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ANTHROPOPHAGY AS A CONCEPT OF THE BRAZILIAN AVANT-GARDE AT THE END OF THE 1920S. BETWEEN HISTORY, MYTH AND ARTISTIC CONCEPTION

Abstract: The metaphor of anthropophagy is one of the most vital phenomena in contemporary Brazilian culture. It originated as an artistic concept introduced by Oswald de Andrade in his *Anthropophagous Manifesto* (1924), and since its inception it was characterised by an intrinsic link between text and visual images. The concept of anthropophagy should be regarded as a manifesto of singularity of the Brazilian modernist movement, despite being related to contemporary global trends within the avant-garde movement. In creating the metaphor, Brazilian modernists have drawn on the topoi of cannibalism, associated for centuries with the native inhabitants of America. Anthropophagy is present in the work of many Brazilian artists, including the initiators of the concept (Oswald de Andrade, Tarsila do Amaral), the artists working in a later period (Candido Portinari), and contemporary artists (Andriana Varejão).

Keywords: anthropophagy, Brazilian avant-garde, *The Anthropophagous Manifesto*, Oswaldo de Andrade, Tarsila do Amaral, Adriana Varejão

Anthropophagy in Brazil

When the New World was discovered, America was considered as the wildest of the continents, as it was unexplored, distant, exotic and enigmatic. Allegorical representations of the four continents often emphasised the “barbarian” character of America. The continent was depicted as a half-naked female warrior, accompanied by a huge lizard. In order to emphasise the cannibalistic inclinations of its inhabitants, the personification of America was frequently accompanied by a cut-off human head at her feet. Such representation is exemplified by the image found in the iconographic compendium of Cesare Ripa, published in 1593. For us, though, the key source will be the first illustrated edition from 1603, in which the 684 allegorical descriptions were accompanied by 151 woodcut prints, including the image of America. The author explained all of the attributes appearing in the illustration with great precision:

America. A Woman almost naked; a tann'd Aspect; has a Veil folded over her Shoulder; round her Body, an artificial Ornament of Feathers of divers Colours; in one Hand a Bow, and a Quiver by her Side; under one Foot a human Head pierc'd with an Arrow, and Lizard on the Ground. Necked, because the Inhabitants are all so. The Arms are what both Men and Women use there. Head shews that they are Cannibals. The Lizard, they are so big here, that they devour Men [Ill. 1].¹

Elements of anthropophagy have since become integrated with the symbolic representations of the continent, especially in the tales about inscrutable, tropical lands, inhabited by semi-savage tribes. Therefore, anthropophagy was also incorporated by default into the descriptions of newly discovered lands, now belonging to Brazil.

The Europeans discovered Brazil in 1500, when the fleet of Pedro Alvarez Carbal reached the eastern shores of South America.² Initially, the Portuguese colonizers were not interested in these new territories and remained more engaged in the conquest of Asia.³ The American lands, on the other hand, were treated more as an economic supply base for the European monarchy. When the Portuguese arrived, Brazil was inhabited by three most important groups of Native Americans, classified by historians and anthropologists according to the linguistic criteria as Tupi-Guarani, Arawak on the northern shore, and the Caribbean population.⁴ The first descriptions of Brazil consistently included stories about cannibalism.

Information about the cannibalistic practices of the Native Americans starts to appear in the beginning of the 16th century. Yet, the most influential account of it was provided by Hans Staden, a German soldier and explorer. In the middle of the 16th c., during his second journey to Brazil, he had the misfortune of being taken into captivity by the Native American tribe Tupinamba.⁵ After he was finally released in 1555, he went back to Germany and decided to write down his memoir. The final version, entitled *Warhaftige Historia und beschreibung eyner*

¹ C. Ripa, *Iconologia or Morall Emblems by Caesar Ripa of Perugia explained in 326 figures*, Pierce Tempest, London 1709, p. 53.

² There is also a theory that this part of South America had been visited before the Portuguese by the French, Spaniards, Italians or even by the Germans; cf. S. Buarque de Holanda, *História geral da civilização brasileira*, vol. 1/1, Editora Bertrand Brasil, Rio de Janeiro 2010, pp. 53-58; but, as rightly observed by Marcin Kula, "from the point of view of the historical consequences", Brazil was discovered by Pedro Alvares Cabral; M. Kula, *Historia Brazylia*, Zakład Narodowy im. Ossolińskich, Wrocław 1987, p. 10.

³ J. Sánchez Gómez, *El Brasil portugués*, in: *Historia de América*, ed. J.B. Amores Carredano, Editorial Planeta SA, Barcelona 2012, p. 877.

⁴ Above that there were many other minor groups that were using different languages than those named above, *Ibid.*, p. 875.

⁵ W. Arens, *Mit ludożery. Antropologia i antropofagia*, transl. W. Pessel, Wydawnictwo Uniwersytetu Warszawskiego, Warszawa 2010 [1979], p. 53.

