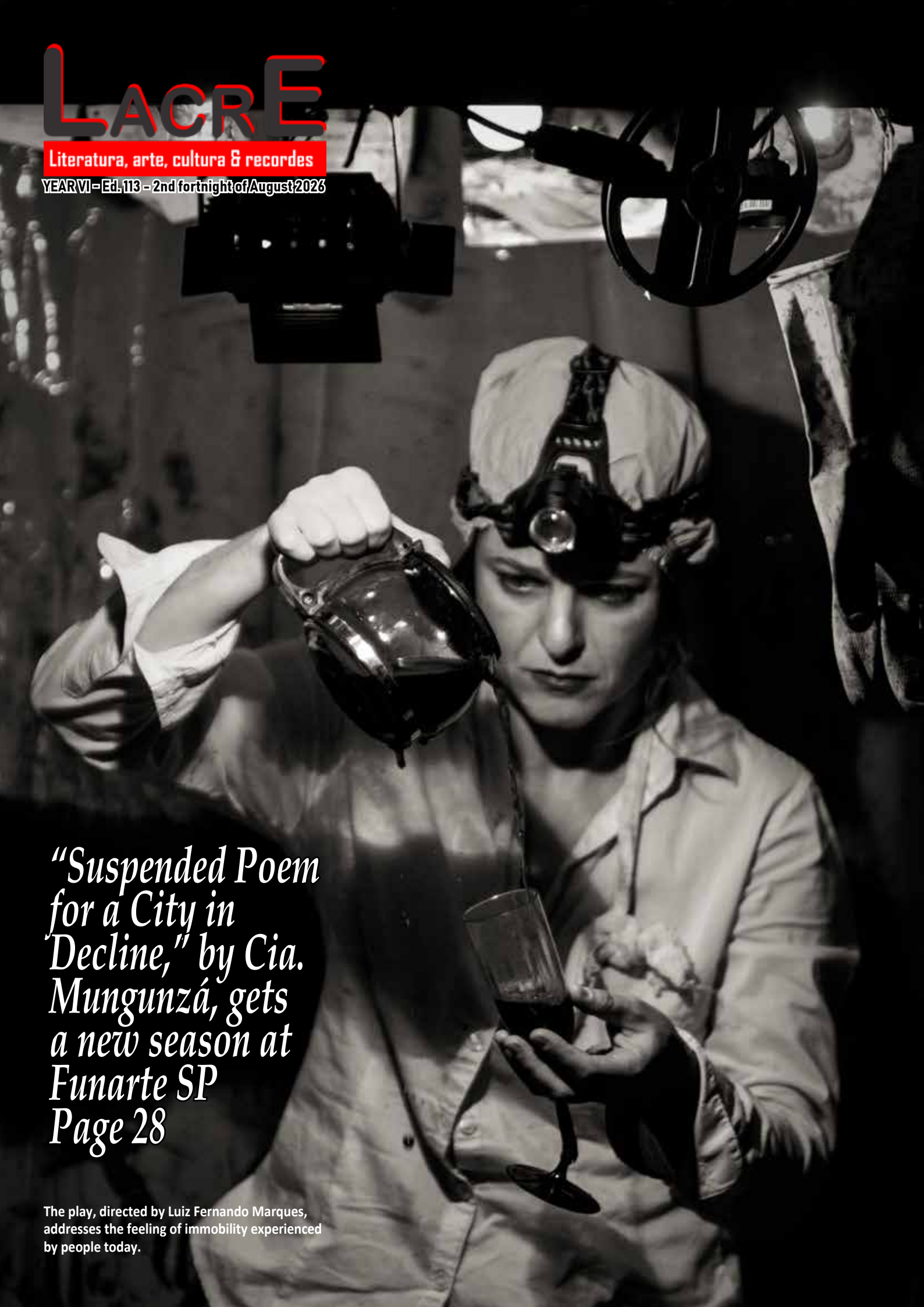




*"Suspended Poem
for a City in
Decline," by Cia.
Mungunzá, gets
a new season at
Funarte SP
Page 28*

The play, directed by Luiz Fernando Marques, addresses the feeling of immobility experienced by people today.

