

# ***Bandits & Heroes, Poets & Saints: Popular Art of the Northeast of Brazil***

## **Exhibition Inspired Program Ideas**

Here are several program ideas for varied audiences that relate to the *Bandits & Heroes, Poets & Saints: Popular Art of the Northeast of Brazil* exhibition that can be adapted to your local audience and institution's needs. Please contact our constituent services team to be put in touch with other venues hosting this show at 816-421-1388 or [MoreArt@maaa.org](mailto:MoreArt@maaa.org) to find out what other organizations are planning. Please consider sharing your own programming ideas and venue's programming success stories with other sites taking this exhibition by posting information on the resource pages tied to this exhibition. Visit [www.nehontheroad.org](http://www.nehontheroad.org) and click on exhibitions to locate the resource page tied to this exhibition and please share your comments.

### **The Music of Northeast Brazil (lecture, workshop, or concert/performance)**

Host a public program that describes and features the varied music genres that relate to this region including *forró*, *baião*, *samba*, or music that accompanies *capoeira*. Formats might include a lecture and demonstration, a pure concert or performance, or workshop where participants might explore Brazilian instruments such as the *zambuma*, *atabaque*, or *pandeiro*. Consider engaging Larry Crook, Michael Silvers, Daniel Sharp, or Jack Draper (contact information is included in the programming guide speaker resources section) for such a program and/or reach out to Brazilian Cultural Centers or capoeira groups in your region (<http://www.capoeira.bz/>) to locate musicians/performers. Additional Brazilian ensembles willing to perform are listed in the list of speakers and performers included in this programming guide.

### **African Diaspora and The Transatlantic Slave Trade: A History of Slavery (illustrated slide talk, mini-symposia, gallery discussion, film screening, or teacher workshop)**

More than five million Africans were enslaved and transported from Africa to Brazil between 1500 and 1870 compared to approximately one half million transported to the United States. Plan a public program that compares and contrasts the history of slavery in North America to that of Brazil by describing and defining the transatlantic slave trade and addressing where slave ships traveled to and from; what other cargo ships also transported across the Atlantic; and the economics of slavery in Brazil and the United States. Consider hosting a lecture for varied audiences (adults or as an outreach program in schools for teens or elementary students). Christopher Dunn could address this topic (contact information is included in the programming guide). Consider consulting the Smithsonian's Museum of African American History or a scholar from an African Studies Department at a regional University for other expert speakers near you. A talk or lecture could be paired with a film screening of *Brazil—An Inconvenient Truth*, *The African-Americans: Many Rivers to Cross*, and/or *Black in Latin America*. The latter two films are directed by Henry Louis Gates Jr.,

Director of the Hutchins Center for African & African American Research. Please consult the bibliography for more information about these films.

**Geography of Northeast Brazil: The Land and Its People (illustrated talk, mini-symposia, discussion, teacher workshop, or film series)**

Host an program that presents an armchair overview of the northeast region of Brazil by describing the dry backlands area the *sertão*, the varied cities of the northeast and architecture, and the ordinary yet diverse people who live there. This topic can be narrowed to something more specific or kept broad as a snapshot “taste of Brazil” talk about people and places from an anthropologist’s perspective. Consider engaging Debora Ferreira, Timothy Finan, Donald Nelson, Jerry Davila, or Nicholas Arons—each could easily address most aspects of this topic. The original co-curators of the exhibition, Mame Jackson and Barbara Cervenka, could also present an illustrated armchair slide talk or gallery walk-through about people and place of this region. Please consult the programming guide for contact information for these speakers. Additional information about a variety of films that address this topic can be found in the bibliography of this guide and the film copyright section of the programming guide.

**What Makes A Hero (or a Bandit)? (lecture or panel discussion)**

Use this theme to compare and contrast local or national heroes with those of northeast Brazil and explore how and why some are considered as such. This program can feature and describe several of Brazil’s iconic figures (Zumbi, Lampião, and/or Pelé) and compare them to legendary others in America (or your own town) such as Jesse James, Billy the Kid, George Washington, or a favorite United States sports superstar. A more specific focus on *cangaceiros* or outlaws in the northeast Brazil backlands such as the legendary figure of Lampião would address how this particular bandit of the backlands is also sometimes revered as a hero. Consult the programming guide for speaker ideas.

**Taste of Brazil (cooking demonstration or workshop, dinner, or lecture)**

Consider introducing the public to the country and traditions of Brazil through taste. Feature a local or nationally known chef who specializes in Brazilian cooking and/or reach out to a regional Brazilian Cultural Center or Portuguese Language Department in your community to locate a presenter who could discuss traditional flavors and recipes of northeast Brazil. Share information about the history and context of the food and the ingredients and steps for making it. Present this program as a workshop, lecture, cooking demonstration, or sit-down tasting dinner for select guests or museum members.

**Cowboys—Here and There**

Compare and contrast the history of the cowboy in Brazil to that of the cowboy from America’s West. Explore cowboy and *vaqueiros* dress and functionality; compare and contrast the cattle industry of the backlands of Brazil to America’s West; and compare and contrast the climate and topography of these two regions to understand similarities and differences between cultures.

