

EDITOR'S NOTES

This year, we modestly celebrate 15 years of English editions of the *Urban People / Lidé města* journal. The content of this issue is more than appropriate to mark this event, as it represents our past experiences and our current achievements built on them, as well as our vision of the journal's future. In this way, the new issue offers a culmination of our efforts and ideas toward creating a truly multimodal, inclusive, and border-defying urban anthropology journal that spans a multiplicity of countries, topics, disciplines, methodological approaches, and genres of academic exploration (i.e., academic articles, creative ethnographies, a photo essay, fieldnotes, and a book review).

The nine authors contributing to this issue come from the US, Canada, Japan, Northern Ireland, Czech Republic, Slovenia, Belarus, and Ukraine. They address a range of both social and cultural issues that deal with diverse local, national, and transnational phenomena, many of them related to various past and contemporary crises, but also to art, music, and popular entertainment. The issue's main articles examine racialized policing in Rotterdam (Long), homelessness and precarious work in Japan (Wickens), and the social lives and historical and transnational trajectories of Jewish music records from 1948 Czechoslovakia (Seidlová). In the journal's new rubric, we present two creative ethnographies, a short story on the topic of European traveling circuses (Offen), and a play script that creatively interrogates the interrelation between performance art, politics, state-socialism, and the improvisational and ethical dimensions of fieldwork (Svašek). Our journal also aims to be inclusive in terms of each scholar's ranking; therefore, we also tend to present exemplary works by early-career scholars and students. In regard to the latter, in the rubric for the works of students, we include an article that discusses students' and professors' senses of place, i.e., the educational and art-historical place of Križanke in Ljubljana (Babuder), and a photo essay that analyses a photographic visualization of the emotions and experiences of the COVID-19 pandemic and family quarantine isolation in Belarus (Zhuk). This section concludes with ethnographic fieldnotes from a Ukrainian food and music festival in Prague, which highlight the impact of the war in Ukraine on cultural representation and participation at the festival (Krasnozhon).

We think that the manifold multimodality of our journal equips us well for the exhaustive investigation of a multiplicity and multidimensionality of urban and human life, which, as is also evidenced in our journal's new issue, can traverse vast social territories between festivalization and isolation; can productively engage in modes of art, education, and memorialization; and is affected by our time's predicaments of war, pandemic, racism, nationalism, and economic destitution. We thus take seriously our commitment to both celebrate and critique diverse formations of urban and human life, which often takes us from the anthropology of "good" life to "dark" anthropology and back (Ortner 2016), not only within the same issue, but often within the same texts.

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of *Urban People* / *Lidé města* journal

Reference

Ortner, Sherry B. 2016. "Dark Anthropology and Its Others". *Journal of Ethnographic Theory* 6 (1): 47–73.