"THE KING OF THE INTERNET," STARRING JOÃO GUILHERME, ENTERS THE BRAZILIAN PRE-SELECTION FOR THE 2027 OSCAR'S

The feature film directed by Fabrício Bittar is among the 15 films competing for Brazil's nomination in the Best International Film category.

"The King of the Internet," directed by Fabrício Bittar @fabriciobittar and starring João Guilherme @joaoguillherme, is among the 15 films pre-selected by the Brazilian Academy of Cinema @academia_brasileira_de_cinema to represent Brazil in the 2027 Oscar race, in the Best International Film category. Based on real events, the film follows the trajectory of Daniel Nascimento, a young man who, before turning 17, hacked into servers in Brazil and abroad, joined a criminal organization that moved millions of reais, and became the target of the first major Federal Police operation against cybercrimes in the country. In the production, João Guilherme plays Daniel, in one of the most challenging roles of his career. The selection comes at a particularly important time for the film, which has also just



"Será que tem outro 'Oscar' no horizonte?"



secured international distribution. "The King of the Internet" will be released in the United States and Canada by Magenta Light Studios, a Los Angeles-based studio founded by Bob Yari, producer of "Crash," winner of the Academy Award for Best Picture. The film's international journey began with its world premiere, held in competition at the Miami Film Festival. The feature also screened at BA-FICI - the Buenos Aires International Independent Film Festival, expanding its circulation in the international circuit. "I was very happy when I received this news. 'The King of the Internet' is a project that I am very proud to be a part of, it was a very good exchange with the director,

team and all scene partners. Our cinema is incredible and has been showing itself more and more to the world, so this is a very important milestone for this story to reach more people!", comments João Guilherme, who, in addition to starring in the film, is also one of the executive producers of the project.

In Brazil, "The King of the Internet" is a production of Clube Filmes, in co-production with Telecine and Vitrine Filmes and distributed by Manequim Filmes. The film premieres on Globoplay and Telecine on August 28th. In addition to João Guilherme, the cast includes Marcelo Serrado, who plays Daniel's mentor and head of the criminal organization, as well as Emílio de Mello, Bia Seidl, Débora Ozório, Caio Horowicz, Kaik Pereira, Miguel Nader, Clarissa Müller, Adriano Garib, and Eri Johnson.

About Clube Filmes: Clube Filmes is a Brazilian

production company recognized for its creativity, the strength of its stories, and its strong audience appeal

It produced seven seasons of "MTV Sports" and signed projects such as "Os Exterminadores do Além contra a Loira do Banheiro" (The Exterminators from Beyond vs. the Bathroom Blonde), "Inexplicável" (Inexplicable), which reached the global Top 3 on Netflix, the documentary "Amor Sertanejo" (Country Love), and the series "Politicamente Incorreto" (Politically Incorrect), which became the highest-rated show in the history of the FX channel in Brazil and was a finalist for the APCA Award.

Recently, he released the feature film "The King of the Internet," in co-production with Manequim Filmes and Telecine, and is finalizing the Globoplay exclusive series "When She Disappears." <https://www.instagram.com/clubeofilmes/>

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Editor: J. de Mendonça Neto
Mtb 32792 - ABJ. No 4287

CONTATO, CRÍTICAS E SUGESTÕES:

lacrezine@gmail.com

Whatsapp (11)99664-5072

<https://paginaleste.wordpress.com/>

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LATE FASCISM:

Race, Capitalism, and the Politics of Crisis

by **Alberto Toscano**

In a world gripped by ecological, economic, and political crises, the forces of authoritarianism have taken the lead. How do we name and respond to this state of affairs? In *Late Fascism: Race, Capitalism, and the Politics of Crisis*, Alberto Toscano criticizes the association of fascism solely with the type of political violence of mid-20th-century European regimes. Instead of seeking historical analogies, he understands fascism as a mutable process, anchored in racial and colonial capitalism, that precedes and survives its incarnations in Mussolini's Italy and Hitler's Germany.

