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PAPRIKA

Oswald de Andrade's 1928 "Manifesto antropófago" ("Cannibal manifesto") creates a new calendar for Brazil dated from the devouring of the first Portuguese Bishop -- whose name was Sardine -- by the Caetés in 1554. The manifesto's slogan -- "Tupi or not Tupi, that is the question" - poses the existential question of a modernist reencounter with indigeneity and primitivism. Oswald is proposing an indigenous New World Utopia: "Before the Portuguese discovered Brazil, Brazil had discovered happiness." The manifesto is related to the painting *Abaporu* by Tarsila do Amaral, which depicts a plain nude figure with an enormous foot and small head sitting in a figurative tropical landscape.

ANXIETIES OF DEVOURING IN ANTROPOFAGIA

K. David Jackson

The Manifesto separates the eaters (indigenous peoples in the 1500s and now contemporary artists identifying with them) from the eaten (tribal enemies and European colonizers) both as a declaration of autochthonous rights and a threat to any future transatlantic interlopers. Antropofagia proclaims devouring as a universal principle, yet there are consequences for the myth of the all-encompassing body, when the eaters bring the outside in, as Maggie Kilgour describes in From Communion to Cannibalism.

In antropofagia, who are the eaters and who are the eaten? Brazilian modernist writers, artists, musicians, and architects devour cannibal indigeneity, incorporating the example of the Tupinambás who devoured their enemies to ingest their strength and courage. Now in modern times, in the guise of Tupinambás, the Brazilian avant-garde threatens all new transat-lantic arrivals by daring them to come ashore and be devoured. Those are the very Europeans who came to Brazil to be eaten - to be absorbed by exuberant nature, climate or tropical cuisine, to collect species or to illustrate. European artists and scientists sacrificed themselves to satisfy local hunger for culture and their own anxiety for discovery and

Then in the 1920s, almost all the cannibal Brazilian modernists went to Paris to be eaten, offering their vital new sustenance to the European avant-gardes to be devoured. Jean Cocteau ate "le boeuf sur le toit" from a Northeastern Brazilian folksong and turned it into a Parisian night club. The Europeans were obliging the Brazilians' anxiety to be eaten, and they offered a bite of themselves, too. Heitor Villa-Lobos styled himself as a "cannibal compos-

Does devouring the colonizer liberate national culture? Is it pure devouring, or does it disguise a national self that is about to be altered as much by its continued attachment to Europe as by its local act of culinary rebellion? Do the modernists want to devour indigenous culture raw to rescue national identity from its long colonial history? Why is their urban food so unsatisfying? Do they promote a hollow representation of

er" for a massive concert in December, 1927. themselves by appropriating cannibalism,

was remapped through two processes – the first through land and the second through delegitimizing the kinship practices of *Napar* women. And is a system of a symbiotic relationship. The traditional johnni-kudi-yan (land ownner-ternant) structure sustained a symbiotic relationship. The johnni only had over-lordship and a share of the produce with no absolute rights on the land 'Colonial laws reproperties the customary practices into a system of land tenure – johnnis, kanams and verumpattom? In efforts to maximize land revenue, the British remodeled this customary system into a feudal class providing jermis with agency of wiction and complete land ownership" rupturing the symbiotiss? The tenurial ladded situated the *Kanam* tenants first?, a position given to the *Nayar* caste. The verumpattom tenure" was occupied by the lower customary practices into a system into a feudal class providing jermis with agency of wiction and complete land ownership" rupturing the system hearts if rist?, a position given to the *Nayar* caste. The verumpattom tenure" was occupied by the lower castes. Through negotations with the colonizers, the *kanam* tenants were upgraded to the status of landlords. Land tenancy reorganization and the Tasutility may be accommulation in the *Nayars* eventually, morphed them into an elite cluster that imbibed western accumulation in the *Nayars* seed years after the British left India. This revised land and kinship structure accumulation on the Alayars was erased in concept.

In the afterward was no more an impartible entity. The homestead that organized the spatial practices of the *Nayars* was erased in concept.

