as an intensive force moving within the body of Cyborgrapher. It is not just enough to produce cine-ethnomusicology but also to simultaneously consider its techno-ecological hunger of the twin energies of *cyborgrapher-wintigo*, curious-friend and hungry-enemy that are the entangling of biosphere-technosphere, its cineworldings. Cine-ethnomusicology can learn to confront its monstrous potentialities, but this will take invention and careful practice.

Poetics

Thinking the *Cyborgrapher-Wintigo* across the hyphen open both up, and recognizes, that “we cannot think *like* Indians; at most, we can think *with* them” (Viveiros de Castro 2014: 196). Viveiros de Castro’s suggestion of “minor myth”, “myth when it is in the register and instrument of simulacra, hallucination, and lies” (168) recognizes that “myth contain their own mythology or ‘immanent’ theory” (209). Myth is not fiction and “against the myth of method, then, *the method of myth*” (215-emphasis added). Viverios de Castro’s words recall and adapt Adorno and Horkheimer who noted in *The Dialectics of Enlightenment*, that myth was reason before Reason became Myth. Their point is that by suppressing the “worldings of myth” Reason constructed its own monstrous mythologies incapable of recognizing its own myths, because it outlawed myth’s role in worlding. Myth operates becoming: “*becoming is a double twist*” (211). Can the concept of possession/bodying provide new ways of thinking about the bio-semio-technosphere, in the way that the so-called fiction in *Ark: A Return to Robson Valley or Unspittable* (MacDonald 2018) was a practice of “minor myth”? Perhaps Rouchian ethnofiction is just this type of minor myth and this essay seeks to consider what it might mean to practice a monstrous cine-ethnomusicology through “the method of myth”.

To attempt to think with this reversal suggests “poetics” as a second operator with posthumanography. Following Viverios de Castro to think cine-ethnomusicology from its outside, to think with Indigenous thought, is to work with anthroposophic concepts learned through the production of ethnographic cinema *as concepts* and not objects. Taking the ‘haunting’ of Wintigo seriously suggested “possession” as concept, and inverted the cine-ethnomusicology gaze allowing

a deeper exploration of the intensive forces at work in cinema production. It is no longer just the bodying of cyborgrapher but also of wintigo, a double twist of becoming. No longer a question of whether one needs to believe that one is in fact possessed, but instead to think about possession as an extensive operator on intensive flows, the cyborgrapher myth and the Wintigo myth vectored through the tryptic of camera, editing, screening open up conceptual territory. This double possession infolds Jean Rouch's *cine-trance* as possession (Grimshaw 2001: 90-120) in line with Viveiros de Castro "shamanic perspectivism that operates in the reverse, regressive element of the twilight chromaticism of the sky and the earth (i.e., the shamanic voyage), the universal background humanity of all beings, and a pharmaceutical technique that radically scrambles the nature/culture distinction by defining a province of "supernature," of nature thought qua culture" (2014: 215). The relations between cine-trance and ethnofiction allows both to be read as concepts that draws out the intensive poetic forces that occur when Cyborgrapher engages with Wintigo, and Wintigo engages with Cyborgrapher. Poetics not as form but as the practice of opening semiotic space between two terms that cast new light on each, space for non-determined affects, and open lines of flight moving towards becoming-sorcerer, becoming-landscape, becoming-cosmos, becoming-imperceptible. Theorizing a cine-trance-ethno-fiction series, cine-trance being the intensive energy realized in the extensive space of the ethno-fictions opens new questions for cine-ethnomusicology's relation to "fiction" (MacDonald 2022) where many cine-ethnomusicologies meet up and entangle. If ethnofiction is re-read as minor myth in the liminal space of the screen, and we accept Adorno and Horkheimer's assertion that Rationality is a myth of western philosophy, we find ourselves with Viveiros de Castro inquiring what minor myth as "posthumanographic" poetics might do¹⁰.