The global far right of the 21st century moves through conspiracy theories, moral panic, and straw men around issues such as sexuality, immigration, and reproductive rights, such as the so-called "gender ideology" and "great replacement." Developing an anti-fascist theory is an urgent and vital task: "This book is an attempt to contribute to a collective discussion about our reactionary political cycle," writes the author. The Boitempo edition includes two important additions compared to the original: a new preface in which the author addresses the Brazilian public and discusses the specificities of Bolsonarism; and an appendix dedicated to Latin American debates on fascism in the 1970s, in dialogue with Brazilian intellectuals of Marxist dependency theory, such as Ruy Mauro Marini and Theotônio dos Santos.

"At a time when the far-right oscillates between nostalgia and technological innovation, between permanent staging and political violence, this book offers indispensable tools for understanding not only the return of old ghosts, but the unprecedented forms they assume in the present," points out Douglas Barros in the blurb. "Toscano restores to the concept of fascism its critical force and its political urgency."

Excerpt

"Insofar as we can speak of fascism today, it is a fascism largely emptied (though with important exceptions) of mass movement and utopia; a fascism devoid of what Ernst Bloch called non-contemporaneity and what Georges Bataille termed heterogeneity; a fascism that is not reacting to the imminent threat of revolutionary politics, but rather retains the racial fantasy of national rebirth and the frenetic circulation of a pseudo-classist discourse. The best way to deal with the latter is not to foster the sociologically spectral and suspect figure of the "forgotten" white working class, but to confront what collective politics means today. Accepting this racialized simulacrum of a proletariat is not a springboard to class politics, but an obstacle to it, its malicious and debilitating Ersatz [degraded substitute] form. My aim is to outline – for collective debate and discussion – the elementary aspects of a pseudo-insurgency, with the caveat that "A pseudo-insurgency was, in many respects, what the murderous fascisms of the interwar period in Europe also embodied."

ABOUT THE AUTHOR - Alberto Toscano is Professor of Critical Theory in the Department of Sociology and co-director of the Centre for Philosophy and Critical Theory at Goldsmiths, University of London, as well as associate and visiting professor at the Simon Fraser School of Communication, where he is also a visiting researcher at the Institute for Digital Democracies. Author of several books, including *Fanaticism* (Verso, 2010) and *Terms of Disorder* (Seagull, 2023), he edited the volume *Geography of Abolition*, by Ruth Wilson Gilmore, published by Boitempo in 2025. Since 2004, he has been a member of the editorial board of the journal *Historical Materialism* and editor of the "The Italian List" series at Seagull Books. He is also the translator of numerous books and essays by Antonio



Negri, Alain Badiou, Franco Fortini, Furio Jesi, and others.

TECHNICAL INFORMATION - Late Fascism: Race, Capitalism and the Politics of Crisis / Original title: Late Fascism: Race, Capitalism and the Politics of

Crisis / Alberto Toscano / Translation: Pedro Davoglio @pedrozdavoglio / Pages: 256 / Price: R\$ 79.00 / Publisher: Boitempo @boitempo / Year of release: 2026 / E-book R\$ 63.20 / Available on September 7, 2026

MY ANTHONY

by Isa Jinkings

Union and party leader, columnist in the press, socialist activist, bookseller, father of five children, loving partner. These and other facets of Raimundo Jinkings are brought together in *Meu Antônio*, by Isa Jinkings, a tribute in texts and images by the teacher and also activist to the trajectory of this prominent figure of Brazilian communism and the political and cultural universes of Pará.

A memoir that intertwines the love story of the couple with the political and intellectual journey of Jinkings (1927-1995). The first – and central – part of the book is an account by Isa about her life with Antônio, the beginning of their courtship in the 1940s, their marriage, the building of their family, and the long history of complicity that spanned more than four decades. Political struggles are a fundamental part of this story that withstood imprisonments and persecutions of all kinds. Jinkings, creator of the first Boitempo bookstore during the “years of lead” (the period of military dictatorship in Brazil), founded the Jinkings Bookstore in Belém with Isa in 1965. It became a landmark and an important cultural, intellectual, and political resistance meeting point in the region. Awarded bookseller of the year in 1994 by a vote of booksellers from all over the country, Jinkings became a fundamental figure in the history of books and reading in Pará and Brazil.