Landtschafft der Wilden Nacketen, Grimmigen Menschfresser-Leuthen in der Newenwelt America gelegen, [The True Story and Description of a Country of Wild, Naked, Grim, Man-eating People in the New World, America], was prepared with the help of Johannes Eichmann (Dryaner), a professor of anatomy at the University of Marburg, as noted by the scholar himself in the prologue of the book. However, we do not know the exact nature of Eichmann's help. The inaugural edition (1557) was enriched with woodcut illustrations. The book was incredibly successful and was reprinted several times.⁶ It gained even more popularity after it was included in the editorial project of Théodore de Bry⁷ and became part of the series titled *Americae tertia pars: memorabile provinciæ Brasiliæ historiam continens*, published in 1592.⁸ William Arens emphasises that Staden's account was based on his memories after he had returned to Europe, and therefore it was rather inaccurate. The anthropologist also pointed out that the text is mainly composed of the author's beliefs about the Native Americans, which were not verified, as he was not able to communicate with the indigenous tribes. Staden, who did not know the language spoken by the natives, cites whole dialogues, suggesting authentic quotes, such as the conversation that took place on the first day of his enslavement, when the natives were discussing amongst themselves how and when they will eat him.⁹

The first Polish record regarding Brazil was telling the same repulsive, yet exciting story about the savage practice of cannibalism. In the 1630s Krzysztof Arciszewski, a captain with the Dutch West India Company reached Brazil and left a written testimony of ritual cannibalism practiced by the Tupuia tribe.

Examples of alleged anthropophagy could be also found in the written testimonies of journeys illustrated with vivid images, as well as cartographic representations. Therefore, Europe developed a common belief (though not entirely true to facts), according to which the inhabitants of the exotic lands were cannibals. From among the many alluring visual representations, it is worth mentioning those created by the Dutch artist Albert Eckhout (around 1610–1665), who came to Brazil in 1636 and stayed there until 1644. In his paintings we can see certain "types" of the Brazilians. He portrayed different people, representative of all of the social layers – hence there are images of people of all colours: white, black, mulatto, as well as Native Americans.¹⁰ In the painting entitled *Mulher Tapuia* (Tapuya woman), the artist depicted a Native American woman in a rather

⁶ C.A. Jáuregui, *Canibalia. Canibalismo, calibanismo, antropofagia cultural y consume en America Latina, Iberoamericana*, Vervuert, Madrid and Frankfurt am Main 2008, pp. 110-111.

⁷ *Ibid.*, p. 56.

⁸ J.F. Moffitt, S. Sebastián, *Brave New People. The European Invention of the American Indian*, University of New Mexico Press, Albuquerque 1996, pp.324-328.

⁹ W. Arens, *Mit...* p. 56.

¹⁰ As for the recent works about the artistic activity of Eckhout and his Brazilian images, see: R. Parker Brienen, *Albert Eckhout: visões do paraíso selvagem*, Capivara, Rio de Janeiro 2010; D. Daum, *Albert Eckhouts „gemalte Kolonie“: Bild- und Wissensproduktion über Niederländisch-Brasilien um 1640*, Jonas Verlage, Marburg 2009; Q. Buvelot, *Albert Eckhout: a Dutch artist in*

static pose (which appears in all of his individual portraits of the Brazilians), holding a fragment of a human arm that has been cut off. On her head, she is carrying a basket with some food items. Our attention is immediately drawn to a human foot, distinguishable among other victuals [ill. 2]. In time, such representations entered the collective consciousness of the Europeans; anthropophagic practices among the native Brazilians came to be regarded as a fact.

The beginning of modernism in Brazil and the first avant-garde manifestos

It is commonly acknowledged that the naissance of Brazilian modernism can be traced to the legendary Modern Art Week (*Semana de arte moderna*) – the art festival that took place in São Paulo from the 13th through the 17th February 1922.¹¹ Undoubtedly, modern artworks had been created by the Brazilian artists before that event took place, yet this date marks the definition and consolidation of the modern movements in art. The festival was an important celebration of art that brought together many artistic currents. It featured many concerts, recitals, conferences, and, of course, visual arts exhibitions. Scandals, insults, and gossip were the *menu do dia* (menu of the day).¹² The most notable people who stood behind this spectacular event were the painter Emiliano di Cavalcanti and the poet Mario de Andrade. The first modernists from São Paulo are often referred to as Grupo dos Cinco (the Group of Five). It included the aforementioned Mario de Andrade, two other poets: Oswald de Andrade¹³ and Menotti del Picchia, and the visual artists Tarsila do Amaral and Anita Malfatti. According to Emiliano di Cavalcanti, the leading character responsible for bringing together different Brazilian artistic formations was Graça Aranha, respected novelist and diplomat. It was thanks to him that the North met the South in the “coherent modernism” of The Modern Art Week.¹⁴

The first Brazilian avant-garde manifesto was *Klaxon* written by Mario de Andrade, which included a kind of poetic recapitulation of The Modern Art Week.¹⁵ The next one, written in 1924 by Oswald de Andrade, was entitled *Mani-*

Brazil, Waanders, Zwolle 2004, published on the occasion of the exhibition *Discovering Brazil with Albert Eckhout (1610-1666)* at the Dutch National Museum Mauritshuis in The Hague, held between 27 March and 27 June 2004.