### **Catholicism and Candomblé: Iconography of *Orixás* (illustrated talk, film screening and discussion of films addressing Candomblé)**

Brazil is characterized by a blending of religions—the Portuguese brought Christianity to Brazil and enslaved Africans of Brazil brought traditions from their homeland. This mixing of cultures led to the development of the Afro-Brazilian religion of Candomblé. Use this topic as an opportunity to explore the history of this religion and specifically to compare and contrast the iconography and functionality of Catholic Saints to those of Candomblé *orixás*. Consider this an opportunity to engage your local religious community and/or a nearby theological seminary to discuss aspects of Christianity to present together with an expert who can speak about Candomblé. Barbara Cervenka and Marion Jackson are excellent resources for this topic. Consult the list of speakers in the programming guide for contact information and other speaker ideas. Consider pairing a lecture or illustrated talk with a film screening of *Ilé Aiyé* or *Ebony Goddess: Queen of Ilé Aiyé* (more information about these films is included in the bibliography and film copyright sections of this programming guide).

### **Arte Popular: *Ex Votos*, woodblock prints, *Literatura de cordel* (gallery tour, illustrated slide talk)**

Using the handmade objects featured in this exhibition as inspiration, present an illustrated discussion or tour of the exhibition with co-curators Marion Jackson and Barbara Cervenka who can discuss who made these objects, why, when they were made, and how they are used or regarded today. Mark Curran is a world-renowned expert on cordel literature and would be happy to present about this art form and its history. Lindsey King would also be an excellent speaker and resource for discussing *ex-votos*. Consult the list of speakers for additional ideas and for speaker contact information.

### **Design a Wood Block Print (hands-on demonstration or workshop)**

Using the woodblock prints featured in the exhibition as inspiration, invite a local or regional artist to lead a day-long woodblock print workshop or hands-on demonstration. This type of program could be paired with a lecture of *literatura de cordel* for greater contextualization of the history and tradition of printmaking in the Northeast as prints often were used to decorate the covers of this poetry format.

### **Through Poetry: *Literatura de Cordel* and Brazil's History, Religion, and Politics**

This form of arte popular or art made by the common people intended for everyday life is more than poetry: as it describes aspects of politics, history, and it reflects the roots of European traditions. Consider engaging co-curators Marion Jackson and Barbara Cervenka, *literatura de cordel* expert Mark Curran, or Debora Ferreira to discuss aspects of this poetry tradition and its subject matter. See the list of speakers for contact information and to gather additional program ideas about this topic.

### **Capoeira Performance, Workshop, or Demonstration**

Originating as a defensive dance by slaves in Brazil, *capoeira* evolved in Afro-Brazilian communities as a hidden martial art form. Engage a local or regional capoeira group to teach and or demonstrate this art form through a workshop or performance and share with others the history and art of

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capoeira. This program can be tailored for varied audiences/ages. Consult the list of performers in the programming guide for capoeira and Brazilian arts resources.

### **Take a Trip to Brazil: Your Passport to Exploring (family day, K-12 tours, or adult groups on a gallery tour)**

Use the self-guided gallery passport activity designed as a downloadable PDF component to this exhibition as a theme for creating a child-friendly family event or as a theme for exploring the exhibition as a small group. Set up stations in your museum for a family day program that further describe and explore what the culture of the Northeast is like through geography, dance, art-making, taste, etc. Use some of the hands-on activities from the education outreach kit or lesson ideas found in the programming guide as inspiration. Consider partnering with a regional Brazilian Cultural Center, a University's Portuguese language program, or *capoeira group* to assist in planning, hosting, and marketing your tours or program. Consult the list of performers in the programming guide for capoeira and Brazilian arts resources.

## List of Speakers

### ***Speaker Ideas and Contact Information***

The following individuals have been contacted on your behalf by Mid-America Arts Alliance for this NEH on the Road exhibition and they have expressed an interest in receiving invitations from your organization to present a strong humanities-based program inspired by *Bandits & Heroes, Poets & Saints: Popular Art of the Northeast of Brazil*. Please consider using funds from your NEH on the Road programming grant to bring in these nationally recognized speakers. Please discuss speaker honoraria and travel fees, your program's goal, the intended audience, and the timeframe for the program with each individual for full consideration of your invitation.

**Severino João Alburquerque, PhD**  
**Professor of Portuguese and Director of the Brazil Initiative, Division of International Studies**  
**University of Wisconsin, Madison**  
**Department of Spanish & Portuguese**  
**1012 Van Hise Hall**  
**1220 Linden Drive**  
**Madison, WI 53706**  
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**608-262-2527**

**TOPIC(S):** General introduction of Northeast Brazil; cultural history; political overview; literature; theater; film; music; gender studies; lecture focusing on the "invention" of the Northeast; lecture focusing on a key state (preferably Pernambuco), figure (Lampião; Antonio Conselheiro; etc.) or genre (cordel literature; etc). Honorarium of \$1,000 is preferred.

