

Lecture.MAM.Rio de Janeiro. 8/22/19. Uma Nova Geração de Tropicália?

Slide 1 Piauí

To the accusation that Tropicalia is now dead, Gilberto Gil offers a simple explanation: ``The blossoming itself within us of this tropicalist thing really happened after the Tropicalist time. For myself, Caetano, and all of us, Tropicalism lives in its plenitude in its own moment.`` (Disposicoes Amorevais 2015) this 2016 cover of Piauí shows that Tropicalia has become a true archetype of Brazilian culture.

The fifty year anniversary of Tropicalia in 2017 was celebrated with musical and theatre shows and combined old and new generations. It revealed the emergence of a second generation of musicians and artists who are biological and spiritual heirs of Tropicalia. They have developed an informal and coherent Brazilian avant garde, visible in Rio de Janeiro and São Paulo, largely ignored by Brazilian media and unknown to the global academic world. I wish to demonstrate here how this new wave is fundamentally reminiscent of Tropicalia and also diferente from it.

Slide 2 Moreno Veloso

In Rio, this group was formed in the 1990s around Moreno Veloso, son of Caetano, Bem Gil, son of Gil, Ana Claudia Lomelino, Alexander Kassin, Bruno di Lulo, Pedro Sa and many others. Moreno who is a trained cello player released Coisa Boa in 2015, affirming a typical Brazilian mistura between classical, folk and indigenous styles, but also using his high pitch voice, like a

castrato voice, to blur male-female dualistic boundaries, as Moreno`s anti-homophobia statement. Musicologist susan Cusick wrote that ``For some of us, the most intense way we express our identity though the circulation of physical pleasure is in musical activity. Therefore our sexual identity might be musician, more than it is lesbian, gay or straight.``

Play COISA BOA

Slide 3 INA

Moreno, Kassin and Lancelloti formed Mas Dos, a trio who was commissioned by the dance company Grupo Corpo in 2012. Here is an example of their music: play INA

Slide 4 Pedro Sá

Pedro As is the son of a well-known 1950s-60s radio broadcaster in Rio and as a gifted guitarist, he tours regularly with Caetano Veloso and also plays with Bem and Moreno. Here is an improvisation concert with Bruno di Lulo and Guilherme Araujo. Play SOM Livre

5 Muses of Tropicalia

With another gender statement, singer Ana Claudia Lomelino, or Maeana, stresses motherhood as women`s power and in her 2015 recording called Maeana, she sings with her own children and appears on a large nude profile Picture when she was 9 months pregnant. Stressing feminism, she also uses the culture of carnival and a-genderness, appearing as a sexy woman, and later as a young boy with short hair.

Gil said in 2015: ``Na Tropicália, eram multi-generos, trans-generos, concoes transiditando por varios generos.``

PLAY Maêana

Ava Rocha is the daughter of tropicalista movie maker Glauber Rocha.

Based in São Paulo, she also performs with a group of musicians who grew up with Tropicalia music. She incarnates the philosophy of antropofagia of Oswald de Andrade who influenced Tropicalia, Os Mutantes and Tom Ze in particular. AVA rocha literally devours the Brazilian indigenous roots to create a music that is completely new and free from the western patterns of blues and rock and roll. Her shows create a continuous tranca, name of her last CD, where the public and musicians are immersed in a magic ritual between tupi and candomblé.

PLAY Ava Rocha

6. Slide Old\New

The reason i call this new generation the 21st century Tropicalia comes from the many similarities existing between the 2 groups:

- a. The search for the new, the provocative, the avant garde**
- b. The importance of gender freedom and even going beyond gender as spiritual beings**
- c. The power of soft, or the demonstration that quiet, gentle and soft carries more power than loud, rude and brutal. Just like drops of wáter manage to pierce holes in rocks over thousands of years, the human**

power of soft can also break the cycle of social inequalities and injustice.

7. Slide Tudo-as

Some people in Brazil question whether this new generation is connected to mainstream social problems of Brazilian society; how can they possibly challenge capitalist consumerism? They seem to be privileged heirs of well known artists who enjoy the aftermath of their parent's popularity; or may be they are aloof from social reality in the way bossa nova musicians were accused of in the 1960s?

I am arguing here that these new constructions of sound are opening a path for a social awareness with a musical genre which has not been given an ``ism`` yet, but will have a chapter in music history books.

Just like Tropicalia was not taken seriously as a political and cultural power for change, this new generation of Tropicalia, and especial the women's voices, is underestimated and misunderstood by the Brazilian public.

This can be a good sign and good qualification to be acknowledged as avant garde in fifty years possibly.