¹¹ C.A. Jáuregui, *Canibalia...*, p. 399.

¹² M. Gomes, *Oswaldo de Andrade y el Modernismo*, in: O. de Andrade, *Antología poética*, M. Gomes, ed. Fundarte, Caracas, 1988, p. 8.

¹³ Mario de Andrade and Oswald de Andrade were not related to each other.

¹⁴ E. di Cavalcanti, *Sobre la semana de Arte Moderno*, in: *Arte y arquitectura del modernism brasileño*, ed. A. Amaral, transl. M. Traba, Biblioteca Ayacucho, Caracas 1978 [1955], p. 19.

¹⁵ M. de Andrade, *Klaxon*, in: *Arte y arquitectura del modernism brasileño*, ed. A. Amaral, transl. M. Traba, Biblioteca Ayacucho, Caracas 1978 [1922], pp. 135-136.

festos of Pau-Brasil Poetry (Manifesto da Poesia Pau-Brasil).¹⁶ The author searched for the origins of Brazilian modernism in the industrialization and modernisation of São Paulo. Indeed, after 1890, at the turn of the century the city developed in an abrupt way. By 1920, the population had increased ninefold, the urban area expanded and industry became a significant element bringing prosperity to the new metropolis.

São Paulo became an economic centre of the country, and soon most of the financial institutions moved their headquarters here. Oswald de Andrade's great enthusiasm for industrialisation and modernity had its origin in the avant-garde tendencies from Europe. In 1912, he visited "the Old Continent", where he discovered Filippo Tommaso Marinetti's *Fondazione e Manifesto del futurismo* (1909). After he came back, he began to spread the new ideas and profess his profound adoration of technological progress.¹⁷

Similarly to their European counterparts, the Brazilian artists considered museums as disputable institutions. In poetry they used metaphors referring to electricity, aeroplanes, or violence.¹⁸ With time, it became fashionable to emphasize the importance of commercialization and speak of the export of natural resources from Brazil as conducive to the development of the country. Although in the 1920s the exports were mostly coffee and sugar, Andrade reached back to the colonial heritage. In his cultural dialogue, the symbolic sign of commercialisation was the first product exported by 16th century Brazil: *pau brasil* (*caesalpinia echinata*, also known as Pernambuco tree or Brazilwood).¹⁹ There was a certain tension in the artistic culture of the 1920s in Brazil. The artists were torn between adjusting themselves to the cosmopolitan European modernism and the urge to find national elements in their post-colonial reality. Consequently, the *Pau Brasil* manifesto contains an indigenous element, referring to the natural asset of the country, the first export product of colonial Brazil. On the other hand, the form of the text is highly avant-garde, full of expressions typical for the cosmopolitan modernism. The ideas expressed in the manifesto were taken up both by poets and writers and by visual artists.

On the cover of Oswald de Andrade's book of poems, *Pau Brasil* (1925), designed by Tarsila de Amaral, features the Brazilian flag, in the centre of which, the constellation of stars and the inscription "ordem e progresso" (order and progress) were replaced by a blue circle cut by the inscription "Pau Brasil".

¹⁶ O. de Andrade, *Manifesto de Poesia Palo-Brasil*, in: *Arte y arquitectura del modernism brasileño*, ed. A. Amaral, transl. M. Traba, Biblioteca Ayacucho, Caracas 1979 [1924], pp. 137-141.

¹⁷ C.A. Jáuregui, *Canibalia...*, pp. 395-396.

¹⁸ *Ibid.*, p. 400.

¹⁹ The name of Brazil itself comes from the term *pau brasil*. At first, the newly discovered land was named "Land of the Holy Cross", however the commercial exploitation of wood, which began to be highly valued and used as a carpentry material and also in the production of luxurious red dye, dominated the initial name of these Portuguese lands in South America. The name Brasil comes from the Portuguese word "heat" (*brasa*); M. Kula, *Historia...*, p. 12.

Allusions to the Brazilian trees and timber felling also appeared in the photographs of Mario de Andrade [Ill. 3]. In the Brazil of the 1920s, the spread of the ideas of modernism was accompanied by the pursuit of “ethnographic” cultural heritage.²⁰

The Anthropophagous Manifesto

The most distinguished text that has been genuinely inspiring for many contemporary Brazilian artists until today is *The Anthropophagous Manifesto* (1928) written by Oswald de Andrade. Even before it was published, in 1925, José Bento Renato Monteiro Lobato prepared an edition of Hans Staden’s memoir in Portuguese (*Meu cativo entre os selvagens do Brasil*). The same writer, two years later, composed and published a story for children entitled *As Aventuras de Hans Staden*. These literary initiatives evidenced the high significance of the myth of cannibalism among the Brazilian intellectuals and the desire to transform the memoir of the German traveller into a national story that makes up “our history”.²¹

Finally, Oswald de Andrade decided to use the myth of “cannibalism” to create an essential concept of contemporary Brazilian culture. His *Anthropophagous Manifesto* was published in 1928 in the magazine *Revista antropofagica*, printed specially for that occasion [Ill. 7]. Cannibalism itself was in this context a kind of metaphor helping people to understand the origins of Brazilian culture, as well as facilitating the process of defining Brazil’s own identity and coming to terms with its colonial past. The main impulse that inspired Andrade was a birthday gift from Tarsila Amaral – an oil painting entitled *Abaporu* [Ill. 4]. Its title was composed of the words from Tupi-Guarani language, where *aba* means “human” and *poru* “the one who eats”. The whole word can be translated as “eating humans”, therefore an anthropophagus.²² Tarsila was using the motif of cannibalism in her other works, such as her painting *Anthropophagus* from 1929 [Ill. 5], numerous drawings [Ill. 6] or illustrations accompanying the Manifesto itself [Ill. 7].

