

Editorial

Proa towards new horizons

Inácio Saldanha

> inaciosants@gmail.com
PhD candidate in Social Anthropology
University of Campinas

Jinx Vilhas

> danielvilhas@gmail.com
Master's student in Social Anthropology
University of Campinas

Júlia Vargas

> juliavargasb.jv@gmail.com
Master's student in Social Anthropology
University of Campinas




>>>>>>> **PROA**

> *Proa towards new horizons*

Inácio Saldanha

Proa Editorial Board

Associate Editor

 <https://orcid.org/0000-0003-2188-9905>

> inaciosants@gmail.com


PhD candidate in Social Anthropology

University of Campinas

Jinx Vilhas

Proa Editorial Board

Associate Editor

 <https://orcid.org/0000-0002-2045-5067>

danielvilhas@gmail.com


Master's student in Social Anthropology

University of Campinas

Júlia Vargas

Proa Editorial Board

Layout Designer and Section Editor

 <https://orcid.org/0000-0003-1029-6661>

> juliavargasb.jv@gmail.com

Master's student in Social Anthropology

University of Campinas

Proa¹: Art and Anthropology Journal² was created in 2008 by students of the Department of Anthropology at Unicamp, from GESTAA (Art and Anthropology Study Group), a student initiative of the same year (TRALDI et al., 2019). Its first issue was published in 2009 and since then, much has changed, steadily and surprisingly. Even with the demise of the original group and the resignation of the journal's

¹ In Portuguese, "Proa" means prow or bow, referring to the forward part of the hull of a ship or boat.

² We thank Giovanna Paccillo for reading and commenting, which was very important for this text.

founders, Proa was continued by subsequent generations of students in the department, with a turnover characteristic of student journals. In recent years, Proa's editorials have reflected on the political directions of the country, in particular the attacks on science, the COVID-19 pandemic, and the dismantling of universities and research funding agencies by the government of Jair Bolsonaro. This scenario had a direct impact on the activity and survival of academic journals in Brazil. The crisis we faced during this period led us to seek new forms of articulation and organization that would guarantee the continuity and quality of Proa. Volume 12, which you can access now, is the first issue of Proa edited in Continuous Publication and under the Unicamp Academic Journals Incubator (InPEC). This is the beginning, we hope, of an even greater possibility of outreach, dialogue, and learning.

As a scientific journal managed by students of the Graduate Program in Social Anthropology of the State University of Campinas (PPGAS/Unicamp), Proa has reinvented and experimented over the nearly fifteen years of its trajectory. The quality of this work and the importance of the debates raised by the journal's proposal to articulate art and anthropology were recognized in CAPES's newest round of scientific journal classification, which corresponds to the quadrennium 2017 – 2020. In it, CAPES raised the Qualis Index of Proa to B1, expanding the number of areas in which it is now classified: Anthropology/Archaeology; Architecture, Urbanism, and Design; Arts; Education; Teaching; History; Interdisciplinary; Linguistics and Literature; Psychology; Sociology.

The new publication model and the new platform on which the journal system is hosted are part of a set of changes in the organizational structure and composition of the Editorial Board of Proa. We present below the new features as of the current volume and then its contents.

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In 2022, the Editorial Board of *Proa* decided to migrate from the journal system of the Institute of Philosophy and Human Sciences (IFCH) at Unicamp to the Academic Journals Incubator (InPEC) of the Scientific Electronic Journals Portal (PPEC) at Unicamp. This change aimed to adhere to the most up-to-date and innovative editorial practices in the area of scientific journals. Some new practices adopted include metadata proofing of issues already published, correction of the numbering of previous issues, and mandatory registration of authors with ORCID. In this sense, the collaboration of Gilденir Santos, coordinator of the Scientific Portal of Electronic Journals at Unicamp, has been especially important. He has assisted in the steps of migrating our platform and presenting the new rules and quality references to which *Proa* is now submitted.

For the first time in its history, *Proa* now has a scientific editorship, occupied by Christiano Key Tambascia, professor at the Department of Anthropology. He had already collaborated with the journal on several occasions, and promptly accepted the invitation to join the Editorial Board. Since the journal maintains its status as a student-run scholarly journal, the figure of editor-in-chief was converted into that of deputy editor, maintaining their functions of representation and coordination of the editorial workflow. In addition, a set of regulations for the journal was elaborated, approved by the Department of Anthropology at Unicamp and by the IFCH Board of Trustees.