*Professor Albuquerque teaches graduate and undergraduate courses in Portuguese language and Brazilian literature and culture. His main area of research is contemporary Brazilian theater. Author of Violent Acts: A Study of Contemporary Latin American Theatre (1991); Tentative Transgressions: Homosexuality, AIDS and the Theater in Brazil (2004); and co-author of the revised edition of Português para principiantes (1993). Professor Albuquerque edited the volume Joaquim Nabuco: Conferências nos Estados Unidos-Nabuco e Wisconsin (2010) and co-edited the critical anthology, Performing Brazil: Essays on Identity, Culture and the Performing Arts (2015). He has also published numerous articles in journals and critical anthologies. He is the Brazilian literature and culture editor of the Luso-Brazilian Review; Brazilian literature (drama) editor for the Handbook of Latin American Studies, Library of Congress; and an editorial board member of the Latin American Theatre Review. He is a member of the Executive Committee of the American Portuguese Studies Association (2012-2016). Professor Albuquerque served as director of the Latin American, Caribbean and Iberian Studies Program from 2002 until 2004 and in 2002 he received a University of Wisconsin's Chancellor's Distinguished Teaching Award. Professor Albuquerque's book, Tentative Transgressions has received the 2005 Roberto Reis Award of the Brazilian Studies Association (for best book on Brazil published in English between 2003 and 2005) and the 2008 Elizabeth Steinberg Award for best book published by the University of Wisconsin Press between 2003 and 2008.*

**Nicholas G. Arons**

**Partner, Grant, Hermann, Schwartz & Klinger LLP**

**675 Third Avenue**

**26<sup>th</sup> Floor**

**New York, NY 10017-5704**

**212-682-1800**

**917-445-8553 (cell)**

**[narons@ghsklaw.com](mailto:narons@ghsklaw.com)**

(the best way to contact is via email)

**TOPIC(S):** Oral poetry, history of northeast Brazil, impact of drought on culture of northeast Brazil. Nicholas Arons is the author of a book that describes the impact of drought in Brazil to culture and climate.

*Nicholas Arons is a practicing attorney in New York City and author of Waiting for Rain: The Politics and Poetry of Drought in Northeast Brazil, a book that discussing the impact of droughts in Brazil and their relation to climate and culture. Nicholas Arons has worked as a writer for international policy think tanks, at the UN High Commissioner for Refugees, at public defender legal offices, for civil liberties organizations, and as a non-violence educator.*

**Barbara Cervenka, O. P.**

**Co-Director, Con/Vida Popular Arts of the Americas**

**Originating Co-Curator of *Bandits & Heroes, Poets & Saints: Popular Art of the Northeast of Brazil***

**2727 Second Avenue #134**

**Detroit, MI 48201**

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[bcervenk@comcast.net](mailto:bcervenk@comcast.net)

**TOPIC(S):** Any aspect of the exhibition *Bandit & Heroes, Poets and Saints: Popular Art of the Americas*.

*Barbara Cervenka is Professor Emerita of Fine Arts at Siena Heights University, Adrian Michigan. She is an Adrian Dominican Sister and artist. For the past 25 years, she has worked with popular artists in Peru and Brazil, organizing more than 60 exhibitions of their work through Con/Vida—Popular Arts of the Americas, where she is co-director.*

**Larry Crook, PhD**  
**Co-Director**  
**Center for World Arts**  
**Professor of Music History and Literature**  
**University of Florida**  
**P.O. Box 117900**  
**Gainesville, FL 32611-7900**  
**(352) 273-3171**  
[lcrook@ufl.edu](mailto:lcrook@ufl.edu)

**TOPIC(S):** Music of Brazil specific to the Northeast; various styles of music

*Larry Crook (PhD, University of Texas) specializes in ethnomusicology and music history at the University of Florida's School of Music and teaches a variety of courses in Latin American, Caribbean, and African music as well as specialized seminars in ethnomusicology. At UF he is area head for the Musicology and Ethnomusicology Program in the School of Music and is an affiliate member of Anthropology and the Centers for Latin American and African Studies. A percussionist, he is Director of the UF World Music Ensembles (Jacaré Brazil and Agbedidi Africa) and gives staged and interactive performances regularly. Dr. Crook's research focuses on Brazilian music, the African Diaspora, music and identity, and popular music. He is author of *Brazilian Music: Northeastern Traditions* and the *Heartbeat of a Modern Nation* (2005; 2nd ed, 2009) and co-editor of *Black Brazil: Culture, Identity, and Social Mobilization* (1999). He has also published articles and essays of his work in journals, books, and encyclopedias.*

*Dr. Crook is active in planning, organizing, and producing performance projects featuring artistic residencies with renowned musicians and performing artists from throughout the world who come to the University of Florida to create new work in artistic collaboration with faculty, students and community members. His recent projects have included collaborations with Marco Pereira, Hamilton de Holanda, João do Pife, Carlos Malta and Pife Muderno, Boca and Marcos Mourão, Mohamed DaCosta, Tote Gira, and Jelon Vieira.*

**Mark J. Curran, PhD**

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**Professor Emeritus**  
**School of International Languages and Cultures**  
**Arizona State University**  
**Tempe, Arizona 85287**  
[profmark@asu.edu](mailto:profmark@asu.edu)  
[www.currancordelconnection.com](http://www.currancordelconnection.com)

**TOPIC(S):** Introduction and overview of *literatura de cordel*; poets of the *literatura de cordel*; a portrait of Brazil through cordel; Brazilian religion as seen in the cordel (Catholicism, Northeastern Popular Folk religion; Afro-Brazilian); how the cordel describe major political and historical events. Mark Curran's honorarium ranges between \$200-\$500 (depending on the program) and travel expenses are required. He is open to presenting two different programs back to back (on a Friday night followed by something for a different audience or featuring a different topic the next day).