²⁰ C.A. Jáuregui, *Canibalia...*, pp. 405-406. It was also the moment when Brazilian Baroque art started to gain appreciation. Since the publication of *Pau Brasil*, artists started visiting the historical cities of Minas Gerais: Tiradentes, Mariana, Ouro Preto, Sabará, Congonhas do Campo. It was with true delight that Tarsila Amaral described the sculptures of Aleijadinho and the “ingenious” forms of sacral architecture. Cf. T. do Amaral, “Pintura Pau-brasil y antropofagia”, in: *Arte y arquitectura del modernism brasileño*, ed. A. Amaral, transl. M. Traba, Biblioteca Ayacucho, Caracas 1978 [1939], p. 37.

²¹ C.A. Jáuregui, *Canibalia...*, p. 409.

²² *Ibid.*, p. 410.

²³ *Ibid.*, p. 411; “The philosophical generalizations of the Oswaldian anthropophagy were then framed after the ideas of Freud, Montaigne, Friedrich Nietzsche, and even Hermann Keyserling”, B. Nunes Benedito, *Anthropophagic Utopia. Barbarian Metaphysics*, in: *Inverted Utopias. Avant-Garde Art in Latin America*, M.C. Ramirez, H. Olea, eds., Yale University Press, New Haven and London 2004, p. 60.

The *Anthropophagous Manifesto* is a highly metaphorical text. It consists of fifty two aphorisms, in which we can find allusions to literature, history, politics, and the personal experiences of the author.²³ It contains references to figures known from the Western Europe, such as Michel Eyquem de Montaigne, Lucien Lévy-Bruhl, Napoleon, Jean-Jacques Rousseau, Johann Wolfgang von Goethe, or Catherine de' Medici. Apart from the French Revolution, the text refers to the October Revolution, The Haitian Revolution and The Surrealist Revolution. The Manifesto is also rich in phrases, names, and allusions referring to the indigenous history. Hence the appearance of Visconde de Cairu – a Brazilian politician active at the end of the 18th and the beginning of the 19th century, or the figure of father António Vieira, who was famous for his Baroquely erudite sermons. Fragments mentioning cannibalism, Caribs with their culture, and the Native Brazilians, are recurrent and noticeable. The text of the Manifesto is not an integral programme that could allow a certain definition of methodical artistic strategy; it is hard even to explain several terms, such as the key term of “anthropophagy”. The first paragraphs of the Manifesto read as follows:

Only anthropophagy unites us. Socially. Economically. Philosophically.
 The only law in the world. The masked expression of all individualisms, of all collectivismisms. Of all religions. Of all peace treaties.
 Tupi or not Tupi, that is the question.²⁴

The last sentence, written in English in Andrade's original Portuguese text, is particularly noteworthy. It is reminiscent of the famous line from Shakespeare's *Hamlet*,²⁵ and over time it will become the most emblematic phrase of Brazilian modernism. The Manifesto also included words from the Tupi-Guarani language. Oswald de Andrade, like Tarsila do Amaral before him, reached for this language, “magical” and “surreal” from the artist's point of view. Andrade writes:

We already had Communism. We have already had Surrealist language.
 The Golden Age.
 Catiti Catiti

²⁴ O. de Andrade, *The Anthropophagous Manifesto*, in: *Inverted Utopias. Avant-Garde Art in Latin America*, eds., M.C. Ramirez, H. Olea, Yale University Press, New Haven and London 2004 [1928], p. 466.

²⁵ Shakespeare was interested in the discovery of the New World and in the accounts of those who travelled to America. It is known that his library contained the English edition of Michel de Montaigne's (1604) „Of cannibals”, translated by Giovanni Floro. Shakespeare refers to cannibalism not only in relation to the famous Caliban of *The Tempest*, but also in *Othello* and the third part of *Henry the VI*, V. Cf. Silva Echeto, R. Browne Sartori, *Antropofagias. Las indisciplinas de la comunicación*, transl. G. Machado Lima, M. Pelegrini, Biblioteca Nueva, Universidad Austral de Chile, Madrid 2007, pp. 96-97.

Imara Notiá
 Notiá Imara
 Ipujú²⁶

The indigenous text comes from the song *Catiti* (New Moon), which, according to the romantically-inclined folklorist José Vieira Couto de Magalhães, was dedicated to the deity of love (*Rudá*).²⁷

The Brazilian *Antropofagismo* can be regarded as fitting the contemporary trends of the European avant-garde movements, both in terms of how it was organised, and in terms of its message.

