



## Beatriz Azevedo + AntroPOPPhagia

*"The extraordinary new recording by Beatriz Azevedo has it all - high literary erudition, carnivalesque exuberance, absurdist humor, and audacious experimentalism - the hallmarks of antropofagia".* Christopher Dunn

**Beatriz Azevedo** is poet, singer, songwriter, theater director and actress, a Brazilian multi-artist. In New York, her music was captured in a live recording at Lincoln Center that originated her first live album titled **antroPOPPhagia**, released by label Biscoito Fino.

The concert **antroPOPPhagia** was conceived as a part of *Celebrate Brazil!*, curated by The *Film Society of Lincoln Center* and *ImageNation*. The performance was recorded without proper knowledge by Beatriz and the band:

"During the sound check, the sound engineer decided to set up equipment that would make it possible to record in channels, via ProTools HD. The next day of the show, he said: "Beatriz please bring an external hard drive, because it's heavy!". Only at this moment did I realize that the sound engineer had recorded the entire show, in high definition", remembers Beatriz. "So, the idea of the live CD was not mine! Indeed, the sound engineer Justin is the father of this album!".

**AntroPOPPhagia** is the first live album by Beatriz Azevedo, who has had 3 studio albums produced before: "Bumbum Do Poeta", released in Brazil (by Caetano Veloso's label Natasha Records), and in Japan (by Nippon Crown records); "Mapa-Mundi [Samba and Poetry]", produced by Alê Siqueira, and "Alegria", with special appearances by Tom Zé and Vinicius Cantuária and released by Biscoito Fino in Brazil and Discmedi in Europe.

In the new CD, Vinicius Cantuária sings 2 songs with Beatriz, "Devora" and "Alegria", and the Musical Director is Cristóvão Bastos, maestro to Gal Costa, Nana Caymmi, partner of Chico Buarque and Paulinho da Viola.

**AntroPOPPhagia** is a creation showing Brazil without clichés, opening a critique and questioning different perspectives about Brazil. Researching the work of the writer Oswald de Andrade (1890 – 1954), author of the Antropofagia concept, (that later influenced Tropicalia, Mangue Bit, and many cultural movements in the 20th century), Beatriz Azevedo put music to many texts by Andrade. Also, Antropofagia is the core of Beatriz' thesis for the Master of Arts, (Faculty of Philosophy, Literature and Human Sciences, USP University of São Paulo), and PHD (Institute of Arts, Unicamp). In 2015, Beatriz will release 2 books about Antropofagia and Oswald de Andrade.

The repertory of the album **antroPOPPhagia** is original and written and composed by Beatriz Azevedo, and also with collaborators. The album also includes one song by Cole Porter and another by Tom Jobim, both songs totally recreated by Beatriz' arrangements. "For Cole Porter, I've created a new arrangement for his "What Is This Thing Called Love?" through the rhythm of Jongo, (afro-brazilian slaves dance), looking to challenge the "transcrição" of an American music standard without losing the poetry of Cole's song, which is so wonderful."

Otherwise, in her arrangement to Jobim's "Insensatez", Beatriz Azevedo makes a unique version of this Brazilian standard, mixing it with Astor Piazzolla's music, creating a dreamy collaboration of the 2 most considered genius' of Latin American music in the 20th century, Jobim and Piazzolla, who in fact, NEVER did collaborate, even though both composers lived in New York at the same time.

Beatriz' Performances in International Festivals Include: MoMA's "Brazil Premiere", Lincoln Center's "Celebrate Brazil!", Nublu's Jazz Festival, CMJ Music Marathon, Festival Femmes Du Monde in Paris, France, Popkomm Festival in Berlin, Copa Da Cultura in Germany, Dunya Festival in The Netherlands, and many others...

## "BEATRIZ AZEVEDO AND THE ART OF ANTROPOFAGIA"

by Christopher Dunn

Antropofagia, or “cannibalism”, is the most potent and durable metaphor in modern Brazilian culture. It was first theorized in the 1920s by avantgarde provocateur Oswald de Andrade, who took inspiration from the Brazilian natives who ritually cannibalized their enemies, including European colonizers. Oswald’s idea of *antropofagia* provided a way to conceive of Brazilian culture as a struggle between native and foreign, colonized and colonizer, barbarie and civilization, etc.

Benedito Nunes once wrote that *antropofagia* was simultaneously a *metaphor* that linked ritual cannibalism with the quest for cultural originality, a *diagnostic* of colonial trauma, and a *therapy* for dealing with this trauma through carnivalesque humor and joy. In 1968, the tropicalists revived the idea of *antropofagia* as a way to allegorize the failure of a democratic modernity and the rise of authoritarian rule, but also as way of “devouring” with humor and joy contemporary popular culture from home and abroad.

Beatriz Azevedo belongs to a lineage of great female singer-songwriters; she also belongs to the grand tradition of Brazilian cannibals, from Gregório de Matos to Oswald de Andrade, Caetano Veloso, Zé Celso and, yes, to Carmen Miranda.

In the track “Alegria”, a buoyant marcha with echoes of maxixe, Beatriz “devours” the great pianist-composer Ernesto Nazaré and the Cape Verdian diva Cesária Évora, while paying homage to Beethoven’s 9th symphony and Schiller’s “Ode to Joy.”

Written and performed with Vinícius Cantuária, “Alegria” also brings to mind Itamar Assumpção’s classic ode to the São Paulo underground, “Sampa Midnight” and we even hear faint echoes of Tom Zé’s recent “Ave Dor Maria”, the opening track to his samba-opera “Estudando o Pagode”.

In “Coco de Pagu”, Beatriz devours a delicious poem by Raul Bopp, a co-conspirator of Oswald de Andrade in cannibalist movement. Bopp wrote the poem for Patricia Galvão, known as Pagu, author of the proletarian novel Parque Industrial (1933). A legendary figure in Brazilian modernism, Pagu was married to Oswald de Andrade for a few years in the early 1930s, but their marriage fell apart when she was jailed for five years for allegedly participating in the 1935 Communist uprising.

Decades later concrete poet Augusto de Campos brought the poem to a wider audience in his study Pagu vida-obra, but it was Beatriz who finally put the poem to music some eight decades after Bopp first wrote it.

‘Relicário’ is a poem written by Beatriz’s “patron saint” Oswald de Andrade. The song “devours” frevo and calango, invoking the carnival street dances of her childhood, bringing to mind the absurd humor of traditional sambas and marchas from 1920s and 1930s: “At the court dance/ it was the Count D’Eu who said/ For Dona Benvinda we have flour from Suruí/ cane liquor from Parati/ and tobacco from Baepende/ Drink eat inhale and fall”.

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### Christopher Dunn (PHD)

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*Brazilian Popular Music and Globalization* (edited with Charles Perrone). Routledge, 2001.

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