In the faraward was no more an impartible once were defined by each other. With the fernal practices of the Nayars traced through the fernal and all her descendants. A straced through the fernal eline, each ramily consisted of a female lead and all her descendants. A straced through the practices of the lineage. In this act of recitame and continue to an exist of the integer. The Nayars i

1 kerala.pscnotes.com/kerala-history/british-rule-in-kerala 2 Mencher, Joan P. "Changing Familial Roles among South Malabar Nayars." Southwestern Joo of Arthropology 18, no. 3 (1962), p.231, jsto:org/stable/3628877. 3 lbid 4 legalsevriceinflas.com/articles/mas.hm 6 Mencher, Joan P. "Changing Familial Ramong South Malabar Nayars." Southwestern Journal of Anthropology 18, no. 3 (1962), p.230, jsto:org/stable/3628877 & Karat, Prakash. "Agarian Relation Malabar Nayars." Southwestern Journal of Anthropology 18, no. 3 (1962), p.230, jsto:associate Journal of Anthropology 18, no. 2 (1973); 24-437, doi:org/10.2307/38164377,88.jto/t1lbid12. Beglasen/ceinflacom/articles/mas.

sacrificing the heart of a yet inchoate national culture that longs for the idealized tribe, for folklore and indigenous mythology?

Do the modernist "cannibals" stand to lose both identities, since they know very little about the "savage" peoples, while rejecting the European logos of their formation?

In antropofagia, prime materials are raw and diet is everything. Loss of identity comes with the very act of incorporation; as Suely Rolnik says, "We are as diseuropean as disindians and disafros." The modernist artist is the "other other", occupying an alien space between the country's indigenous interior and its formative European background. Antropofagia produces changeable identities, the symbiosis between center and periphery, metropole and colony, civilization and primitivism, popular and cosmopolitan.

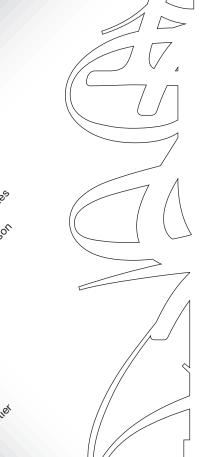
Antropofagia from 1928 is a challenge to intellectuals between cultures, particularly between indigenous and colonial ones, to correct the West from within and with the same gesture defend autochthonous values, whether instinctual or vital: "The whole past that is alien to us deserves to be denied. It deserves to be eaten up, devoured," says Oswald de Andrade. Yet all prime materials, as in he-who-must-not-benamed, have a way of returning. Does the avant-garde cannibal risk change into a copy or a simulacrum? Silviano Santiago thinks that "slow cooking" may work: "to speak against, to write against" leads to "cook against" as a decolonizing program. The other will be rendered tasty and tender, yet another ingredient in the *feijoada*.

Does antropofagia lead to what Affonso Romano de Santana suggestively calls "amorous cannibalism," a form of universalism, the "politopical and polyphonic planetary civilization" of Haroldo de Campos, where the eaters coexist with what they oppose by bringing it in.

Does eating the self through cannibalism suggest embracing mutual global assimilation, as one's distinctive national identities merge in the art museums, concert halls, streets, and nouvelle cuisine restaurants?

they 'aimed at creating an environmental mividal MAHBITING ERASURES or movement to cardicalize form and color, making them are accomenging point of an environmental of the period with the intention of reachestale form and color, and the intention of reachestale form and color, and the intention of reachestale form and color, and an environmental and the intention of reachestale form and color of reachestale along selection and a variety of lower casts en and of reachest and the intention of reachestale and any bookly or organic presents with the intention and bookly or organic contents with the intention and bookly or organic contents with the intention and bookly or organic contents with the present of the many bookly or organic contents with the present of the many bookly or organic contents with the present of the participant and before the design of specific parts or not reagest the great ship of period and panieties and present and the participant and before the parts that make the period in the center and Travance of the participant and before the parts that make the participant aspect of the packets of the participant of not reagest the design of specific parts of not reagest the design of specific parts of not reagest the design of specific parts of the participant and the overlapping of fleriors and part of the participant and the overlapping of the parts and the participant and the overlapping of the parts and the participant and the overlapping of the parts and the participant and the overlapping of the parts and the participant and the overlapping of the parts and the participant and associate the part and the participant and the overlapping of the parts and the participant and the overlapping of the parts and the participant and the overlapping of the parts and the participant and the overlapping of the parts and the participant and the overlapping of the parts and the participant and the overlapping of the parts and the participant and the overlapping of the parts and the participant and the overl

1 "Roupa dentro do corpo". Title borrowed from a session/matter written by Rubens Gerchman for "malasarte" maga-zine Not Sept/Oct/Nov 1975. 2 The "Non-Object Theory" was originally published in an edition of the Sunday Supple-ment of Jornal do Brasia as a contribution to the II Neoconcert Exhibition, held in the exhibition hall of the Palácio da Cultura. State of Guanabara. from November 21 to December 20 or 1960.