In this context, it has become part of the dialogue with the avant-garde, conducted on both sides of the Atlantic, in the course of which Brazil and Europe have influenced one another. There were undoubtedly strong ties between *Antropofagismo* and European Surrealism, as the general trends of those times. One could point to the works of Salvador Dalí²⁸ or to the theoretical works of Francis Picabia. According to Eduardo Subirats, Dalí is the person responsible for the “cannibalistic turns” in Surrealist aesthetics. The dependency on the European avant-garde was evident both in terms of the transfer of ideas, and in the direct contact between the artists of both currents.

Since the Brazilian manifesto was written and published in 1924, the idea of anthropophagy has settled for good within the Brazilian culture. Oswald de Andrade himself came back to it several times in his reflections and artistic pursuits.²⁹ Other artists have also let themselves be influenced by this attractive idea. In 1941, one of the more renowned Brazilian artists, Candido Portinari,³⁰ illustrated the aforementioned memoir of Hans Staden. The drawings were published more than 50 years later, in 1998, their publication being an important event in the Brazilian art world [III. 8].³¹

The concept of anthropophagy remains one of the most important ideas within Brazilian visual arts to this day. The contemporary artist Adriana Varejão uses the idea in her work, linking it with the multicultural roots of Brazil, uniting the colonial past and the heritage of slavery with local indigenous cultures. De Varejão juxtaposes colonial and Portuguese compositions with her own work, re-interpreting old objects and giving them new meanings. She references the illustrations from

²⁶ O. de Andrade, *The Anthropophagous...*, p. 466.

²⁷ C.A. Jauregui, *Canibalia...*, p. 419.

²⁸ E. Subirats Eduardo, *Del surrealismo a la antropofagia*, trad. C.A. Calil, in: *De la antropofagia a Brasilia. Brasil 1920-1950*, eds. M. Casanova, Ma. V. Menor, Insitut Valencià d'Art Modern, Valencia 2000, pp. 24-25.

²⁹ C.A. Jauregui, *Canibalia...*, p. 411.

³⁰ C. Portinari Cândido, *Portinari devora Hans Staden*, Ed. Terceiro Nome, São Paulo 1998.

³¹ L. Vila Bôas, *O Hans Staden de Portinari: esquecimento e memória do passado colonial*, “Pandaemonium” 2016, vol. 19, no 27, pp. 103-125.

Hans Staden's book, while at the same time affirming the culture which, despite its Portuguese roots, is feminised and transformed [Ill. 9]. In another one of her works, she alludes to the first representation of America, discreetly introducing the anthropophagical context in the background with small ceramic tiles painted with flowers and fragments of the human body [Ill. 10]. The artist has also created a composition dominated by wounds and human organs protruding from them. The wounds break through the surface of the traditional Portuguese-Brazilian ceramic tiles, *azulejos* [Ill. 11]. These objects constitute a commentary and a reflection regarding the traumatic experiences to which the Brazilian society was subjected by its history of colonialism and slavery.³² As the final example of the visual manifestations of the concept of anthropophagy, I would like to point to the great works of Brazilian avant-garde permeating into popular culture. Gui Boratto, an electronic music producer, entitled his 2014 record *Abaporu*, adorning the cover with a paraphrase of Tersila do Amral's painting of the same title.³³ [Ill. 12]

Conclusions

Despite its relation to global avant-garde tendencies, the concept of anthropophagy should be regarded as a manifestation of the singularity of Brazilian modernism. Creating this new metaphor, Brazilian artists have drawn on the topos of cannibalism, associated for centuries with the native inhabitants of South America. Through the metaphor of anthropophagy, Brazilian culture has been presented as vital, aggressive, greedy, capable of absorbing everything it meets on its way. It has been characterised as dynamic, expansive and predatory, devouring the European culture, absorbing newcomers, and transforming the shocked "victims" into Brazilians. The metaphor has changed its function over the years. Firstly, it had been used to define the distinctiveness of Brazil within the modernist world. Later on, it was employed to deal with the colonial trauma of the Brazilian society. Finally, it has come to evidence the "colonial mentality" of modernism itself, and has become a metaphor for erotic cannibalism, related to consumption and sensual joy of life. Today, anthropophagy is still relevant to the current reflection and commentaries on the condition of contemporary Brazilian society, and the historical experience of Brazil and the Brazilian people.

transl. Alicja Reksć and Karolina Grzech

³² M. Lash, *An Immodest Proposal: How the Baroque meets Cannibalism in Adriana Varejão's Tileworks*, in: *Baroque Tendencies in Contemporary Art*, K.A. Wacker, ed., Cambridge Scholars Publishing, Newcastle 2007, pp. 144-160.

³³ This is not the only case of anthropophagy's influence on music. See: J.M. Misnik, *Antropofagia y musica*, in: *De la antropofagia a Brasilia. Brasil 1920-1950*, eds. M. Casanova, Ma.V. Menor, *Insitut Valencià d'Art Modern*, Valencia 2000, pp. 295-307.