3. Oct. 6, 2010: Voracious Techno-Cannibals

The continued cinematic engagement with the world's traditional music is unquestionably important especially if it can be seen to contribute Altermodern worldings. Altermodern worldings are necessary and powerful alternatives to the Transhuman capitalist worldings produced by what bell hooks has called Imperialist-White Supremacist-Capitalist-Patriarchy. We are inundated by worldings and the question of "whose worldings" one supports is more important than ever.

Cine-ethnomusicology like the contemporary university is entangled with the flows of contemporary transhuman capitalism whether we like it or not. Contemporary cine-ethnomusicology was made possible by the digital disruption that led to the emergence of the digital cinema ecosystem in 2009. Digital disruption is not accidental nor without consequences and opportunities. The same technologies that make the *Journal of Audiovisual Ethnomusicology*

¹⁰ Starting with myth as posthumanography's poetics, cineworlding recognizes that Rouch's ethno-fiction were cine-ethnographic Alterworldings, a milieu as ecotone, a zone of complexity where two or more ecosystems interact and new complex beings proliferate. Alterworldings undertake work in the world, they are beings that both create and continue their becoming in the technosphere, they are worlding worlds and these worlds were, as they are now, Altermodern worldings realized at the ecotone of Modern and Extramodern thinking-feeling, between Oedipus and Narcissus, between Anti-Oedipus and Anti-Narcissus.

(JAVEM.org) possible are also centralizing the digital media ecosystem and further entrenching historic inequalities. My contention is that contemporary Modern worlding is operationalized in the major myths of transhuman capitalism. This new version of Oedipus operates in the excitation of the attention economy, the capitalist name for the metabolic-psychic-affective-social media entanglements that characterize contemporary psychic-social-institutional life¹¹.

Alterworldings are not rehashed anti-technological Romantics, they are technologically savvy ontogenetic philosophies of becomings that seek conceptual nutrients in Deleuze and Guattari's *Anti-Oedipus* and *Mille Plateaux*, Glissant's *Poetics of Relation*, Fred Moton's *Consent Not to Be a Single Being* trilogy, and Viverios de Castro's *Cannibal Metaphysics* among others. In different ways these movements recognize that becoming is multiplicity, multinatural, perspectivist, relational and they refuse identitarianism and human exceptionalism. An orientation to "becoming" not "Being" opens new pathways for scholarship and living. What might we learn about cine-ethnomusicology and its role in Alterworldings if we took serious cinema as Rouchian possession relational bodying? If we took "techno-possession" as a philosophical concept and used it as a way of explaining the operation of intensive capitalism instead of sociological concepts like hegemony of ideology, would it produce a useable explanation?

It is no longer necessary to debate the impact of social media¹². Everywhere there is evidence. From the emergence of digital social media post-truth echo chambers to its contribute to political and social polarity too great and too well-known to require further discussion. There is scarcely an issue on social media that escapes analysis and combative opinions except perhaps the notable exception of the self-production and reproduction of these digital actants themselves, these cine-persons, techno-doubles. Cine-ethnomusicology sometimes contributes to and always navigates the dominant transhumanist capitalist mythology whose rituals play an important role in the bodying of human-persons. This bodying is a transmutation to viral techno-doubles; these beings called "influencers". It may at first seem strange to consider social media as a techno-possession, a bodying-technosphere, but perhaps this is evidence of the power of Narcissus to keep anthropological analysis focused on Extramoderns, even if the Frankfurt School and Bruno Latour have opened the door for an anthropology of the moderns. What is required is an understanding how Modern-persons, Extramodern-persons, and Altermodern persons participate in the becomings of posthuman and transhuman persons and their techno-doubles.

In an anthropology of social media actants are not human-persons. It is typical to consider them to be representations of the human that made them, but very few people now believe that

¹¹ Digital disruption however is not determining, it is an opening in the semio-technosphere that can take shape in a variety of ways for a variety of ends. Altermodern worldings are not a next stage for Modernity, they exist in tension with the emergence of "transhumanist technomaniacs" (Berrardi 2021: 14) who are accelerating Modernism's major myths of Progress and Human exceptionalism.