Please bring your chairs mindfully. on, not to get poisoned or abetted by the food. recollection of memories of others-others we rely themselves into tragic or comedic memories but a the horror itself. So speaking, dinners cannot turn 1984, Los Angeles, that we need the story of the horror, rather than in our selection. Not enough adventure maybe, objects. There is no freedom cultivated or refined to death to lose track of the events, actions and we live by the familiar flavors, and we are afraid frozen state. As disquieting biology of humans, monster; everything seen or touched turns into a becomes the tenacious and sticky fingers of a is not time-specific as much as food is. Space hungry for different adaptations. Architecture plans, and architectural sets, are almost always stay hungry enough to have myriad foods, but to what humans can eat in a given time. We can't game. Yet no limits to adaptations, there is a limit pieces. It is a fair game until it is a consumption meal. Let's sit brings a mosaic where it is a juxtaposition of equal we serve the people. The adaptation of food for each territory d'oeuvre before and geographical thresholds between continents of It should be the Hors Food transcends the modern boundaries, nations horror story you have. Bring your chair and tell the alienated monsters. the ingredients of this setting? of everyday objects among the otherness of dinner we are having and what are conversations alive by re-contextualization deck or in a fenced property? Whose in these dialogues keep the exchange of endless courtyard, is it on the street, is it on a disorder of everyday 3d objects. Horror stories a staircase or a stone tower? Is it in the setting is broken by mythic wit and scaling is it a vertically distributed dinner along between the food and the consuetudinary dinner and a table? Is it a dinner for standing out, The collective memory of the direct relationship gathering the chairs of Ikea or floor pillows longer able to reach for the food on the table. tea with Columbian coffee beans. Are we of giants, the tables get so big that people are no with French pasta, or we are not making black on a story told after the dinner where on the land We are not cooking Japanese rice noodles table hiding. It could be easily a horror element I would say, to feel again like a child under the with your own chair. carry you to childhood memories, it is a dare, Robert Therrien's Under the Table could easily morning, let's see what it turns into. Byob along or a tea in the end? Let's extend this dinner until prayer and end it with a horror story. A coffee or a small dinner setting. A dinner setting, we will start the meal with a food "leaving no one in control and no way out" 1connected across, there has always been a cycle of whose furniture is this in the first place? through a vast geography - where the land is expressions of to-be-deployed furniture. But illustrate the exchange of ideas and conversations dimensions according to specific spatial the journey of tastes over centuries. It would easily designs with plans, planning and setting the food, we can also derive some information about Dilara Karademir and nobodies at the same time. Starting our According to the different localities of the same IS LHISS curtains and these rugs? They are all ours sun's position during a day and during a season. These tables, chairs, candles, plates, the ENBNILNBE Food is a measurement of timing, telling about the MHOSEWhose is it really, this bed and the sofa? night. Let's try for how long we can stay hungry. is not a fast food. We need time to enjoy this long and try for how long we can stay hungry. Dinner the status quo. On the other hand, Vitruvius ends with a rather strange epilogue most often left behind as an anachronism: a chapter on the design and production of war machines. Where Alberti can only see the WAR MACHINES architect as a worldbuilder, Vitrivius opens the possibility of Andrew Economos Miller the architect as worldeater. Adjunct Faculty at Kent In Vitruvius's context - placed at the end of the State University Roman Republic and the beginning of the Empire - it is clear to see these war machines were placed at the direct disposal When I teach my students about the history of the architecof the imperial state. In order to untangle architects from tural profession, I always cite the Renaissance as the turning point for the field - a paradigmatic shift that still shapes architectural practice today. Opposed to the medieval guilds, early Renaissance architects like Brunelleschi and Alberti, while still involved in construction, were considered men of ideas and ideology - a step above the manual laborer. I frequently retell the humorous but likely apocryphal story where Brunelleschi works through designs by carving them into radishes and then eats them, forgoing architecture as a collective effort of materialization for the individual work of ideation.¹ Unfortunately this is a rather pessimistic view of the field, as framing architecture primarily as class antagonism limits the contemporary western practice of architecture to the negative worldbuilding of the modern bourgeois. That is, it frames a history of modern architecture that limits practice to the production and extension of the "West" at the expense of nonwestern lifeways and the nonhuman biosphere.² It is no coincidence that the birth of the contemporary architectural division of labor was formed by the work of Brunelleschi and Alberti, architects contemporaneous with the rise of global colonialism and capitalism. The German economic historian Werner Sombart–progenitor of the term "late capitalism" – points directly to Alberti as a great observer and promoter of these new values. He writes, "L.B. ¹ Mario Carpo, Closing Address, Is Drawing Dead? Symposium, Yale School Alberti was the most perfect type of the "bourgeois" of of Architecture, 2012. https://podcasts. those days, and his works provide a mine of information," apple.com/us/podcast/is-drawing-deadand offers short axioms from the architect such as: "All think of gain and riches'; 'my every thought is occupied ² You usually do not need to source "general knowledge," but perhaps here with business'; (and) 'unto riches everyone aspires." Here the newest IPCC report will suffice with we can see the deep integration of proto-capitalist "spirit" a note: The IPCC has always skewed into Alberti's economic and "family" writing; an attitude transferred to his architectural writings in his theories of the https://www.ipcc.ch/report/ar6/wg1/. 3 Werner Sombart The Quintessence of frugality of beauty. Capitalism; A Study and History of the At this point, we discuss ways of shifting this para-Psychology of the Modern Business Man digm, looking to other historical and contemporary methods (New York City: E.P Dutton and Company, outside of our Western context. These conversations are 1915), 108.