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ANTROPOFAGIA JAKO KONCEPCJA BRAZYLIJSKIEJ AWANGARDY KOŃCA LAT 20. XX W. POMIĘDZY HISTORIA, MITEM I KONCEPCJĄ ARTYSTYCZNĄ (streszczenie)

Metafora antropofagii jest jednym z bardziej żywych fenomenów obecnych we współczesnej kulturze brazylijskiej. Zainicjowana została, jako koncepcja artystyczna, przez Oswalda de Andrade w jego *Manifesto Antropofagicznym* (1924) i od początku charakteryzuje się silnymi związkami pomiędzy tekstem i obrazem. Koncepcję antropofagiczną, mimo jej wpisania w światowe tendencje awangardy, należy traktować jako manifest odrębności brazylijskich modernistów. W kreowaniu nowej metafory sięgnęli oni do toposów kanibalizmu od wieków łączonych z rodzimymi mieszkańcami Ameryki. Pojawiają się one w twórczości wielu brazylijskich artystów, począwszy od inicjatorów idei (Oswald de Andrade, Tarsila do Amaral), poprzez artystów działających w późniejszym okresie (Candido Portinari), aż po współczesnych twórców (Adriana Varejão).

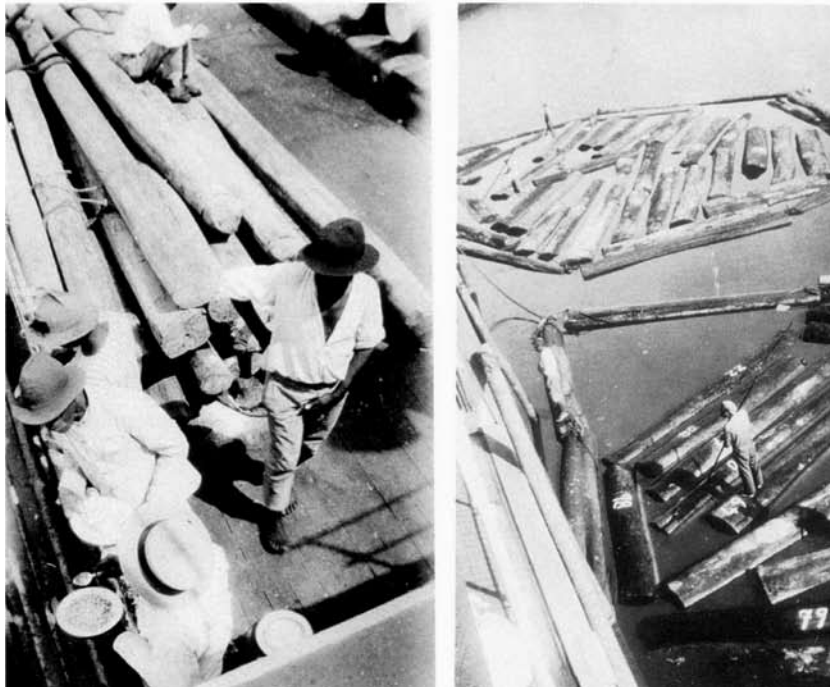
Słowa kluczowe: antropofagia, awangarda brazylijska, Manifest Antropofagiczny, Oswaldo de Andrade, Tarsila do Amaral, Adriana Varejão.



1. *America*, anonymous artist, (C. Ripa, 1618); Isaac Fuller the Younger, *America*, (C. Ripa, 1709) (phot. E. Kubiak, 2014)



2. Alberta Eckhouta (c. 1610-1665), *Mulher Tapuia* (Tapuya woman), 1641, oil on canvas, Ethnographic Collection, the National Museum of Denmark, Copenhagen (phot. E. Kubiak, 2010)



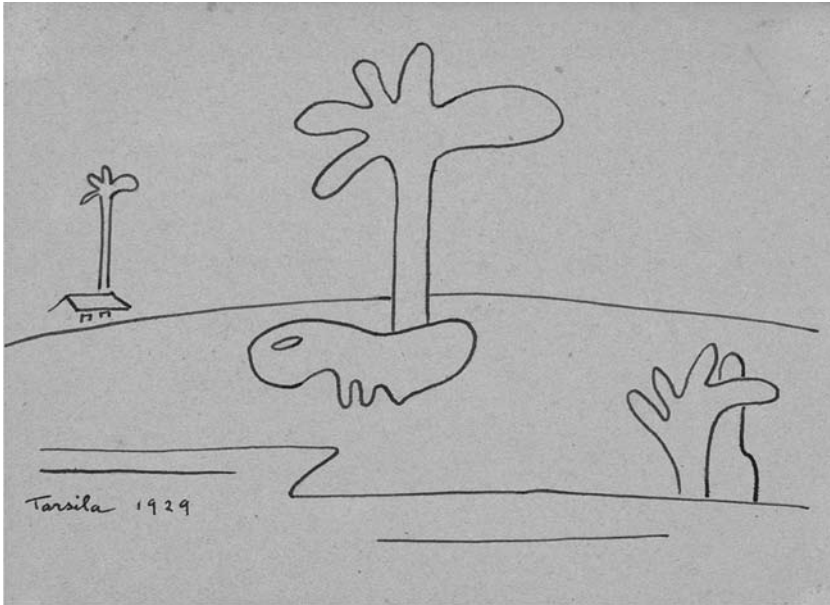
3. Oswald de Andrade, *Pau Brasil*, 1925, Cover of the book with illustration of Tarsila do Amaral; Mario de Andrade, *Jangadas de magno* (Mahogany Rafts), the 23rd of June, 1927; *Almoço da 3a classe* (Lunch of 3rd class), the 6th of August, (phot. E. Kubiak 2011)