¹² It can easily be said here that Twitter is not populated by cine-humans but instead by text. I will of course concede this point, but I would suggest that Twitter is only one version of social media and contrary to the amount of media coverage it has received is nearly in last place of global active users while YouTube, Instagram and TikTok far exceed the Twitters users by an order of magnitude. <https://www.statista.com/statistics/272014/global-social-networks-ranked-by-number-of-users/>.

the objects that populate one's social media "feed" are reproductions of any existing human-persons. The entanglement of techno-doubles and human-person seems to share with the ancient Greeks and early Christians the self-writing that inspired Foucault to study technologies of the self (1988). Like the ancient Greek auto-pedagogue who wrote a diary entry about their meals and daily activities, techno-doubles are photos and sharable "reels" presented for the consumption (eating) of and by others. Where Foucault's Greek documents are primarily for a process of autopoiesis through self-reflection and self-production, techno-doubles are sympoietic, a becoming-with that entangles desire and self-evaluation via social media platforms and metrics. Social media self-production is therefore always social-production and its self-evaluation is quantifiable judgement in "likes", "shares", "engagements", or "impressions" to name but a few common metrics. This exchange is not just between human-persons but between these techno-doubles who occupy an extensive audiovisual space, composed of a multiplicity of intensities; ghost writer, actor, publicity consultant (of one or many human persons, or AI), personal photography, "Instagram boyfriends". The relations between techno-doubles, human-persons, Algorithms and through them the companies that purchase their data in order to advertise their products in this same space, produce collectively an unfolding social transhuman capitalist drama. Each techno-double is a both an actant and a point of access, a portal to a human-person's intensive space where capitalist desire is fomented. The relationship between intensive and extensive space in this drama entangles psychic/conceptual, social, technological, and environmental ecologies to produce ecotones, productive zones for the emergence of complex new becomings. It is therefore incorrect to think social media as a virtual mirror of the biosphere, techno-doubles are not virtual, they are actual and real, and are surrounded by a cloud of virtuals just as surely as any other biological or mythological creature. The struggle between these social media techno-doubles is battle between doubles, where the eating/consumption of techno-doubles is reported back. These nearly instantaneous reports stir affects in the biological who is always attached to the techno-double even as the double travels through the technosphere. Social media influencers are gods riding the bodies of their acolytes inspiring the production of techno-doubles in the hopes of joining the pantheon of transhuman platform capitalism.

Posthumanographies of techno-possessions are essential if we are to understand the consequence of bodying transhuman capitalism and its role in the techno-possession of human-persons and the production of techno-doubles. Techno bodying blurs the edges of the biosphere and more completely than ever disrupts the volitional-intentionality-agency triad that defines the very Humanism that attempts to understand it. As a consequence of digital disruption musicians are now required to do the work of ad agencies managing their metrics and producing their 'branded' content no matter whether they are "popular" or "traditional" artists they are entangled with digital transhuman capitalist flows. But so too are cine-ethnomusicologists drawn into these journals, print publishing, paywalls, the production and dissemination of our films. Do we admit to feeling the affective pull of the technosphere, or dismiss it as irrational as if it does not exist? Denying the affective dimensions of its pull, the role of the attention economy in ethnomusicology scholarship and our own techno-doubles is not science, it is Narcissus whispering that transhuman capitalist technology has no agency, does not operate upon "our" intensive flows, has no capacity for

possession, has no gods.