This process described here allowed for greater institutional support, and new possibilities regarding the journal infrastructure, such as the attribution of DOIs (Digital Object Identifiers) to the papers published in the previous eleven editions. The DOI is a permanent identifier, with international validity, that allows the location and recognition of publications on the Internet. It has been widely adopted in scientific

journal portals and in the Lattes Platform. As the migration progressed, InPEC began assigning DOI to submissions, starting with the 12th volume of Proa. In addition, with funding obtained through PP-GAS, previous issues are being contemplated, most with DOI already assigned and validated with Crossref. Likewise, papers published in Proa are now linked by Crossref³ to ORCID, the international indexer for researchers, and the journal publications are automatically linked in their page on this platform. For this reason, we now require the ORCID identification of our authors as a mandatory item in the papers that we publish from volume 12 onwards. In addition, to ensure greater transparency regarding the production of scientific knowledge and the editorial practices of the journal, from volume 13 onwards, authors will provide information on their papers about authorship contribution and research funding.

Proa has also recently become a signatory of DORA (San Francisco Declaration on Research Assessment)⁴. It is an international manifesto that recommends not using the impact factor as a single model for evaluating the quality of research for purposes of recognition, contracting and funding (AMERICAN SOCIETY FOR CELL BIOLOGY, 2013). We also adhere to Cariniana⁵, an initiative that guarantees long-term access to Brazilian electronic documents, ensuring the availability of papers in the event of any kind of permanent unavailability.

Finally, we adhere to Continuous Publication, a model that guarantees agility in the dissemination of scientific knowledge, in which articles are published as soon as they are approved, reviewed and diagrammed. This is a standard that is gradually being adopted and requested by the main international indexers, and that the Unicamp Portal of

3 Crossref is an official, non-profit DOI registration agency. It brings together commercial and open access publications.

4 DORA turns ten years old in May 2023 and poses new challenges for our own evaluation criteria, inviting us to think about how we can seek more transparency between authors, publishers, and readers.

5 Cariniana: Brazilian Network of Digital Preservation Services is an initiative of the Brazilian Institute for Information in Science and Technology (IBICT).

Academic Journals is beginning to adopt. Proa's Editorial Board opted for its adoption to update the journal and bring it closer to the most respected and accessed indexers of academic journals. Thus, the periodicity of our journal is no longer two issues per semester, but one volume/issue published continuously throughout the year. Another measure in this vein refers to a greater investment in scientific communication and in the production of content for Proa's social networks, which in 2022, in addition to its accounts on Instagram and Facebook, also has a Twitter profile.

Our 12th volume, therefore, is the result of rich work experiences and of learning both behind and in front of the curtains: in reviewing, copy editing, layout and editing, on the one hand, but also out in the field, in the writing and in the reflection of its authors, on the other. The 12th volume of Proa, due to this process, has fewer articles and essays published throughout the year than the historical average of the journal. This is also a reflection of this period of changes the journal has been going through.

Proa persists and insists throughout its almost fifteen years, being a recognized reference in the most varied possible intersections between Anthropology and Art, without leaving aside other disciplinary fields. Without neglecting, furthermore, what is one of its main missions: to be a school of scientific publishing practices for students of the Graduate Program in Social Anthropology at Unicamp.

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Regarding the papers presented in this volume, we highlight, foremost, that the cover features a photograph by Vinicius Venancio, author of the winning essay in the Visual Essays category of the Mariza Corrêa Award 2021. The essay itself is also published in this issue. The design and layout of the cover and the volume are by Júlia Vargas, a PPGAS master's student and member of the Editorial Board of Proa.

The articles section contains three texts that propose thinking about three distinct forms of artistic expression (*quadrilha*, graffiti and singing) in distinct ethnographic contexts, observed with the help of their own theoretical horizons. In *The body in flaps: perflamboyances of gender in the quadrilha Balão Junina Cariri from Juazeiro do Norte – CE*, Ribamar J. de Oliveira Junior draws on the trajectory of the *quadrilha* dancer Melissa Giselly from Ceará to reflect on the participation of LGBTQIA+ people in June festivities. The notion of “*fechação*”, and its theoretical unfolding in the concept of *gender perflamboyance*, arrives here in a field situated as rural and with important relations to other contexts in which this question has been posed.

Adriano Alves da Silva and André Luis Campanha Demarchi, in turn, aim at the approximation between image, communication, and politics. *Indigenous People in Cranio’s and Raiz’s spray: graffiti, communication, and the anthropology of art* focuses on the political agency in the work of two indigenous artists from different regions of Brazil: Cranio and Raiz, endowed with striking styles with which they theme the image of the Brazilian indigenous peoples.