*Mark Curran taught Spanish and Portuguese languages and their respective cultures at Arizona State University for 43 years. His studies, travel, research and /or teaching have been in Brazil, Colombia, Guatemala, Honduras, Mexico, Peru, Portugal, Spain, Uruguay and Argentina.*

*Curran's research on Brazil's folk-popular poetry, "literatura de cordel" and its relation to Brazilian erudite literature and history has resulted in fourteen books published in Brazil, Spain and the United States. In retirement Mark has written of growing up on the family farm in Kansas, seven years of study with the Jesuits, and travel-teaching-research in Brazil, Colombia, Guatemala, Mexico, Portugal and Spain. He is currently working on Volume II of his time in Brazil: It Happened in Brazil— A Chronicle of a North American Researcher in Brazil II.*

*Mark's main interest over the years has been Brazil and he has made twenty trips to that country for study, travel and research on both its folk-popular poetry and erudite literature with most time spent in Recife, Salvador and Rio de Janeiro. In Adventures of a 'Gringo' Researcher in Brazil in the 1960s (2012) Mark recounts day to day living along with the cultural and political moments of those times. In A Portrait of Brazil in the Twentieth Century—the Universe of the "Literatura de Cordel" (2013) he highlights the folk-popular poets and poetry itself. His most recent book in English is Fifty Years of Research on Brazil – A Photographic Journey (2014).*

*He has many stories to tell of work and play in that country.*

*His most recent cultural presentations during retirement are talks on cordel at the Library of Congress in Washington, D.C., the Brazilian Endowment of the Arts in New York City, an annual series at the Pine River Public Library in Bayfield, Colorado, and as a cultural presenter for Lindblad-National Geographic Expeditions on the National Geographic Explorer for the 125th Anniversary Trip "Epic South America" in 2013 and Brazil to Buenos Aires in 2014.*

**Jerry Dávila, PhD**  
**Director, Lemann Institute for Brazilian Studies**  
**201 International Studies Building**

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Champaign, IL 61820

**Lemann Professor of Brazilian History**  
**Department of History**  
**University of Illinois**  
**429 Gregory Hall**  
**Urbana, IL 61801**  
[jdavila@illinois.edu](mailto:jdavila@illinois.edu)

**TOPIC(S):** African diaspora; race and ethnicity; history of Brazil; race relations past and present in Brazil. Brazilian social movements. Please contact Professor Dávila to consult about topics and honorarium.

*Jerry Dávila is Jorge Paulo Lemann professor of Brazilian History at the University of Illinois. Currently he is Director of the University of Illinois Lemann Institute for Brazilian Studies. He serves as President of the Conference on Latin American History, the affiliate of the American Historical Association dedicated to the study of Latin America. Dávila's research focuses on in the influence of racial thought in public policy, as well as the state and social movements in the twentieth century. He has authored several books including Hotel Trópico: Brazil and the Challenge of African Decolonization (Duke, 2010), winner of the Latin Studies Association Brazil Section Book Prize; and of Diploma of Whiteness: Race and Social Policy in Brazil, 1917-1945 (Duke, 2003). In 2000, Dávila taught as a Fulbright Lecturer at the University of São Paulo, and in 2005, he held the Fulbright Distinguished chair at the Catholic University in Rio de Janeiro. He has also received the national endowment for the Humanities Fellowship and the Fulbright-Hays Research Fellowship. He has also written for publications including the New York Times and the Cairo Review about the experiences of military rule and redemocratization in Brazil, Argentina and Chile, the subject of his most recent book, Dictatorship in South America (Wiley, 2013).*

**Jack Draper III, PhD**  
**University of Missouri**  
**Associate Professor of Portuguese**  
**Department of Romance Languages and Literatures**  
**University of Missouri**  
**143 Arts & Science Bldg.**  
**Columbia, MO 65211**  
**573-884-5974**  
[draperj@missouri.edu](mailto:draperj@missouri.edu)  
<http://romancelanguages.missouri.edu/people/draper.shtml>

**TOPIC(S):** General social and cultural history of Brazil; regional identity of heroes and anti-heroes like the *vaqueiro*, *jagunco* (hired gun) *cangaceiro* (bandit), *beato* (popular saint), as well as street musicians and poets among others; folklore and popular culture (including music like *farró*, *cantoria*, *samba reggae*, *maracatu*, *coco*) and other genres; cordel or string literature; dance, food and traditional religious/secular celebrations such as the June festivals; migration from the region and

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return migration, especially rural-urban migration and the cultural presence and contributions of Northeasterners in/to economic and political centers like Rio de Janeiro, São Paulo and Brasília; Afro-Brazilian culture and identity; history of race relations, racial identity and the ideology of racial democracy; regional cinema and artistic representations of the Northeast by natives of the region. Honorarium of \$500.