4. Oct 11, 1914: Extramodern cine-worldings of transgression

On the question of Altermodernities it must be recognized that Extramodern worldings hold valuable lessons of resistance. There is important history of Altermodernity that come directly from Extramodern inspiration that may go as far back as the beginnings of colonization (Graeber and Wengrow 2021). One might consider the ongoing influence of Bataille and the Situationists who were inspired by the ethnographic writing on potlatch rituals (Sansi 2015: 104-106). Or perhaps the Hauka cult that inspired Jean Rouch's *cine-trance* and his ideas of cinematic possession (Grimshaw 2001: 90-120). If as Viveiros de Castro suggests, the Amerindian image of thought he calls *multispecies perspectivism* enables Extramodern worldings that cultivate worldings where Jaguar-humans perceive human-human from within their own worldings, where shaman perceive humans from a perspective between life and death. Perhaps it is possible to also conceive of this philosophy being capable of recognizing cine-persons existing within their own worldings who can perceiving human-persons.

One of the lessons that needs to be learned is the cultivation of alternative modes of relationality within the context of the technosphere. This question has many risks, not the least of which is the always threatening romanticisms. But perhaps instead of constituting Extramodern as the Other of Modern worldings, Extramodern worldings evidence ongoing success of non-dialectical resistance. Extramodern worldings have withstood every form of oppression that modernity/coloniality could conceive. In Canada this was mobilized through genocidal policy that utilized the weapons of keystone species extermination, land base dispossession, residential schools, outlawed cultural practices, and outright state sanctioned murder. Coloniality of course is not over, quite the contrary, transmodern worldings are ever present and pernicious and have constructed a "capitalist realism" a concept that Altermodernities have use as a horizon of resistance. Weary of the idea of allyship with Extramodern worldings because it imagines there is an outside of the struggle, Altermodern worldings and Extramodern worldings are in this together but are not the same. Since the demise of "Occupy", Altermodern worldings have seemed to be out of ideas or worse perhaps, have become enamored by the potentialities of cryptocurrency and in some cases have become libertarian or anarcho-capitalists accidentally reviving accelerationist concepts and finding their own way to transhuman modernity. It is from this context that I turn to the Glissant's concept of opacity *In the Land of the Head Hunters* (1914).

The co-production between famed photographer of the "vanishing Indians" Edward S. Curtis¹³ and Canadian-Tlingit anthropologist George Hunt's "In the Land of the Head Hunters" (1914) later re-titled and re-edited with a Kwakiutl soundtrack by George Quimby and Bill Holm "In the Land of the War Canoes" (2014). *Head Hunters* is a remarkable technological accomplishment, the

¹³ In a book length reconsideration of the film *Return to the Land of the Head Hunters* (2014) there are only three references to George Hunt as co-director and none of the references go into any detail of his experiences with performance.

first feature film shot in British Columbia and one of oldest surviving films in Canada. Interestingly however, the film has not been considered to be the genesis of ethnofiction, even though *Head Hunters* predates Rouch by forty years and utilizes non-professional actors, location shooting pre-dating cinematic innovations that characterize Italian Neo-realism, and is co-written and co-directed by George Hunt who was a major collaborator on Kwakwaka'wakw culture and lifeways with none other than Franz Boas. By all accounts this is ethnofiction. But why does it remain absent from the history and development of ethnofiction and has yet to play any role in cine-ethnomusicology even though the U'mista Cultural Society responsible to ensure the "survival of all aspects of the cultural heritage of the Kwakwaka'wakw considers *Head Hunters* to "offers dynamic evidence of ongoing cultural survival and transformation under shared conditions of modernity"¹⁴. What follows is necessarily speculative in the sense that there is no way to know what was happened in the production however, there is the pragmatic perspective on the film that illustrates its value from the perspective of U'mista. The first step is to recognize that the documentation paradigm that is still central to cine-ethnomusicology was also present for early 20th century anthropology. Recognizing the culture of the documentation paradigm and to describe its impacts and the ways *Head Hunters* produces an anthropology beyond the documentation paradigm suggests an alternative anthropology in the early days of anthropology. One that is aware of its perspective on modernity and mobilizing it through cinema production technology.

