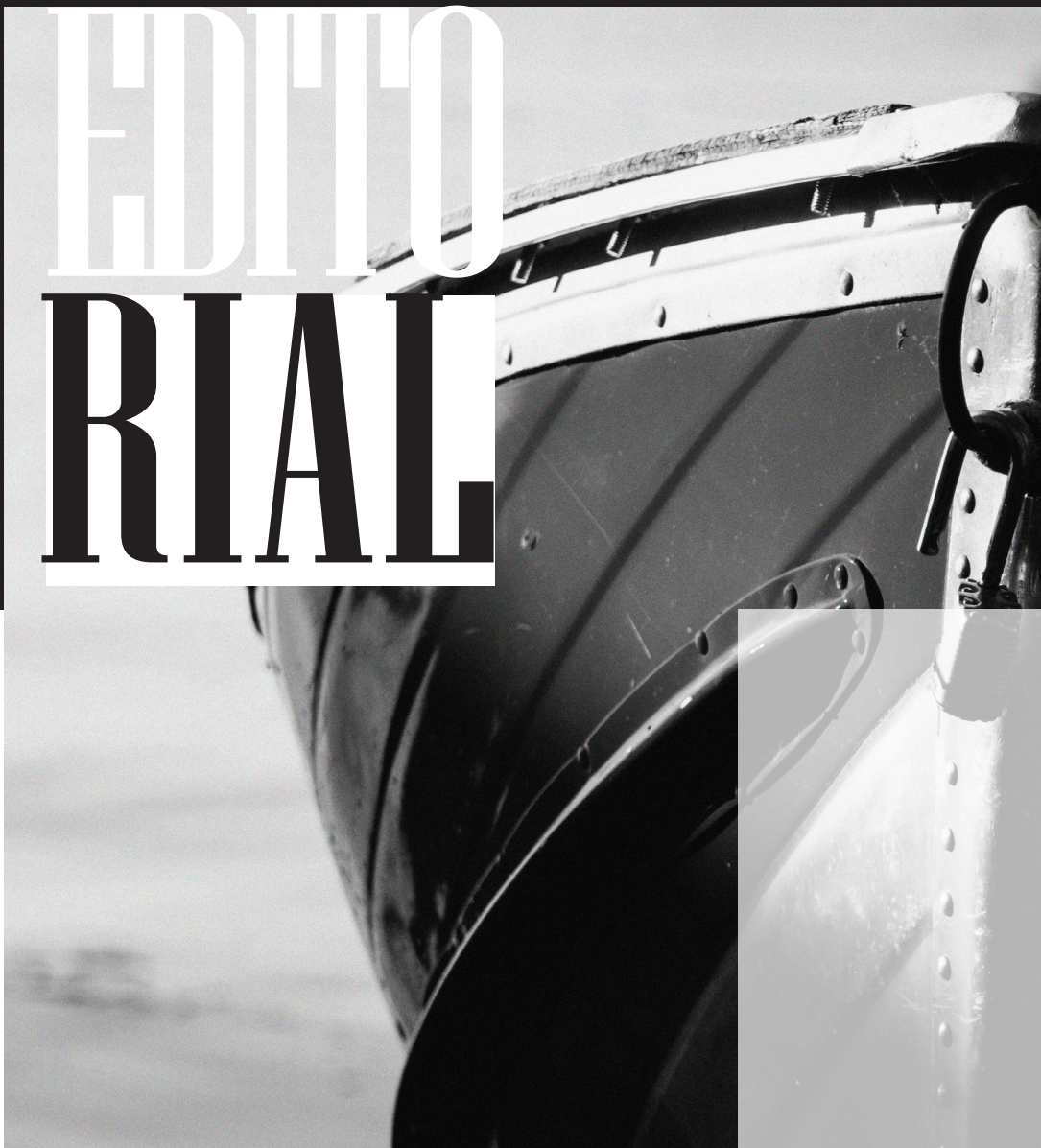


EDITORIAL



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Anthropology and art: a perennial dialog in Social Sciences

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> Anthropology and art: a perennial dialog in Social Sciences


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It is with great joy that we present the thirteenth volume of *Proa: Journal of Art and Anthropology*. Throughout 2023, following the process of continuous publication, we received and published texts on various topics, in the form of essays, articles, translations and interviews, as well as the dossier *Musicking, Audiovisual and Multimodality*. It is therefore with great satisfaction that we bring to a close another cycle in which *Proa* renews its commitment to enhancing the fruitful dialogue between the arts and the social sciences by publishing materials of high excellence and scientific importance.

Understanding multimodality as a new context for research and methodological explorations in both the anthropological and ethnomusicological fields, the dossier *Musicking, Audiovisual and Multimodality* aims to explore the interdependencies and relationship between ethnography, music and media. Organized by Alice Villela (USP), Mihai Leaha (UB) and Yuri Prado (USP), the five articles that make up the dossier address a wide range of uses of multimodality, covering topics such as: media experiences and the institutional path; the investigation of the mode of existence mediated by audiovisual production processes; the possibility of audiovisual recording as a musical research tool; and

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multimodal reflection on music and cinema in a decolonial context. As the organization intends, the dossier is an invitation to artistic, ethical and political practice and reflection, both by crossing different media and by delving deeper into any one of them.

In addition to the dossier, this volume includes an interview with anthropologist and podcaster Milena Carmo, conducted by Soraya Fleischer. In the interview entitled “Anthropology’s sound moments”, Milena discusses the creation and behind-the-scenes work of the Ecos Pandêmicos podcast, as well as her own experience as a podcast listener, which intensified during the Covid-19 pandemic. The interview sheds light on the different possibilities for disseminating anthropological knowledge in contemporary times, as well as addressing relevant issues in ethnographic work itself, especially behind the scenes.