*Jack A. Draper III earned his BA in Comparative Literature from the University of California at Berkeley and his PhD in Literature (with emphasis in Brazilian Cultural Studies) from Duke University. Dr. Draper has published a variety of scholarly articles and book chapters related to Brazilian popular music, literature and cinema. His research in Northeastern Brazil of regional identity, migration and popular culture, focusing on the popular roots music called forró, yielded his first book Forró and Redemptive Regionalism from the Brazilian Northeast: Popular Music in a Culture of Migration (Peter Lang, 2010). This work has been recently translated to Portuguese and published in Brazil as Forró e o regionalismo redentor do nordeste brasileiro: Música popular numa cultura de migração (Intermeios, 2014). Professor Draper continues his work in the field of Brazilian Cultural Studies in his current position of Associate Professor of Portuguese at the University of Missouri. His next book, forthcoming with Intellect Books, is entitled Saudade in Brazilian Cinema: The History of an Emotion on Film. This book analyzes the evolution of representations of saudade (nostalgic longing) in Brazilian film from the 1950s to the present day, including nostalgic visions of Northeastern Brazil, especially of its rural backlands or sertão region.*

**Christopher Dunn, PhD**  
**Associate Professor**  
**Spanish and Portuguese**  
**Tulane University**  
**Roger Thayer Stone Center for Latin American Studies**  
**100 Jones Hall**  
**New Orleans, LA 70118**  
**504-865-5164**  
[cjdunn@tulane.edu](mailto:cjdunn@tulane.edu)

**TOPIC(S):** Brazilian literary and cultural studies; popular music; countercultures; and African diaspora studies. Christopher typically receives a \$500–1000 honorarium for speaking engagements.

*Christopher Dunn received his PhD in Luso-Brazilian Studies from Brown University in 1996, the same year he joined the Department of Spanish and Portuguese at Tulane University. He holds a joint appointment with the African and African Diaspora Studies Program and is a core member of the Stone Center for Latin American Studies. His research focuses on cultural politics during the period of the dictatorship, national and regional discourse, popular music, race relations, and black culture in Brazil. He is the author of Brutality Garden: Tropicália and the Emergence of a Brazilian Counterculture (University of North Carolina Press, 2001). He is co-editor with Charles Perrone of Brazilian Popular Music and Globalization (Routledge, 2001) and co-editor with Idelber Avelar of Brazilian Popular Music and Citizenship (Duke UP, 2011).*

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**Débora R. S. Ferreira, PhD**  
**Associate Professor, Languages**  
**Utah Valley University**  
**800 West University Parkway**  
**Orem, UT 84058**  
[debora.ferreira@uvu.edu](mailto:debora.ferreira@uvu.edu)  
**(801) 863-6919**

**TOPIC(S):** Backlands of the *sertão*, *retirantes* (migrant workers), heroes of the ordinary people of the Northeast, *literatura de cordel*, race issues and the sun (backland's monster).

*Débora Ferreira is the coordinator of Utah Valley University's Portuguese Program and the Faculty Advisor for the Brazilian Club. She received her PhD and MA in romance languages from the University of Georgia, Athens, Georgia, and studied linguistics and literature at the Universidade Federal de Pernambuco, Recife, Brazil. She teaches all levels of Portuguese language and aspects of Brazilian culture in addition to directing the study abroad program in Brazil.*

**Timothy Finan, PhD**  
**Professor of Anthropology**  
**Contributor to Project Ceará**  
**University of Arizona**  
**School of Anthropology**  
**1009 East South Campus Drive**  
**Tucson, AZ 85721**  
[finan@email.arizona.edu](mailto:finan@email.arizona.edu)  
**520-621-6282**

**TOPIC(S):** The *sertão*; Brazilian backlands climate and culture; people of the backlands.

*Dr. Timothy Finan is professor of Anthropology and a research anthropologist with BARA (Bureau of Applied Research in Anthropology) at the University of Arizona. He is the primary mentor of the Project Ceará. He started out in the Peace Corps growing tomatoes in a village of subsistence farmers in Northeast Brazil. He came to the University of Arizona and completed a master's degree in Cultural Anthropology, then a doctorate with a major in Cultural Anthropology and a minor in Agricultural Economics. His dissertation was on the marketing of tomatoes in Ceará, Brazil - where his career began. That "transformative experience" in the Peace Corps led Timothy Finan to the University of Arizona for graduate degrees in anthropology, where he stayed to launch a research and teaching career that has led him to Africa, Asia, the Middle East, and back to Brazil.*

**Marion Jackson**  
**Distinguished Professor Emerita of Art History at Wayne State University**  
**Co-Director, Con/Vida Popular Arts of the Americas**

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**Originating Co-Curator of *Bandits & Heroes, Poets & Saints: Popular Art of the Northeast of Brazil***

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**TOPIC(S):** Any aspect of the exhibition *Bandit & Heroes, Poets and Saints: Popular Art of the Americas*.