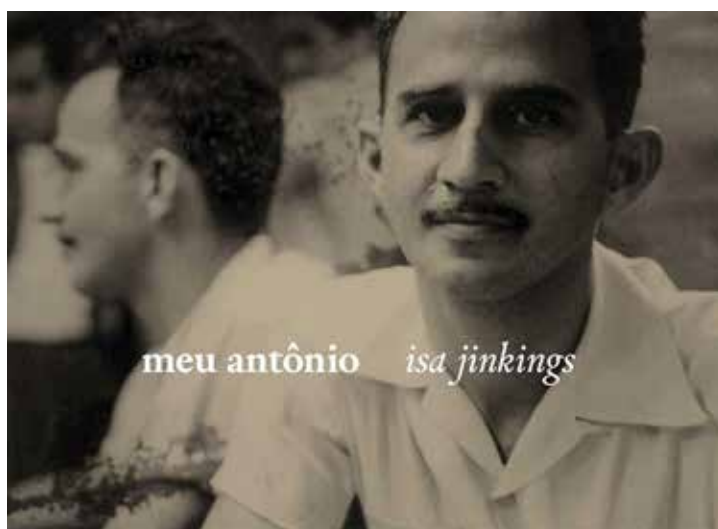
The second part brings together Jinkings’ journalistic writings reflecting on the political scenario of the time, his role as a banking leader – he presided over the General Workers’ Command (CGT) – and leader of the Brazilian Communist Party (PCB). The third section features two longer texts: one by economist Roberto Corrêa about Jinkings’ union career, which led to his imprisonment

and the revocation of his political rights after 1964; and another by university professor and writer Amarílis Tupiassú, focusing on the bookseller and intellectual. The book concludes with testimonials from his children, comrades, and friends. It features an introduction by Ivana Jinkings @ivanajinkings, a preface by José Paulo Netto, and a blurb by Marcelo Rubens Paiva: “He was passionate about his wife. In that old-fashioned way, wholeheartedly, without cynicism. While Brazil changed currency, president, and hope, he built a huge, noisy, vibrant family. Sons coming and going from the living room, books scattered throughout the house, Amazonian heat, long lunches, worries about money, and political conversations stretching into the early hours. Resistance also happened there. Inside the house. And it’s all recorded here, in notes, love letters, and photos, many photos, of a family that proudly proclaims their surname,” writes Marcelo.

Excerpts

“Our teenage love grew strong, true. It was the first time we had experienced such a feeling, one that overwhelmed us, made us desire each other’s presence at every moment. One day, talking about my future, I imagine referring to my studies, he said, both hands holding my face: ‘Your future is me.’ Even today, remembering it, I feel the shiver of that moment again. It was a spontaneous, pure, and absolutely unforgettable declaration.” – Isa Jinkings

“Remembering Jinkings, her companion in life and struggles, Isa contributes – as few have done – to expanding the still sparsely explored and known space of the experiences and personal and immediate-practical behaviors of illustrious communists.” – José Paulo Netto
“Jinkings was arrested and faced numerous investigations, having his political rights revoked. The bank, unable to fire



a civil servant, suspended his payment and, after a court decision, resumed paying one-third of his salary. To support his family, Jinkings and Isa set up a food stall at the Batista Campos square fair, frequented by bank colleagues, supporters, and even respectful adversaries. Later, he became a representative for publishers who knew him as the voracious reader who used to order books by mail. Thus, Livraria Jinkings was born, in the living room of number 1567 on Rua dos Mundurucus.” – Roberto Ribeiro Corrêa

Technical details: My Antônio, Isa Jinkings / Presentation: Ivana Jinkings /

Preface: José Paulo Netto / Postscripts: Roberto Corrêa and Amarílis Tupiassú / Blurb: Marcelo Rubens Paiva / Photos: Leila Jinkings and others / Cover: Maikon Nery / Pages: 272 / Price: R\$ 69.00 / Publisher: Boitempo @boitempo / Year of release: 2026 Available on: September 8, 2026 / E-book Price: R\$ 55.20 Available on: September 8, 2026

About the author: Isa Jinkings graduated in Letters from the Federal University of Pará (UFPA). She taught Portuguese and literature at schools such as Gentil Bittencourt and Paes de Carvalho, in Belém. She founded, with her partner, the Jinkings Bookstore in 1965. She participated in the founding of the Pará Committee in Defense of El Salvador and Nicaragua, the Federation of Women of Pará, and was a state leader of the Brazilian Communist Party (PCB) in Pará.