Among the articles published in continuous flow, we observed how the close relationship between art and resistance, through different approaches and contexts, appears as an important axis of analysis and anthropological interest. In the first article published in this volume, “The street is the place for it all’: street art and occupation modes in Campo Grande - MS”, Beatriz Bogarim and Guilherme Passamani discuss and demonstrate how artists occupy the city through graffiti, *lambe-lambe* and theater, with the street as the main stage for artistic manifestations and identity relations. In “Noopolitics of consumption and colonization: resistances and (re) existences in contemporary indigenous art”, Patrícia Magalhães Bevilaqua and Frederico Tavares Junior present contemporary indigenous art as a way of resisting and existing in the face of the colonial and political onslaughts of capitalist consumption that target and impact the ways of life of indigenous populations. In this way, the authors explore the frictions between agency, resistance, culture and invasion, highlighting the power of art as a possibility of resistance that “affirms, disseminates and viralises the worldview of different indigenous peoples, their ways of life and relationships with the world” (p. 22, translated by us). In “The domestic altars of devotees of Padre Cícero, in Juazeiro do Norte, Ceará”, Ana Neuza Botelho Videla presents and reflects on the role of materiality and houses in the expression and maintenance of popular religious traditions in a neighborhood of Juazeiro do Norte-CE. Starting mainly with the altars built inside the houses, the author discusses aesthetics and the experience of religion based on ethnographic research carried out among devotees of Padre Cícero in an important region for Catholicism in Brazil.

Museum spaces and the historical and social relationships that permeate them are also part of the analytical repertoire of the articles in Volume 13 of Proa. With different contexts as the focus of analysis, the texts propose an important dialog between anthropological theory and exhibitions as fundamental spaces for political and cultural expression. Pietro Ferretti Rocco, in the text “Museum of the Penitentiary Administration Department: an analysis of the Penitentiary Museum of São Paulo’s exhibits”, explores

the universe of the *Museu Penitenciário Paulista*, analyzing the objects and works on display in relation to the history and practices of the institutions that manage the space. The article presents the institution from its foundation in the 1930s, based on the biological determinism that strongly influenced Brazilian sciences, to the present day, exploring current visions and narratives about prison culture through the museum's objects and rooms. In "Contact zone in ruins: silencing and memories from the Colonial Exhibition of Naples in 1940", João Pedro Rangel Gomes da Silva takes us to 1940s Italy and discusses the racism and imperialist relations present at the Naples Colonial Exhibition, where the cultures and bodies of non-Western populations were exhibited from the perspective of savagery and exoticism, as opposed to the ideals of white civility and Italian power. The author therefore provides an important discussion and historical record of the relationship between colonialism, art and power.

Along these lines, we also have the article "Franz Boas and the Bella-Coolas in Berlin: human zoos, native performances and anthropological practice at the end of the 19th century", by Marina Cavalcante Vieira, which "reconstructs the exhibitions of the Bella-Coola human zoo in Berlin, pointing out the relations between Berlin scientific institutions and their researchers with this spectacle, emphasizing the participation of Franz Boas" (p. 3, translated by us). The text thus discusses not only the role of Boas and the importance of this contact with the Bella-Coola in his career, but also how these exhibitions were part of the development of the anthropological discipline. The author therefore retraces this experience using documents, illustrations, texts, photographs and newspaper articles from the time. Among them is a short article by Franz Boas himself, published in 1886, in the *Berliner Tageblatt* newspaper, whose translation into Portuguese, also by Marina Cavalcante Vieira, is published in this same volume of Proa, in the *Translation* section.

In the article "The camera, the flâneur, and history: dialogues on photography between Walter Benjamin, Gisèle Freund and Germaine Krull", Wanderson Barbosa dos Santos presents an interesting debate between photography, sociology and philosophy based on the relationship between three important intellectuals at the beginning of the 20th century. In the context in which photography was developing and asserting itself as art, reflections on technique, modernity, aesthetics and politics emerged in the intellectual debate of the time. Thus, for the author, "the photographic record, in the wake of the tradition examined, acts as a fundamental means of apprehending social transformations" (p. 20, translated by us). Following the Benjaminian line, we also have the article "Is Christian Dior dead? thoughts on phantasmagoria and aura in fashion from Dior and Me", in which Amanda Gabinio and Gabriel Vieira analyze a documentary about the Dior *maison*, an iconic brand of French and international *haute couture*, from the point of view of sociological theory, putting authors such as Walter Benjamin, Pierre Bourdieu and

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Marcel Mauss into dialogue. The authors reflect on fashion, *haute couture*, phantasmagoria and the market, in a conversation mediated by documentary cinema and sociology.

This issue's *Gallery* section features the essay "Like *déjà vu*" by Tayná Almeida, who was invited by the Editorial Committee to contribute to Proa. In it, Almeida demonstrates how women's self-representations can produce fractures in dominant masculinist photography, outlining a work in which the boundaries between scientific rationality and emotion, subject and object, art and science are called into question. This issue's *Gallery* also features the three winning essays of the Mariza Corrêa Visual Anthropology Award 2022, which are discussed in detail in the introduction by Jinx Vilhas, Júlia Vargas, Giovanna Paccillo and Paloma Cassari, published in this issue.

We would therefore like to thank all the authors, reviewers and copyeditors, as well as Proa's editorial team, who took part in the process of preparing, evaluating and publishing the texts in this volume. We would also like to thank the Incubator of Scientific, Academic and Educational Journals (InPEC) and the Graduate Program in Social Anthropology at Unicamp for all their support over the year. Finally, we invite everyone to read and get to know the works published in this volume, which will certainly be a very rich experience!

Have a good read!

The Editorial Committee.

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