

An abstract collage background featuring vibrant colors like yellow, pink, orange, and blue, with various patterns including stripes, wavy lines, and organic shapes. The word "EDITORIAL" is overlaid in large white letters.

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Proa: 15 years between images and memories

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Proa: 15 years between images and memories

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It is with great pleasure that we present the fourteenth volume of Proa: Revista de Antropologia e Arte. Published on the occasion of the journal's fifteenth anniversary and following the continuous publication model, Volume 14 features a variety of contributions in the forms of visual essays, audiovisual works, and articles, as well as a translation. Themes such as memory, representation, belonging, corporeality, and identity were some of the key points we can highlight as common threads across these diverse approaches and research fields. As always, placing anthropology and the arts in dialogue, this edition of Proa offers us unpublished, original, and analytically diverse texts.

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In the Articles section, we find texts that aim to interpret and reflect on different artistic expressions across various formats and platforms. In "Sentidos culturais em imagens de telas de patchwork", the opening text of this volume, Cristiane A. Fernandes da Silva and Régia Cristina Oliveira analyze patchwork works, a textile technique that creates images and patterns by assembling fabric pieces and cutouts. Based on these works, the authors examine how this artistic practice relates to the values and shared culture of the artists/artisans, emphasizing diversity and the dialogic nature between the local and global aspects of popular cultures in the face of the market economy and globalization.



The second article published in this edition, by Arthur Imbassahy, addresses a series of publications released in the United States between the 1960s and 1970s. "A materialização da contracultura: Whole Earth Catalog" seeks to analyze the Whole Earth Catalog, a significant vehicle for consolidating the so-called counterculture in that context. According to the author, the catalog "condensed the theories, practices, and objects through which the counterculture was structured. Moreover, it was an innovative experiment in collective knowledge production as it took shape as an open, collaborative platform within a self-sustaining network" (2024, our translation, p. 20).

In "Criança Amarela: resistência e militância asiático-brasileira nos quadrinhos de Monge Han", Marco Takashi and Marilda Lopes Pinheiro Queluz consider comic images and narratives as "social practices that influence and are influenced by the historical and cultural context" (2024, our translation, p. 5). They analyze the work "Criança Amarela", bringing important reflections on race, representation, and ethnicity. Through a multifaceted analytical perspective, the authors demonstrate how these materials can be understood and function not only as vehicles of resistance and activism but also as means of valuing and producing identities.

Meanwhile, "Os fantasmas já eram tristes: um diálogo entre Arte e Antropologia Visual no olhar da vida diante da catástrofe" invites us to explore experiments and reflections on the body, art, otherness, and life in the face of the Anthropocene and catastrophic scenarios. Drawing from their experience as members of an artistic collective, José Joaquim Gomes Neto and Julliana Rodrigues de Oliveira guide us through both the text and the images that compose this essay-article, drawing attention not only to the environmental crisis and a world impacted by capitalist disaster but also to visual anthropology as a boundary-crossing and powerful field of reflection on this issue.

Finally, Bernardo Vescovi Fabris, in his text "Música popular ou etnomusicologia? Delineando distinções epistêmicas a partir de duas subáreas científicas através dos arquivos da Associação Nacional de Pesquisa e Pós-Graduação em Música" investigates the divisions established in Brazil between two major subfields of musicology. Beyond serving as a remarkable record of the history of these disciplines, the article offers a compelling contribution that navigates the association's archives, reflecting on the processes of theoretical construction and epistemological practices within these subfields.



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Among the five (Audio)Visual Essays published in this edition is “Personagens de montar: fotoetnografias com drag queens” by Rafaela Oliveira. The essay consists of photographs documenting the transformation process of drag queens Isabelly Popovick and Magenta Cianureto from the city of Santa Maria, RS. Through this powerful essay, the author seeks to mediate what she defines as “fantastic imaginations,” offering an anthropological interpretation of the process of becoming a drag performer.

In “Senhoras mestras da Jurema: festa, prestígio, performance”, Luiz Assunção documents the participation of elder female masters in Jurema rituals, highlighting the performative elements that structure these events. Through photographs taken during fieldwork conducted between 2015 and 2019 in Natal, RN, the author reflects on the relationship between festivity, prestige, and hierarchy within the religious context of Northeastern Jurema, emphasizing the central role of the masters in the symbolic and social dynamics of the *terreiros* (Afro-Brazilian religions’ temples).

Meanwhile, in “Transformando fios no tecido da cidade”, Guilherme Radomsky explores the context of the Cooperative of Spinning and Weaving Professionals of Sant’Ana do Livramento (COOFITEC) in Rio Grande do Sul, reflecting on the relationship between labor, memory, and urban transformation. Using images captured in 2011 with a sensitive perspective, the author constructs a visual narrative that reveals the daily lives of the workers and the challenges they faced after the closure of the Albornoz Wool Mill, highlighting how cooperation redefines spaces and labor practices amid processes of decline and resistance.

