



# *O BANQUETE* Ana Pi

## CAST & COLLABORATION

Choreography, dramaturgy, objects and lights: **Ana Pi**  
Interpretation: **Mylia Mary, Maria Fernanda Novo & Ana Pi**  
Original soundtrack: **Aishá Lourenço**  
Costumes: **@remexefavelinha | Carla et Mili**  
Philosophical advice: **Proffesor Doctor – Maria Fernanda Novo**  
Carnival and food advice: **Mylia Mary**

Production: **NA MATA LAB**  
Executive production: **Latitudes Prod.**  
Coproduction: **Estúdio Baile**  
Commission from the Associação Cultural Videobrasil, Temporada de Dança #2  
In collaboration with the São Paulo Institut Français  
In partneship with Nostra Verbo, Galeria Vermelho and Fonte Residência.

Thanks to: Carolina Mendonça, Louis Logodin, Marcelo Amorim, Marcos Gallon, Maurício Ianês, Nino Cais, Simone Moraes, Telma Baliello, Equipe Galeria Vermelho, Equipe Centro Cultural São Paulo, Vicente Alcântara, Kdu Dos Anjos, Taata Mutá Imê

## O BANQUETE



In “The Banquet” of 380 BC, Plato held a dialogue with men, and only men, about “Love” at a party. In 2019, Ana Pi invites Mylia Mary, her paternal aunt, to cook an emblematically Brazilian recipe together, and discuss “Love” during a tragedy. The privacy surrounding the kitchen – a name also given to a group of percussionists in a “Roda de Samba”– food and dance serve as a pretext for Black women to discuss “Brazil” today.

**O BANQUETE** invites reflection on the notions of heritage, effect, and resistance. Recalling things essential to life such as food, rhythm, and love, is a radically beautiful exercise.

**Full performance:**  
<https://vimeo.com/481713337>  
Password : coragem

Premiering on 9 July 2019 in Sao Paulo and performed at the Galeria Vermelho and the Centro Cultural São Paulo on 12 July 2019.

French premiere on 20 September 2019 at Festival Les Plateaux de La Briqueterie and the Journée du Patrimoine au MAC Val in Vitry-sur-Seine, on 22 September 2019.



Read the Book of the World: While researching a collection of works of female artists at the geopolitical peripheries, Ana Pi was angered at the lack of non-white female artists in the collection, the product of the persistence of racism on a global scale. Faced with this pitfall, she called on allies in dance, Luiz de Abreu and Musa Michelle Mattiuzz. She also invited Quando o Crioulo Dança? and A Dama do Pacaembu, panoramas of Brazilian classicism. In our environment of normalising perversion, A Situação reflects on a collective contemporary trance, and its political consequences. Besides revealing social tensions and art produced by Afro-descendent artists, Pi convincingly expresses friendship, because in Lo Sublime / Banal, art is the ground that holds the bond that survives the passage of time, as well as in A Arca dos Zo'é, the encounter with the other does not destroy, but rather enriches the identity of a larger community.»

