

Press release

Ricardo Averbach to launch breakthrough book at Yale University

FOR IMMEDIATE RELEASE

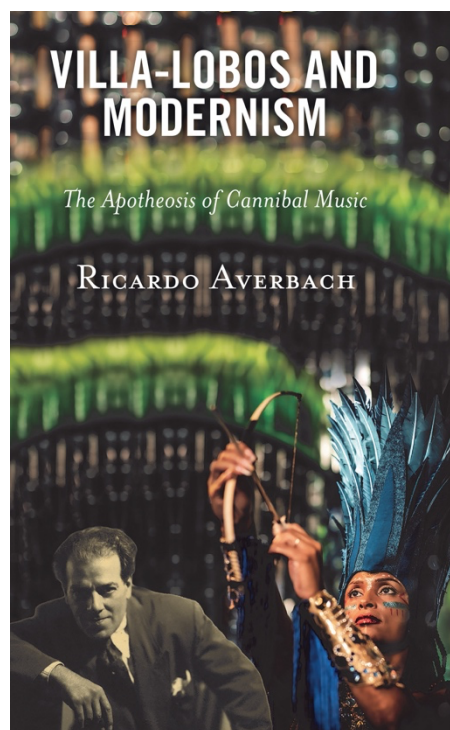
Contact name: Ricardo Averbach
(513) 529-8351
averbach@miamioh.edu

Ricardo Averbach, Director of Orchestral Studies at Miami University, is officially launching his book *Villa-Lobos and Modernism: The Apotheosis of Cannibal Music* at an international conference in Yale University. This conference titled “The road ahead Brazil 100/200” celebrates the legacies of the bicentennial of the independence of Brazil and the centennial of the Week of Modern Art, the movement that propelled modernism in the arts in that country.

This is a hybrid conference where participants can register for the online conference or for the in-person components at Yale and at Braudel Institute in São Paulo. Details can be found in the website for the conference: <https://roadahead.macmillan.yale.edu/>

Professor Averbach’s manuscript is published by Lexington Books, an imprint of Rowman and Littlefield. The book is about the introduction of Modernism in music in Brazil. Modernism was one of the most exciting periods of the history of mankind. It was a time when scientists made revolutionary discoveries such as the Theory of Relativity by Einstein and the concept of the subconsciousness by Freud, which changed forever our perception of the world. The main premise of the book is that while in Europe modernism was defined by a series of contrasting movements such as expressionism, surrealism, futurism, primitivism, cubism and others - in Latin America there was an exciting movement that was relegated to the background due to a Eurocentric vision of art: cultural cannibalism!

In times when we are so concerned about issues of diversity and inclusion, Averbach emerges as a pioneer in the introduction of the breakthrough notion of musical and arts cannibalism. Cultural cannibalism is used metaphorically, to define a cultural movement where artists identified with the Amerindian population in Latin America, which was cannibalistic. The cannibal doesn’t eat due to hunger or gluttony. The cannibal eats in order to assimilate the strength of the enemy in a ritual. In the same way, Brazilian artists devoured European culture in a violent reaction against colonialism, and fused with their Brazilian culture to regurgitate a new kind of art that was a new and original hybrid product of the multiple influences. And the book rescues Villa-Lobos as the seminal composer whose contributions propelled modernism to new highs. He opened the doors to other Latin American composers by creating a bridge between classical and pop music.



In this profound study, Ricardo Averbach elevates Cultural Cannibalism as a major manifestation of the Modernist aesthetics, and Villa-Lobos as its top exponent in the music field. Villa-Lobos's anthropophagic appetite for multiple opposing aesthetics enlightens through the juxtaposition of contradictory elements, leaving a legacy of unmatched originality, a glittering kaleidoscope of sounds that draw from the radical power of Josephine Baker to the outrageous extravagance of Carmen Miranda, from Dada to Einstein's counterintuitive scientific findings, from folklorism to atonality.

THE ROAD AHEAD BRAZIL 100 / 200:
Reflections on the Legacies of the Week of Modern Art and the
Bicentennial of Independence

FRIDAY , SEPTEMBER 23, 2022 / 4:15 P.M. (E.T.) / 5:15 (BR TIME)

**MODERNISMS 1922-2022: DEFINING NATIONAL CULTURE
100 YEARS AFTER INDEPENDENCE**

Gênese Andrade,

Professor of Literature, Fundação Armando Álvares Penteado (FAAP), São Paulo;

Adriana Armony,

Author & Professor of Portuguese Language & Literature, Colégio Pedro II, Rio de Janeiro;

Michele Greet,

Professor of Art History, George Mason University;

Ricardo Averbach,

Professor of Music, Director of Orchestral Studies, Miami University;

Moderated by

Inês Forjaz de Lacerda,

Department of Spanish & Portuguese, Yale University.

Check out the whole program and register at : ROADAHEAD.MACMILLAN.YALE.EDU

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