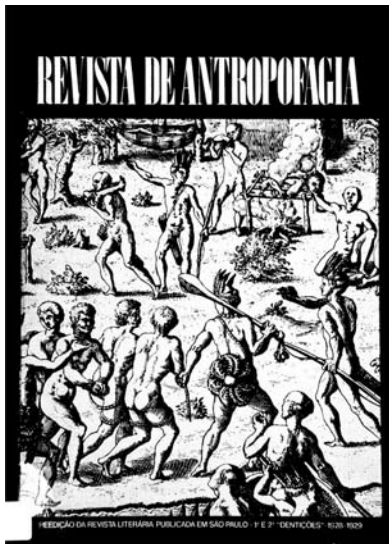
4. Tarsila do Amaral, *Abaporu*, 1928, oil on canvas, MALBA, Collection Costatini, Buenos Aires (phot. E. Kubiak 2012)



5. Tarsila do Amaral, *Antropofagia*, 1929, oil on canvas, Fundação Jose e Paulina Niemirowsky, São Paulo (phot. E. Kubiak 2011)



6. Tarsila do Amaral, *Paisagem Com Bicho Antropofágico II*, (Landscape with Anthropophagic Bug II), Tarsila do Amaral, 1929, ink on paper, (phot. E. Kubiak 2011)



7. Cover “Revista de Antropofagia”, facsimile ed. Augusto de Campos (São Paulo: Metal Leve/ Editora Abril, 1975); Excerpts from *Manifesto Antropofágico*, “Revista de antropofagia” 1928, 1, no. 1, p. 3. (phot. E. Kubiak 2011)

D2 - O ESTADO DE S. PAULO

CADERNO 2
LANÇAMENTO

SEGUNDA-FEIRA, 21 DE SETEMBRO DE 1998

Sai o livro de Hans Staden com inéditos de Portinari

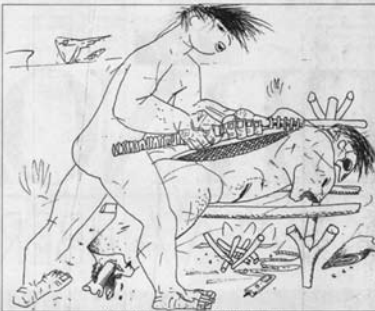
A obra, um clássico da antropofagia, será lançada hoje na Livraria Cultura

CARLOS HAAG

Os índios que, a golpes de taças, se transformaram em respeito de indígenas não poderiam imaginar que o seu indigenismo fim se transformaria, um dia, em sucedâneo de luto. Como se não bastasse ser tema da biografia deste ano, a antropofagia retorna na sua fonte original: *História Verdadeira*, narrativa das aventuras de Hans Staden. O livro faz parte de *Portinari Desenhos de Hans Staden* (Terceto Novo, 144 páginas, R\$ 60,00), que traz, além das gravuras da época, os 26 desenhos inéditos feitos por Cândido Portinari, em 1941, para uma edição americana malograda da obra do alemão. A obra será lançada hoje, às 18h30, na Livraria Cultura (Avenida Paulista, 2.073).

Com o historiador e crítico multilíngüe Azevedo de Almeida Torres de Albuquerque, Nise e Craúla Comodoro de Serra Brancos, *Situação no Novo Mundo da América, Desconhecida Antão e Depois de Amas Crível*, o livro de Staden (1588-1597), publicado em 1957, na Alemanha, foi o primeiro documento a falar do País, após a carta de Colombo. Em 80 anos, foram mais de 30 edições, mas o Brasil só teve a versão em português, pela primeira vez, em 1997 (Portinari). Devoa trata uma boa nova tradução, de Angélio Rogagnoni. Ladapora moderna, serviu para a construção da boutique de Oswald de Andrade e foi usada por Villa Lobos para entreter amigos europeus, com o mestre colocando-se, charmosamente, no lugar do protagonista.

O viajante germânico do século 16 nasceu em Helmberg e visitou o Brasil duas vezes, em 1547 e em 1548. Na segunda estada, a mais longa, após um naufrágio, encontrou-se (dele se ficou preso por nove meses) com os timoneiros, safos-se, arraçou um emprégo (indicado por Tomé de Souza) como conselheiro de uma fortaleza, em Bertioga, apenas para ficar, depois, novamente prisioneiro dos selvagens, desta vez, dos tupi-guarani, conhecedores



Obra de Portinari: a série de desenhos nele descreve pela primeira vez os ameríndios que, chocados com a crueldade dos selvagens, rejeitaram a coleção do brasileiro



dos antropófagos.