BRUNO NOGUEIRA LAUNCHES A BOOK IN WHICH A CHARACTER EXPELLED FROM HIS OWN STORY TRIES TO WRITE HIS OWN DESTINY.

Bruno Nogueira's new book blends humor, melancholy, and meta-language in stories that challenge the boundaries between reality and fiction.

The character who gives voice to "Such a Mild Failure" didn't come from a footnote or a creative writing workshop. He was expelled from the book where he was born. Upon arriving in the "extra-covers" world, as he calls life outside the pages, his conclusion is immediate: "life is much worse than fiction." Unable to return to the original novel, he decides to write his own work to inhabit it – and the result is a collection that the author Bruno Nogueira [@bsnogueira](#) will launch in Curitiba (PR), published by Orlando [@editoraorlando](#).

The launch would be taking place on Saturday, August 29, at 4:30 pm (*during the closing of this edition*) at the first soirée of Casa Kuri, café and restaurant (Rua Barão do Rio Branco, 593), in Curitiba (PR) with the exhibition of visual arts by Daacruz, presented by Chris Gioppo, and with a performance by the band Jaguará, among other attractions.

The premise, which might sound like a metalinguistic exercise in the office, takes on flesh and blood in the stories that follow. The narrator-character wanders through bars, favelas, beaches, and empty apartments, noting what he sees with the bewilderment of someone who didn't grow up in this world. The reader encounters everything from an elderly man who roams a favela for five days to ask a teenage girl to marry him as if closing a contract, to a bar patron who recites poetry in his own code before succumbing to cirrhosis. There's also the heir who celebrates his father's death with beer and barbecue,

and the writer who, to add realism to a horror story, decides to test knives on raw flesh.

Violence, when it appears, is almost always mild; loneliness is commonplace; the grotesque lives alongside affection. It is in this uncomfortable territory that Nogueira constructs his narrative, rejecting neat endings or moral lessons. The collection presents itself as a series of fragments – some short, others more extensive – interspersed with the narrator's comments on the writing itself, in a movement that brings the book closer to a diary and an essay.

The Covid-19 pandemic occupies a central place in the second part of the book, with accounts of deserted streets, curfews, and the feeling that the world had stopped – but not death. "The dead are already here. The dead speak loud enough," writes the narrator in one of the most acerbic passages. It is also there that Nogueira exposes with greater clarity the raw material from which the book is made: the boundary between the real and the fictional softens, and the author-character-writer becomes confused in a game of mirrors that leads to the central question: what does "failure" mean for someone who makes art?

The answer, in the book, does not come as a thesis, but as an experience. The narrator, after trying to write a novel and failing, decides to use his notes on the "extra-cover" world as raw material. What could be a testament to impotence transforms into a method: failure, here, is not the opposite of success, but a state of creation. "It reassures me to know that failure, if it comes, should be so mild," confesses the author, disguised as a character.



About the author - Bruno Nogueira was born in Lagoa da Prata (MG), in 1988, and grew up in Uberaba. He is a writer, translator, and doctoral candidate in literary studies at UFPR, under the guidance of Caetano Galindo. He has worked as a salesman, teacher, screenwriter, and translator of scientific articles. He is the author of the short story collection "A síndrome do impostor" (Kotter, 2019) and the novel "Grito distante" (Kotter, 2024). Currently, he divides his time between Uberaba and Curitiba, where he conducts research on literature and the boundaries between fiction and reality.

About Orlando - Orlando Publishing, founded by journalists Karol Lopes, Marcela Güther, and Vincent Sesering (also partners

in the literary communication agency com.tato), was created to give voice to independent writers with quality and professionalism. With the motto "Stories that defy time," it offers complete editing, proofreading, design, and publicity services, in addition to catalogs organized into specific imprints: Zigzag (children's), Folding (poetry), Spiral (fiction), and Breach (non-fiction). More than just publishing books, it focuses on visibility strategies to connect authors and readers. Learn more at [editoraorlando.com.br](#) and on Instagram [@editoraorlando](#).