*Marion (Mame) Jackson is Distinguished Professor Emerita of Art History at Wayne State University, Detroit, Michigan. She worked for many years with Inuit artists in the Canadian Arctic, curating several exhibitions of their work for Canadian museums and, for the past 25 years, has worked with popular artists in Brazil, bringing their work to the attention of a North American audience through Con/Vida—Popular Arts of the Americas, where she is co-director.*

**Dr. Lindsay King**

**Assistant Professor of Anthropology**

**Department of Sociology and Anthropology**

**East Tennessee State University**

**223 Rogers-Stout Hall**

**Johnson City, TN 37614**

**423-439-4370**

**[kingcl@etsu.edu](mailto:kingcl@etsu.edu)**

**TOPIC(S):** ex votos; Landless peasant movement in Brazil, Movimento sem terra (MST); Author of book *Spiritual Currency in Northeast Brazil*

*After working in museums for several years, Lindsey King returned to academia to pursue her Ph.D. in Cultural Anthropology focusing on material culture. This led to living in a Franciscan monastery for many months and over several years in Canindé, Brazil researching the handmade mimetic offerings of pilgrims who traveled to the shrine of St. Francis of Wounds.*

**Tia Malkin-Fontecchio, PhD**

**Assistant Professor of History**

**Department of History**

**West Chester University**

**430 Wayne Hall**

**West Chester, PA 19383**

**610-436-2654**

**[tmalkin-fontecchio@wcupa.edu](mailto:tmalkin-fontecchio@wcupa.edu)**

**TOPIC(S):** race in Brazil; varied topics related to the culture, people, and history of the Northeast

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*Dr. Malkin-Fontecchio's current research focuses on the representation of race in contemporary Brazilian cinema. She received her MA and PhD degrees in Latin American History from Brown University in 1996 and 2003 respectively. As an undergraduate, she spent a semester living in Rio and as a Fullbright Fellow, she conducted research in the Northeast of Brazil.*

**Donald R. Nelson, PhD**

**Associate Professor**

**Department of Anthropology**

**University of Georgia**

**250A Baldwin Hall, Jackson Street**

**Athens, GA 306-2-1619**

**dnelson@uga.edu**

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**706-542-3922**

**TOPIC(S):** Topics can be tailored to each site's needs. Honorarium is negotiable. Please contact Don to discuss travel arrangements and/or a speaker fee.

### **Profetas de Chuva (Rain prophets)**

In the *sertão*, adequate and timely rainfall forms the basis for successful rural livelihoods. Respected local experts, known as rain prophets, are keen observers of nature and translate their observation of natural phenomenon and behavior into seasonal rainfall forecasts. These forecasts not only contribute to agricultural decisions, but also help farmers make sense of the natural world and their place in it.

### **Drought**

The environment and drought in particular, play leading roles in the history of northeast Brazil. The semi-arid landscape of the *sertão* has conditioned society and social relationships, which in turn leave their mark on the landscape. Drought remains a critical contemporary issue and although people have adapted, much of the population remains highly vulnerable to variable rainfall.

### **Making a living in the *sertão***

Historically, agriculture is the backbone of the *sertão*—both economically and culturally. But few people depend entirely on agriculture. Strategies to earn a living include a mix of economic activities such as temporary migration, small business, and public service. Equally important are the social ties that permit access to public and private resources. These ties bind patrons and the rest of the population through a complex web of mutual responsibilities. This patronage system emerged as an adaptation to the harsh landscape and continues to mediate lives and livelihoods in the *sertão*.

*Donald Nelson is an environmental anthropologist who teaches in the Department of Anthropology at the University of Georgia. He has been working in Northeast Brazil since 1997 when he first visited as part of a joint Brazil-USA research group that worked to understand how farmers managed drought risk in the sertão. Since that time he has spent more than five years of his life living in and exploring the*

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*rural and urban settings and cultures of this remarkable region. His research focuses on the relationships between human populations and their environments. In particular he works on issues of climate vulnerability, poverty, and how social and political relations shape decision-making and policy outcomes.*

*His work is published widely in academic and popular presses, both in English and Portuguese. He has presented his research findings to the Ceará State Legislative Assembly, conducted public policy evaluations for Federal programs in the northeast, and was an expert reviewer for the Brazil National Assessment of Climate Impacts, Vulnerabilities, and Adaptations published in 2014. He has conducted related work in the Brazilian Amazon, Chile, Mozambique, Comoros, Caribbean, Southwestern US, and the Southern Appalachians.*

**Daniel Sharp**  
**Assistant Professor of Music**  
**Tulane University**  
**Music Department**  
**200 Dixon Hall**  
**New Orleans, LA 70118**  
**504-865-5273**

**Roger Thayer Stone Center for Latin American Studies**  
**Ethnomusicology of Brazil**  
**504-865-5273**  
[dsharp@tulane.edu](mailto:dsharp@tulane.edu)

**TOPIC(S):** The musical culture of the Northeastern Brazilian backlands; musical culture of Afro-Brazilians in the backlands; Northeastern Brazilian Popular Music Today; The Mission of Folkloric Research (an influential expedition in 1938 led by acclaimed novelist Mário de Andrade that trekked through the Brazilian Northeast recording traditional music); Afro- and Luso-Brazilian vocal improvisation in Northeast Brazil. Daniel Sharp writes about Cordel do Fogo Encantado, embodies these bandits and heroes, poets & saints on stage as part of their performances. He can make lots of connections between the folklore and popular art in the exhibit, and the music and cultural performance of the region.