Each year, the ritual of washing the Cais do Valongo reaffirms the connection between memory, spirituality, and the resistance of the Black population in Brazil. Fillipe Alves’ photographic essay, “Revelando memórias: ensaio fotográfico da lavagem do Cais do Valongo”, captures the intensity of this ritual, in which priestesses, flowers, scented water, and *atabaques* (Afro-Brazilian drums) imbue a space marked by the pain of slavery with new meanings. The author demonstrates that, beyond a symbolic gesture, the washing ceremony solidifies itself as a political and cultural act, contesting narratives about belonging and identity within the territory of Pequena África in Rio de Janeiro.

Closing the section, “Uma cozinha, as coxinhas, fofocas e as Minas Gerais: entrelaçando tempos e lugares”, by Marcos Paulo Figueiredo, intertwines memories,



affections, and identities through the kitchen as a space of social interaction. Documenting the preparation of *coxinhas* (a popular Brazilian snack), he reveals how this culinary practice evokes memories, networks of solidarity, and everyday intrigues, connecting different times and places. Through photographs and conversations among women from Minas Gerais, the essay explores the dynamics of *mineiridade* (the cultural identity relating to the Brazilian state of Minas Gerais), family relationships, and the cultural meanings embedded in gestures and flavors.

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In the Gallery section, as has become tradition, we publish the winning essays of the Mariza Corrêa Prize for Visual Anthropology 2023 (PMC). The PMC is an annual award held within the Graduate Program in Social Anthropology at UNICAMP, organized by Proa in partnership with the Jornadas de Antropologia John Monteiro. The essays "O lugar que somos", by Laryssa Andrade, "Enxu Queimado: os ventos sopram a favor de quem?" by Joelma Antunes, and "Veredas & Caraubais", by Camila Ferreira, were the award-winning works in that edition of the PMC in the categories of Audiovisual Essays, Photographic Essays, and Drawings and Collages, respectively. The Proa Editorial Committee congratulates all participants of the Prize, especially the authors of the winning essays, which we are pleased to publish in this edition of the journal.

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Finally, the Translation section features the article "O segredo exposto: revelação e reconhecimento de um patrimônio imaterial no Senegal", by Ferdinand de Jong, translated from French by Sara Morais, a postdoctoral researcher at UNICAMP. In his text, Jong analyzes the process of heritage-making of Mandinka initiation rites, with a focus on the *kankurang* ceremony. The author examines the commodification processes involved in the proclamation of cultural heritage assets as intangible heritage of humanity by the United Nations Educational, Scientific and Cultural Organization (UNESCO), exploring how culture and commodity mutually produce each other, challenging more negative perspectives on commodification and cultural transformation.

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Traditionally, following the approach established over the past fifteen years, each volume of Proa is conceived individually, including in graphic design, so that each edition stands as an independent and autonomous work, allowing space for multiple and creative visualities. The graphic concept for Volume 14 was designed as



a digital collage of colorful patterns, featuring vibrant tones and striking typography, aiming to dialogue with the diversity of themes and perspectives—core principles of the journal itself and, evidently, of this volume.

The year 2024 was also a period of many new developments for our journal. In the upcoming volumes, we will publish the two thematic dossiers approved by the editorial committee. In 2025, we will feature the dossier “Trabalho Sexual e Movimento de Trabalhadoras Sexuais – Arte e Política” coordinated by Natânia Lopes, Gabriel Medeiros, and Amara Moira. Then, throughout 2026, we will publish the dossier “Arte entre ciência e tecnologia: tecendo o presente, imaginando futuros”, coordinated by Carolina Parreiras and Thais Farias Lassali. This fourteenth edition also marks the departure of one of the authors of this text, Jinx Vilhas, from the journal’s associate editorial team, a role they had held since April 2022. Replacing Jinx, Mariana Carvalho Ilheo, a doctoral student in the Graduate Program in Social Anthropology (PPGAS) at the State University of Campinas (UNICAMP), will take on the position. Additionally, in recognition of the trajectory and work of the journal’s editorial team in recent years, as well as the quality of the published materials, in 2024 we were also selected through CNPq/CAPES Call No. 30/2023 – Editorial Program, securing funding for our activities for the next year.

Finally, it is worth emphasizing that Proa has established itself over the past fifteen years as an increasingly significant space for the field of visual anthropology—as well as for discussions on the history of anthropology, memory, material and intangible heritage, and artistic practices more broadly. On behalf of the entire editorial team, we extend our heartfelt thanks to everyone who has been part of and contributed to this history: authors, artists, editors, reviewers, designers, proofreaders, scholarship holders, faculty, technical staff at UNICAMP, and, most importantly, all our readers. To you, our deepest gratitude! We hope that this fourteenth edition, along with the many others to come, serves as a contribution to fostering the multiple, diverse, and inclusive dialogue that Proa has always sought between these rich fields of knowledge. Thus, we remain steadfast in our political and editorial commitment to democratizing anthropology, the arts, and public universities.

Have a good read!

The Editorial Committee.



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