Technical details: A Failure So Gentle, Bruno Nogueira, Publisher: Orlando [@editoraorlando](#) Genre: Short Stories / Fiction / Pages: 140

LAUNCHED AT FLIP 2026, GUERNICA GAINS A VOICE IN A GALLERY-BOOK BY JACQUES FUX, PUBLISHED BY VIA LÚDICA

This children's book transforms Picasso's painting into a storyteller and offers the "first art gallery" to many Brazilian children and teenagers.

Presented as a central work in one of the main debates on reader development at FLIP 2026, the book "Guernica – Art in Search of Peace" arrives on the publishing market with the ambitious proposal of transforming reading into a portable art gallery experience. The work uses the narrative power of one of the world's most iconic paintings to sensitize new generations to themes such as peace and empathy.

The great difference of the work lies in its narrator: the Guernica painting itself, painted by Pablo Picasso in 1937. Instead of a merely explanatory text, Jacques Fux [@jacquesfux](mailto:jacquesfux) chose to give a literary voice to the painting, allowing it to recount the impact of its creator's brushstrokes during the 35 days of compulsive production under the fury of war.

For Fux, the choice of an unlikely narrator was essential to the depth of the work: "It's a narrator who provides a more empathetic and sentimental conversation, because the work is feeling what is happening. We show the painting feeling the brushstrokes, feeling the pain and the war," he says.

A Dialogue Between Science and Literature

Jacques Fux is a celebrated name in contemporary literature, with a trajectory that moves between science and fiction. A writer, translator, and PhD in Comparative Literature, Fux has a unique background in Mathematics and Computer Science, which gives his works a narrative structure that challenges the conventional. With more than 20 published books, he argues that literature is the ultimate tool for "seeing

with the eyes of others," combating the cognitive sedentary lifestyle of the digital age through stories that connect realities.

To do justice to the original mural, which was about 3 meters high by 8 meters long, the edition was conceived in a giant, proportional format, ensuring that the reader feels the physical grandeur of the work. The visual design is by illustrator Vinicius Sabato, who makes his literary debut with a work of in-depth research on Cubism and Picasso's style. His illustrations don't function as mere decorations, but as a language of their own that dialogues with the text to build subjectivity and visual repertoire.

Via Lúdica: Literature as an Art Gallery

The launch is a milestone for Via Lúdica [@editoravialudica](mailto:editoravialudica), an imprint of the Multiverso das Letras Group focused on works that combine the pleasure of reading with cognitive development. The publisher argues that for many Brazilian children, the book is the "first art gallery" they will have access to, fulfilling a social role of cultural democratization.

Under the editorial management of Marília Mendes, Via Lúdica has been selecting catalogs that meet the demands of a transforming market, betting on works of high symbolic and aesthetic value.

"Many children only have access to books through school. When we choose to present a work of art, we have the responsibility of planting a seed so that this child becomes someone who admires art," he says.

"Guernica" is the starting point for the "Literary Constellations" project, which will soon bring new titles dedicated to figures such as Marie Curie and Hannah Arendt.



ABOUT THE BOOK **Guernica:**
art in search of peace Text: Jacques Fux Illustrations: Vinicius Sabbato Publisher: Via Lúdica Age range: 12 years and up Pages: 64 Price: R\$99.90

A book in which the painting Guernica narrates its own story, from the tragedy that inspired it to the impact it had on the entire world. A tribute to art as resistance, memory and peace.

Jacques Fux is an award-winning Brazilian writer, born in Belo Horizonte in 1977, who also stands out in children's and young adult literature with playful works, literary biographies and reinterpretations of classics. With a PhD in Comparative Literature and a post-doctorate from Harvard, he has received awards such as the FNLIJ and was a finalist for the Jabuti and Barco a Vapor awards.