*Daniel Sharp is an associate professor of ethnomusicology at Tulane University, jointly appointed in music and Latin American studies. His book Between Nostalgia and Apocalypse: Popular Music and the Staging of Brazil was published in 2014 on Wesleyan University Press as part of their longstanding Music/Culture series. His articles have appeared in the journals Latin American Music Review and Critical Studies in Improvisation and in the edited volume Brazilian Popular Music and Citizenship.*

**Stuart Schwartz, PhD**  
**George Burton Adams Professor of History**  
**Council on Latin and America and Iberian Studies**

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320 York Street  
New Haven, CT 06520-8324  
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**TOPIC(S):** colonization of Brazil; sugar plantation culture in Brazil; slaves peasants and rebels in Brazil; banditry and Lampião; cordel literature (varied aspects of Northeastern culture of the backlands).

*Professor Schwartz, who received his PhD from Columbia in 1968, specializes in the history of colonial Latin America, especially Brazil and on the history of Early Modern expansion. Among his books are Sovereignty and Society in Colonial Brazil (1973), Early Latin America (1983), Sugar Plantations in the Formation of Brazilian Society (1985), Slaves, Peasants, and Rebels (1992), as editor, A Governor and His Image in Baroque Brazil (1979), Implicit Understandings (1994), Victors And Vanquished: Spanish and Nahua Views of the Conquest of Mexico (2000), Cambridge History Of Native Peoples Of The Americas. South America (1999), and All Can Be Saved: Religious Tolerance and Salvation in the Iberian Atlantic World (2008). He is presently working on several projects: a history of independence of Portugal and the crisis of the Iberian Atlantic, 1620-1670; and a social history of Caribbean hurricanes.*

**Michael Silvers**  
School of Music  
University of Illinois at Urbana-Champaign  
1114 W. Nevada Street  
Urbana, Illinois, 61801  
[msilvers@illinois.edu](mailto:msilvers@illinois.edu)

**TOPIC(S):** music of the Northeast.

*Michael Silvers' primary research interests include the musical cultures of northeastern Brazil, music and the environment (ethnomusicology), music and technology, musical sustainability, and soundscape studies. His work has been funded by Fulbright-mtvU and the UCLA Latin American Institute, among other granting agencies, and his writing has appeared in Vibrant: Virtual Brazilian Anthropology and the Yearbook for Traditional Music. He is a member of the editorial board of the Ethnomusicology Newsletter and is an assistant editor for the Yearbook for Traditional Music's "Book News." He has a PhD in ethnomusicology from UCLA (2012), and previously has taught at UCLA and UC Riverside.*

**Programming Resources**

**List of Performers /Brazilian Groups**

**Afro Brazilian Cultural Center of New Jersey**

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**David Morgan (contact)**  
554 Bloomfield Ave  
Bloomfield, NJ 07003  
973-744-4934  
[david@abccnj.com](mailto:david@abccnj.com)  
<http://www.abccnj.com/>

**INFORMATION:** The Afro Percussion ensemble can present a lecture, workshop, performance, or demonstration. The band can perform a concert or a carnival type of street parade; or a folkloric music and dance show featuring samba, capoeira, and other types of dance. Fees for traveling an ensemble might range from \$2000 plus travel depending on geographic location and the number of performers engaged. Costs may be lower if there is an ability to work with a local capoeira ensemble. Please contact David Morgan to discuss your needs for a performance at your site.

*The Ensemble performs works from Afro-Brazilian Folkloric Dances such as Samba, Maculele, and the Dances of the forces of Nature, known as Orixás in Brazil. It features a performance of Capoeira, an Afro Brazilian martial art that combines dance, music and acrobatics.*

*All are accompanied by live percussion and traditional instruments making for an exciting and engaging performance. Join us for an experience of Afro Brazilian culture through our promotion of cross-cultural understanding, see something global in an authentic way, and interact with our International Ambassadors, no passport required. Experience the magic of Salvador!*

*George Carneiro, known professionally as George Palmares, is a Master Capoeirista, Composer, Choreographer, Percussionist, Vocalist and Dancer. He is the Artistic Director of the Afro-Brazilian Cultural Center of New Jersey, a Montclair based organization with affiliates in New York and Newark.*

*He has been performing professionally since the age of 15 and since coming to the United States in 2000 he has presented performances and residencies in primary and secondary schools and cultural institutions throughout the United States.*

**Young Audience of Houston**  
**Andy Nielsen, Programs Manager**  
4550 Post Oak Place  
Suite 230  
Houston, TX 77027  
713-520-9267  
[yahoo@yahouston.org](mailto:yahoo@yahouston.org)

**INFORMATION:** "Explore Brazil Through Capoeira" program performed by the Brazilian Arts Foundation is available through Young Audiences Houston. Please reach out to Young Audiences to organize this workshop led by the Brazilian Arts Foundation.