Despite being released eight years before Flaherty's *Nanook of the North* (1922), and on a much grander scale, *Head Hunters* is not recognized as the first attempt at ethnofiction. Perhaps because Edward Curtis was not an anthropologist and the film's story is generally considered to be of his creation. Even when Kwakwaka'wakw 'actors' are discussed they are nearly always presented shaped by an assumption that their only role was to realize Curtis' vision. As a filmmaker who has worked with Extramodern collaborators I find this singular directionality unfounded (narcissistic) and its enduring power has to do with the romantic notion of the auteur/genius. Dispatching this myth therefore is the first step in rethinking the asymmetries of power between Modern and Extramodern worldings, and the politics of cinematic Altermodernisms. If we reorient off screen to consider the production of the film and Kwakwaka'wakw ritual performances that are included within the drama we find a transgressive poetics of Extramodern cineworlding. There is evidently an understanding that the Modern concept of "fiction" can be used as an operator against colonial administrators. The rituals performed for the screen, though outlawed at the time they were performed, were permitted because they were not "real" from the perspective of Modern worldings. The people and years required to make regalia, war canoes, totem poles, village facades, dances, and ceremonial poetics were not real, they were props, costumes, and acting. Under the very nose of colonial administrators Kwakwaka'wakw "actors" engaged in outlawed cultural practice, producing a full length feature film of their ancestors and for their descendants.

¹⁴ <https://www.umista.ca/products/return-to-the-land-of-the-head-hunters>

It is a naïve and colonial proposition to believe that *Head Hunters* emerged from the imagination of Curtis alone, and any argument that proceeds from that assumption is problematic. By way of example, let us consider the relationship between George Hunt, Franz Boas, and Kwakwaka'wakw performance a full decade earlier at the 1893 Chicago World's Fair. Paige Raibmon in *Theatres of Contact* (2000) wrote:

Ten thousand spectators gathered on a hot August evening in 1893 at the Chicago World's Fair. Inside the stifling hall of the 'Cavern of the Cliff,' under the glare of electric lights, the audience watched the Kwakwaka'wakw performers from Vancouver Island. That night the troupe presented a version of the *hamatsa*, or cannibal dance, spiritually and politically one of their most important initiation rites. (157)

The scene Raibmon presents above is in sharp contrast with Colin Browne's (2014) characterization of Kwakwaka'wakw actors in *Head Hunters* who performed at the Chicago World Fair: "It is likely that these 'show indians' were seasoned performers, like the troupe seventeen Kwakwaka'wakw men and women who, along with George Hunt, had spent the summer of 1893 in the Anthropology Department at the Chicago World's Fair, performing for the public and making and selling objects, all the while being measured and documented by anthropologist Franz Boas. Some of these singers and dancers almost certainly later performed in *Head Hunters*" (177). This description sounds very tame and leaves this reader with the impression that Kwakwaka'wakw participants were passive players in a colonial drama. Raibmon on the other hand by drawing on newspaper accounts that circulated widely after this performance creates a strikingly different impression of both the future co-director and actors of *Head Hunters*. It is also important to note that Franz Boas was involved in the organizing the anthropological features and would therefore be responsible for whatever was staged. Considering Boas' authority and his relationship with Hunt leaves me with the impression that Curtis would have whatever influence over *Head Hunters* that he was permitted to have:

When the two main performers stepped to the side of the stage and pulled off their shirts, the audience assumed the performance had ended. At that moment, however, the rest of the troupe surrounded the two young men and began singing and chanting to the beat of a drum. Horror-struck spectators watched as the troupe's leader, George Hunt, used a razor to slash four deep gashes across the back of each initiate. Neither man flinched as Hunt lifted the loose strips of flesh off their backs, slid ropes beneath them, and tied the ends together. As several performers yanked violently on the loops of rope, attempting to tear the flesh loose, the intensity of the singing increased. The initiates finally grabbed the ropes themselves, ripping the flesh from their backs. When George Hunt reappeared on stage and calmly offered his arm to one of the initiates, the performance reached a fever-pitch. The young Kwakwaka'wakw man sank his teeth into Hunt's arm until he was dragged away, apparently having bitten off a piece of flesh as large as a silver dollar. The spectators in Chicago watched with a mixture of fascination and revulsion as the most lurid imaginings of wild and savage Indians played out before their eyes...that simultaneously declared both their cultural persistence and their political defiance. (2000: 157-158)