Afro-diasporic aesthetics in the singing and performance of black Brazilian singers analytically articulates song and ancestry. The authors, Luciana Cruz and Marta Assumpção de Andrada e Silva, focus on the relationships between performance and black aesthetics present in the vocal/body preparation techniques and notions of image and stage use of Ellen Oléria, Luedji Luna, Preta Rara and Xênia França.

The volume also includes two translations and an interview. Stella Zagatto Paterniani publishes the important *Motion capture (interview)*, Kodwo Eshun’s 1996 essay on Afrofuturism, translated by her from English to Portuguese. Adriana Maria Huber Azevedo is responsible

for the translation of *Legends of the Temb  Indians (Par  and Maranh o)* to Portuguese, a collection of myths recorded by Curt Ni-muendaj  Unkel and originally published in German in 1915.

The interview was conducted with artist Morgana Caroline Lima Ara -jo by Natalia Negretti, a member of Proa’s editorial board. The title of the interview, *Carreirinho - between the plucking, marking and return of the bad(good)mouthed unwanted: interview with Morgana Caroline and paths of art, weeds and multispecies relationships*, is a thing in and of itself, and the interview is interspersed with a series of photographs and works by Morgana Caroline.

In the Gallery section, in which we welcome guest artists, we give space, as is already tradition, to the winners of the Mariza Corr a Visual Anthropology Award. The award is organized in a partnership between Proa and the organizing committee of the *Jornadas de Antropologia John Monteiro*, an annual event of the students of the Social Anthropology Graduate Program (PPGAS) at Unicamp. The winners of the 2021 edition were Vin cius Venancio in the Visual Essay category, with his *Weaving life in black and white*, and Giovanna Colussi in the Audiovisual Essay category, with *Firma o ponto, filho de f *. Venancio’s work consists of a series of photographs that portray the weaving activity of the *panu di terra*, from Cape Verde, the author’s research field. Colussi’s film was shot at the *Tenda de Umbanda Estrela Matutina*, in Campinas, and is an award-winning documentary on the importance of musicality in Umbanda.

The awarded works are preceded by a presentation in which the members of the 2021 Award Committee, In cio Saldanha and Isabela Cassis Augusto (representatives of Proa), and Analice Paron de Silva and Let cia Vicentin (representatives of the *Jornadas*) introduce the context of the Mariza Corr a Award. They point out, in the presentation, the importance and quality of each of the submitted works. We

hope that the success of this edition will lead to a long continuation of the partnership on the organization of the event, whose results we gladly publish in the journal.

Finally, but with equal importance and significance, the section with the most works published in the current issue is that of (Audio) Visual Essays, which brings together videos, photographs, and drawings. In *The art “of” and “on” the river: the graffiti from the Street River project at Ilha do Combu in Belém (PA)*, José Guilherme de Oliveira Castro, Lucilinda Ribeiro Teixeira and Will Montenegro Teixeira register the Street River project. Through it, the Paraense visual artist Sebá Tapajós took graffiti to the island of Combu, in the city of Belém. Based on Tapajós’ work on the facades and sides of the wooden houses of the riverside dwellers who live on the island, the authors call attention to the interaction between residents and artists, between art and landscape, and between residents and art.

Gabriela Tamy Gushiken turns to her own origins with ethnographic sensibility in *Obon celebration in an Okinawan family in São Paulo*. The Ancestor Worship finds in the domestic environment the possibility of connection to ancestry a century after the Okinawan diaspora. Gushiken offers, besides a set of important bibliographical references, a glossary that helps us read her questions and photographs more broadly.

Children in a rural-ribeirinho space: relational processes between humans and non-humans takes us back to the riverbanks of the Pará islands, this time to think of childhood and leisure as possibilities of relations between humans and non-humans in the Amazon. The photo essay by Rosenildo da Costa Pereira, Isonete do Socorro Perna Pereira and Eliana Campos Pojo Toutonge was taken with children from a *quilombola* and riverside community on the Campompema River floodplain in the municipality of Abaetetuba, Pará.

The photographs in Luciana Gonçalves de Carvalho’s work take ano-

ther look at the Pará Amazon, focusing on the influence of gender in the handcraft of gourds in the region of Aritapera, a rural area of Santarém. *Cuidar em cuias, a feminine craft* is developed according to a narrative of women's activity, from the extraction of the fruit by the artisans to the consumption of *tacacá*, in an ornamented gourd, by a young woman from Santarém.

Due to a typing error of the DOIs in the files during the publication of the present volume, it was necessary to correct them later. For this reason, the submissions have errata that point out the correction made in the redaction of the DOIs.

On behalf of the Proa Editorial Board, we thank each and every author who has trusted our journal to share their work and reflections. And we wish you, readers, a good read and a rich journey through this set of research experiences.

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