– Ruy Luduvise – research coordinator, Associação Videobrasil

**List of Videobrasil’s archived works that Ana Pi selected for the reaction of O BANQUETE:**

**A Dama do Pacaembu**, 1983 | 34’32”. Rita Moreira (Brasil, 1944) e Maria Luísa Leal (Brasil)

**A Situação**, 1978 | 8’50”. Geraldo Anhaia Mello (Brasil, 1955 – 2010)

**Quando o Crioulo Dança?**, 1988 | 30’36’. Dilma Loés (Brasil, 1950)

**Samba do Crioulo Doido**, 2013 | registro de performance, 19’44”. Luiz de Abreu (Brasil, 1963)

**merci beaucoup, blanco!**, 2017 | 9’20” Musa Michelle Mattiuzzi (Brasil, 1983)

**A Arca dos Zo’é**, 1993 | 21’28’. Vincent Carelli (França, 1953) e Dominique Gallois (China, 1950)

**Lo Sublime / Banal**, 2004 | 12’37” Graciela Taquini (Argentina, 1941)







#### ANA PI

<https://anazpi.com/>  
Brazil & France

Choreographic and imagery artist, researcher in urban dances, extemporary dancer and pedagogue. Her practice is situated among notions of transit, displacement, belonging, overlapping, memory, colors and ordinary gestures. *NoirBLUE – les déplacements d'une danse* (2018 – 27') is her first documentary, awarded by FestCURTAS in Belo Horizonte, Janela de Cinema in Recife, as winner of the brazilian short-film competition in both festivals, « ecumenical prize » at the 65th short film festival Oberhausen. Official selection for the Fórum.Doc in Belo Horizonte, also for the Semana de Realizadores in 2018, then in 2019 at Tiradentes Film Festival, International Film Festival Rotterdam, Mostra Pajeú, Sessão Vitrine, Mostra de Cinema Negro de Curitiba, MOVE Centre Pompidou, 36° Panorama da Arte Brasileira. She creates, together with her auntie, the choreographic piece *O BANQUETE* in 2019, commissioned by the Associação Videobrasil. In 2018 she creates *COROA*, a

performance and installation for the Galeria Vermelho – São Paulo, also presented in Lafayettes Anticipations – Paris, at this same year she is awarded with the “Revelation Prize” in dance by the Cooperativa Paulista de Dança – São Paulo. In 2017 she creates *NoirBLUE*, a solo work for stage created with Jean Marc Segalen and Jideh High Elements, played in France, Portugal and Belgium, and also the Périphérie & Périphériques Project in collaboration with Lá da Favelinha – cultural center, where she is a partner for the dance. In 2015 she creates *DRW2* for the Instituto Inhotim and in 2014 she creates *Le Tour du Monde des Danses Urbaines*, a project for the CDCN in France, with those interactive lectures she have been performing in Africa, South America and Europe, engaging transgenerational audiences from many social and cultural backgrounds, as well as multiple institutional organizations in over 400 presentations. Besides those main projects she develops the practice *CORPO FIRME*; *danças periféricas*, *gestos sagrados* and collaborates with artists in projects of diverse natures. She has been crossing the world and drawing her professional experience, through programs of artistic residency, giving workshops on body, image, sacred gestures & periphery, or within the programming of international festivals as collaborator-performer and tours of her own work. She got invited as dancer creator for both future projects : the animation film *Ana, en passant* by Fernanda Salgado from Apiario and the film installation *INFINITY minus Infinity* by Anjalika Sagar & Kodwo Eshun from The Otolith Group. She is currently creating « *The Divine Cypher* », a project anchored in Haiti for which she benefits from the MoMA – New York and Cisneros Institute fellowship for the Study of Art from Latin America. She is also associate artist for the European project Dancing Museum, and develops her researches at the MAC Val in partnership with the Briqueterie – CDCN, and is accompanied by Latitudes Contemporaines’ production office. She collaborates with Annabel Guérédrat and Ghyslaine Gau to create the trio « *WOMEN* », with @ Favelinha dance to develop « *RACE* » for the Festivals of The Future and Festival Parallèle, and with philosopher Maria Fernanda Novo for « *Rádio Concha* », a work commissioned by the Trienal FRESTAS in Brazil



#### MYLIA MARY

Born in 1954 in Belo Horizonte, MG, Mary is the paternal artist of Ana Pi. She was a dreamer in the school of samba, Unidos do Rosario. Married and mother of two children, she is now dedicated to her work as a salgadeira, respected and beloved cook, and owner of her own business.

#### MARIA FERNANDA NOVO

Doctor of Philosophy from UNICAMP in Brazil. She completed her internship doctorate at University Paris 10, Nanterre, France. She is an undergraduate professor of philosophy at UNESP, Rio Claro, Brazil, in addition to teaching philosophy to children. She does research development in ethics, biopolitics, gender, and race.

## NA MATA LAB

Laboratory for the invention of new, radical, imaginative tools, through choreography and the experimentation of discursive and poetic-political shifts.

Research space for healing, improvisation, and connection between people, with the objective of creating works of art and educational acts that highlight ancestral technology, endurance, and vitality.

Together, these three words roll off the tongue, NA MATA LAB. A pleasing invitation, at the same time, the sound in the Kikongo language can evoke injury, luminescence, word, wrestling, sewing, path, the 4, season, edge and the act of climbing. In late Latin, it sounds like the words for little forests, or a reed mat, in the etymology of its derived languages.



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