This literary confrontation between Browne and Raibmon is mirrored in the treatment that *Head Hunters* turned *War Canoes* has received over the century. From possession and cannibalism in a “theatre of confrontation” to an actual defanging by scholarly ethnography in the name of Euro-American propriety. It is difficult for me not to see Alice Cooper’s stage beheading and the moral panics of heavy metal in the differences between these descriptions, but perhaps in an even more dramatic way:

While late nineteenth-century anthropologists encouraged Aboriginal people to re-enact the most ‘traditional’ elements of their cultures, missionaries and government officials pressured them to abandon ‘tradition’ and instead exhibit ‘civilized’ traits inculcated by years of assimilation policies. The Kwakwaka’wakw performers in Chicago successfully played these colonial viewpoints off against each other in a manner that furthered their won interest in controlling the direction and pace of change in their lives. (Raibmon 2000: 158)

The challenge for cine-ethnomusicology, I think, is to see the complexity of worldings in the play of poetics/fiction. As this short discussion makes clear it is impossible to get a clear sense of what is happening from a Kwakwaka’wakw perspective, that is, to make the performativity transparent. Instead of this, Glissant’s opacity is necessary. Opacity is not the opposite of transparency, it operates with a different logic that is fully resonant with Extramodern worldings. Breaking free of ropes, stage possession, live cannibalism all shocking and all unexplained. Naïve performers do not enact transgressive possession or require possession to be analyzed from a safe distance. The shock of cannibalism moved affects in the bodies of audiences. Kwakwaka’wakw would also not suddenly become non-confrontational to coloniality a decade later when they were asked to perform in front of a cinema camera. If we see the love story in the film not as central but as the context for the potlatch performance, and if we see that the context of the fiction film provided a cover for Kwakwaka’wakw artists to make, practice, and teach cultural practices to their young while also living under the ever watchful eyes of colonial authorities that had already banned these cultural practices, we have a different conversation. “Fiction” becomes a cover for Extramodern resistance. But it also important that we do not know what happened. Ethnofiction does not need to be transparent, its rigor should not be judged by its transparency to Modernity. Its rigor could be located in its commitment to a worlding-poetics. This embrace of Glissant’s “poetics of relations” may lead to alternative cine-ethnomusicologies. If it is allowed.

Conclusion

What matters, as Haraway (2016) reminds, is whose stories are worlding worlds. Cineworldings are an alternative to politics, not directly oppositional, and are a lesson from Indigenous resistance movements and Alterworlding community organizing. Worldings are becomings that are situated and site specific. This orientation recognizes that art production is not about the object of art but instead is concerned with the relationality of humans and more-than humans. Believing that it is not only possible to imagine different worlds but through cinematic worldings contribute to realizing

them, our films may become worlding projects and not documents. In this relational practice we replace the Modern archive (Humanist) with the Altermodern Anarchive, a process practice where works are mobilized in order to become a seed or proposition for another work. The need is pressing as “both anthropologists and contemporary artists have to come to terms practically, and theoretically, with some of the fragmentary aspects of experience in a globalized world” and perhaps it is “through developing a sustained discussion or engagement with movie-making (as opposed to documentary filmmaking) in all its genres, and historical diversity—not just another study of film but an engagement with film” (Schneider and Wright 2013: 4), that can really help cine-ethnomusicology become what it might be. If like the Siksika we begin to see our responsibility, not to disciplinarity, but to the nurturing of a community of mutually supporting ever relational and different cyborg-becomings, cine-ethnomusicology may no longer have one but many cine-ethnomusicologies. What we do next will decide.

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Films

You can watch the films in the following link <https://www.cineworlding.org/>

You can also access the films through this QR



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