this unwanted relation, we can turn to three recent theorists of war machines: Gilles Deleuze, Félix Guattari, and their "dark" translator Andrew Culp. Deleuzian war machines are constructions made in any "operation against the state" or, to clarify with a familiar phrase, any operation against the state of things. For us, this means against the prevailing notion of architecture as a necessarily productivist movement. But, following Deleuze and Guattari, we must realize the risk of war machines, particularly those that purport to strike from within the heart of Empire. The pair write in detail about the methods through which the state of things appropriates the nomad war machine⁶, a thorough list that we must heed. The autophagic war machine built within the terms of the state of things is far too easily appropriated. As an example, the political work of left architectural modernism became the formal language through which the post-war Keynesian state reforged itself in preservation of capital. Inscribed as it is within the language of capital, the autophagic machine must produce a new language of measure best enacted through recognized multiplicity. In other words, the autophagic (self-consuming) must recognize and ally with the allophagic (other-consuming) to resist becoming "Schumpeter's gale," that creative destruction so fruitful for the reorganization of capital.

Alberti's canonical de re aedificatoria borrows its structure and much of its content from Vitruvius's de architectura, with one crucial change: the final book. In Alberti's figuring, the final word on architecture is for its restoration and preservation, thus locking architects into a replication and continuation of

The autophagic project must be realized on the material and conceptual level. We should, as Deleuze suggests, "make thought a war machine," but we must also materialize this machine as anti-"professional" architects. The proliferation of "progressive" architecture that does not challenge the structures that inscribe practice and their worldmaking project can only be seen as the "hesitation of the nomad"8 hat eventually leads to its reappropriation. For example: the suburbs are a subjectivity machine that reproduce their own desire. By leaving them unchanged, they will continue to produce that desire. The autophagic war machine suggests we should destroy these subjectivity machines and reforge their material for a new purpose, a project my current students and I are engaging in this semester's studio. And here is the radical restructuring of an architecture of autophagy: architects should disavow the positive project of architecture to become a diagnostic tool of the built environment. What can we see of what exists within the present state of things where its destruction will cost much less than its continued existence? We must make the ugly decision because, as Culp writes, "The

point is not to get out of this place but to cannibalize it—we

may be of this world, but we are certainly not for it."9

useful and "productive" but they seem suffocated by predominance of the very history we seek to surpass. Inscribed as we are within the language of capital, we speak constantly of "production," the same industrious spirit that Alberti embodied in tying architecture to capital at its genesis. Thus, architecture in Western pedagogical and professional models is necessarily productivist. It must *make*, there is no other

5 Gilles Deleuze and Felix Guattari.

of Minnesota Press, 1987), 386.

9 Andrew Culp, Dark Deleuze

6 Ibid., 418-422.

8 Ibid., 418.

Press, 2016), 8.

A Thousand Plateaus: Capitalism and

Schizophrenia (Minneapolis: University

way. But this is not necessarily true, and it need not even be

true within the context of Western architectural history.