### **The Brazilian Arts Foundation**

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1133/1135 E. 11<sup>th</sup> Street  
Houston, TX 77009  
713-862-3300  
[info@brazilianarts.org](mailto:info@brazilianarts.org)  
<http://brazilianarts.org/>

**INFORMATION:** *Each September, the Brazilian Arts Foundation organizes and hosts the Houston Brazilian Festival. They also offer a wide variety of classes related to Brazilian culture (cooking, capoeira, samba, and Portuguese). Please contact the Brazilian Arts Foundation to inquire about other performances for your site.*

**Brazil Cultural Center in San Diego**  
San Diego, CA 92110  
619-519-9042  
<http://www.brazilcc.com/about.html>  
[info@brazilcc.com](mailto:info@brazilcc.com)

**INFORMATION:** *Brazil Cultural Center is a San Diego based language tutoring organization that also offers Brazilian Performing Arts. BCC provides tutoring in Portuguese, ensembles of Brazilian Traditional Music and Dances, as well as shows for your event with professional musicians—from Brazil and local great artists.*

**Brazilian Cultural Arts Exchange**  
Capoeira/Luanda  
1212 N. Main Street  
Gainesville, FL 32601  
[info@bcaeonline.org](mailto:info@bcaeonline.org)  
<http://bcaeonline.org/>  
352-359-4143

**INFORMATION:** *The Brazilian Cultural Arts Exchange (B.C.A.E.) is a 501 (c) (3) non-profit organization dedicated to the growth and development of Brazilian cultural and performance arts in the Gainesville, FL community. Besides offering regular class programs for children and adults, the B.C.A.E. participates in numerous cultural and international festivals in North Central Florida, and also provides capoeira workshops and educational demonstrations to schools, youth programs, and other local organizations.*

**Centro Cultural Brasil USA**  
300 Aragon Avenue  
Site 250  
Coral Gables, FL 33134  
305-569-0078  
[ccbu@centroculturalbrasilusa.org](mailto:ccbu@centroculturalbrasilusa.org)



**INFORMATION:** *Centro Cultural Brasil's mission is to disseminate Brazilian culture and strengthen the ties between Florida and Brazil. CCBU offers Portuguese language classes and Brazilian cultural events: music, dance, films, and lectures.*

**Jacaré Brazil**  
**University of Florida Music Ensemble**  
**Center for World Arts**  
**University of Florida**  
**P.O. Box 117900**  
**Gainesville, FL 32611-7900**  
**(352) 273-3171**  
[crook@ufl.edu](mailto:crook@ufl.edu)  
<http://legacy.arts.ufl.edu/cwa/jacare.aspx>

**INFORMATION:** *Please contact Dr. Larry Crook for ideas/resources in the region for a Brazilian music performance.*

**Matuto**  
**Mike Green & Associates**  
**1224 Saunders Crescent, Ann Arbor, MI 48103**  
**734.769.7254**  
**734.678.4722 (cell)**  
[mikeg@mikegreenassociates.com](mailto:mikeg@mikegreenassociates.com)  
<http://www.mikegreenassociates.com>  
[Matuto's website](#)  
[Matuto's page on our agency website](#)  
[Matuto videos](#)  
[Matuto's workshops](#)

**INFORMATION:** *Matuto's songs can sway hips just as easily as spark insights. On stage, instruments (accordion, guitar, bass, drums, cavaquinho, zabumba, and triangle) whirl around the core of Matuto's sound: the syncopations of Brazilian music and the folk traditions of the American South. The band performs in formats from four to six-pieces, depending on the budget and overall performance situation. They can go with a full electric dance music setup to a completely acoustic format using all traditional Brazilian instruments. Fees will vary, depending on travel costs and the number of performers (\$2,000-\$6,000) and set up needs. The band will need some backline provided if flying (drum kit, guitar amp, and bass amp). If they are driving from New York, they generally carry that backline equipment with them. Contact Mike Green to discuss and negotiate bringing part of or the full band to your site.*

**Mitsura Brasileira Samba Dance Company**  
**Saara Burga, Executive Director of the Brazilian Center for Cultural Exchange**  
**Brazilian Center for Cultural Exchange**  
**3313 Julliard Drive**

Suite C  
Sacramento, CA 95826  
916-387-7344  
916-519-1910 (cell)  
[Brazilian\\_center@yahoo.com](mailto:Brazilian_center@yahoo.com)

**INFORMATION:** *Mistura Brasileira is a Brazilian samba dance company that utilizes Brazilian choreography and outfits. They have an Afro-Brazilian drum line that accompanies the dance company. Please contact them for information about costs for performances and travel etc.*

**United Capoeira Association**  
Use this site to locate capoeira groups in your region  
<http://www.capoeira.bz/>

**Viver Brasil**  
[info@viverbrasil.com](mailto:info@viverbrasil.com)  
<http://www.viverbrasil.com>  
323-465-4762  
Los Angeles

**INFORMATION:** *VIVER BRASIL, founded in 1997 by Linda Yudin and Luiz Badaró, is deeply rooted in the African heritage of Salvador, Bahia, Brazil, and embodies the beautiful and mythic stories of Afro-Brazilian culture. A full music ensemble and vivid costuming highlight Viver Brasil's onstage jubilation, echoing the Directors' vision of honoring Brazil's African legacy through bold contemporary dance theater. As a Los Angeles-based dance company, Viver Brasil reflects the vitality of its global home and the artistic excellence and diversity of its company members. Through rigorous research and continuous dialogue with living masters and virtuoso musicians and choreographers in Bahia, Viver Brasil has garnered a reputation as the premier West Coast Brazilian dance organization.*

*Please refer to the website for booking requests and hosting specifications.*