O contato com os índios em suas aldeias, lutas e rituais (entre eles, o ritualístico) serviu como matéria-prima da narrativa de suas desventuras rocambolescas, com Staden sempre na incógnita de se transformar em refúgio para, graças às orações e ao fato de curar um nativo, salvar-se de ser executado de honra do bandeante. Lira, retornou à França em 1555.

Apetite degenerado - O tom de suas descrições, é claro, vem temperado dos preconceitos do branco europeu, que via os índios como um bando de melados, que "viviam ambaçando da moral e desprezando os mandamentos cristãos". Mas, na contramão do vício, está a virtude de Staden: teimosa, a Deus em demanda, enfoca-se em contar a verdade e acabou por

criar um relato fascinante da vida nas tribos, seus hábitos e tradições (foi pioneiro ao entender o canibalismo como uso de alimento como apetite degenerado), a fauna e a flora da região.

Foi também para ler a Deus que, ao suas crônicas, fez editar a *História*, com gravuras feitas a partir de seus desenhos. Que inspiraram (na época) a gravura feita por Portinari, conhecida

analogias a *Retirantes* (membros descomuns, figuras tocas em um inferno dramático, em especial no ritual antropofágico), a série de 26 desenhos não desceu pela primeira vez americana que, chocados com a crueldade dos selvagens chamados de osos sanguinolentos e desenhos de um exotismo light, rejeitaram a coleção do brasileiro.

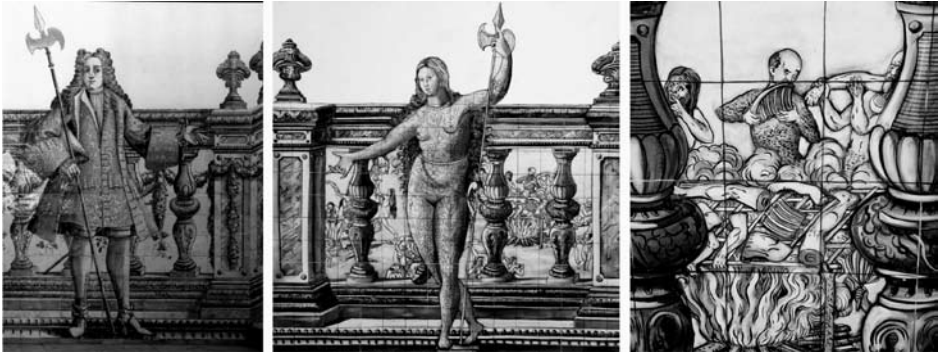
Que, assim, estava inédita até esse lançamento, trazendo, ao lado da obra de Staden, as memórias de um tempo em que os índios é que ganhavam fôlego e modernidade tinham todo para combater. Mas, com traços fortes, rudes, essenciais, feitos a marquin, com

SÃO 26
DESENHOS
FEITOS PELO
ARTISTA EM 1941

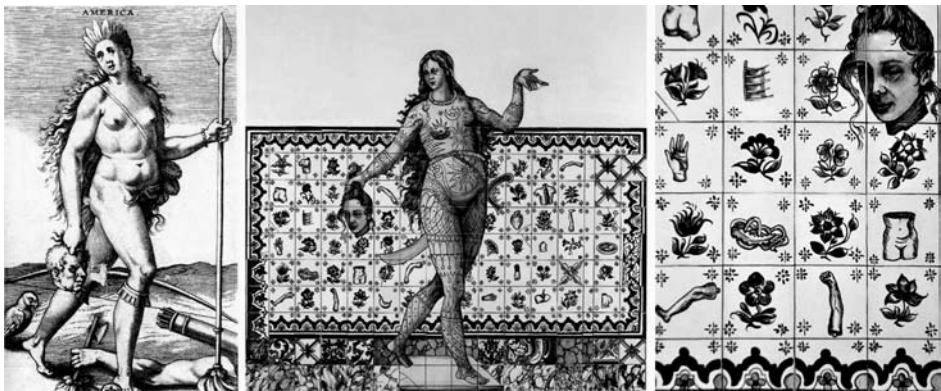


Hans Staden: pioneiro ao entender o canibalismo como um culto e não como apetite degenerado

8. Hans Staden and Candido Portinari, "Cuaderno 2", 21 of September 1998 (phot. E. Kubiak 2011)



9. Palácio da Mitra, interior, panel with *azulejos* on the main staircase, 18th century, Santo Antão do Tojal, Portugal; Adriana Varejão, *Entrance Figure I*, 1997, oil on canvas, whole composition and detail



10. Philippe Galle, *America*, prosopography, (1579); Adriana Varejão, *Entrance Figur III*, 2005, oil on canvas, whole composition and detail



11. Adriana Varejão, *Green tilework in live flesh*, 2000, oil on canvas and polyurethane on aluminium and wood support



12. Gui Boratto, *Abaporu*, CD Cover, (2014)