About the Multiverso das Letras publishing group Multiple possibilities: that is the idea behind Multiverso das Letras, a publishing



group that unites literature and education, empowering anyone to embark on the greatest journey a human being can take. Through active listening, the group seeks to understand and enhance the transformation and personal development of readers and students, as well as educators and managers.

Publishing houses and educational solutions of the group:*

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AWARD-WINNING NOVEL CONNECTS REFINERIES, POLITICAL DISAPPEARANCES, AND HISTORICAL CONFLICTS IN THE AMAZON REGION

Winner of the 1st Escrevintes Award, the novel *Inventory of a Silence* (Litteralux Publishing / Auroras Seal) @ [editoriallitteralux](#) arrives on the literary market as one of the most forceful voices in contemporary Brazilian fiction about the military dictatorship. Sandra Godinho @sandra.godinho2023, author of 16 books and based in Manaus for 23 years, leads the reader through a territory little explored by literature: the interior of companies, where repression operated silently and secretly, defining trajectories, affections and destinies. The work has a blurb written by the writer Marcela Dantés and a back cover blurb by the publisher of the seal, Dani Costa Russo.

The writer was scheduled to launch *Inventory of a Silence* in São Paulo on August 30th, at 2:30 pm (*during the closing of this edition*) at Café Colombiano, in La Libreria, in a chat moderated by the writer Luísa Novaes.

The plot follows Murilo, an engineer tormented by a void: his brother Joel, a union leader, disappeared twelve years ago. When Murilo believes he has found him again in a bar in downtown Rio de Janeiro, an intimate investigation begins into choices that shape and deform an entire life. Between Manaus, Rio de Janeiro, and Salvador, the protagonist navigates a labyrinth of resentments, while the violence of the regime is not only present in the basements of the barracks, but also in the offices, reports, promotions, internal lists, pacts of convenience, and corporate secrets of an oil refinery.

Regarding the tone and power of the novel, the writer Marcela Dantés, responsible for the book's blurb, defines it as follows: "There are stories that are not told aloud. They accumulate in the cracks of time, in the streets crossed by memories that insist on not dying. *Inventory of a Silence* is one of those stories — made

not only of what was lived, but mainly of what was silenced." Dantés also highlights that Sandra Godinho "writes with an engaging, sharp, and profoundly human prose," and that the novel "reminds us that every family keeps its ghosts, and that every memory, when it finally reaches us, demands courage to be faced."

The motivation for the book stemmed from a conversation between friends about torture that occurred inside a refinery and about how the military seized a private refinery in the Amazon for Petrobras. "After that, I immersed myself in researching elements that would support the information given, taking several months to do so," says Sandra Godinho. The writing of the novel itself took two months, but the entire process, with revisions and critical reading, extended for almost two years until the author considered the work finished.

The central themes of the book engage with urgent issues of today: oil, refinery, betrayal, family conflicts, broken loves, union struggle, political disappearance, and dictatorship. "I see the need for reflection on current issues that directly affect us," says the author. "There is a need to raise awareness, to draw attention to the problems and stories of the Amazon region and to the erasure of minorities throughout history."

For Sandra Godinho, the book represents a facet of her search for justice, for giving voice to the voiceless and for rescuing the truth. "Every book transforms us as we immerse ourselves in it, as the author undertakes their own reflection, criticism, analysis. Writing is resistance and also a political act," she declares. The main message that the work conveys is clear: "The rescue of memory and historical facts is essential. It is necessary to remember so as never to forget."

The construction of the novel is marked by an engaging, sharp and profoundly human



prose, as also highlighted by the editor Dani Costa Russo, who signs the back cover: "Sandra Godinho writes with an engaging, sharp and profoundly human prose. Her characters walk through external and internal landscapes with the same intensity, revealing that silence is sometimes the noisiest of presences." The author opted for a linear struc-

ture, even though it begins in medias res, and states that "each story has its own point, the form of one of my books changes from one to another."

The novel is the result of a long literary career. Sandra Godinho has been writing since 2011, participating in anthologies, and, since 2016, with her own books; she has 16 published books, with



awards such as the Cidade de Manaus Award (2019, 2020, 2021), the Carolina Maria de Jesus Award (2023) and an honorable mention in the 60th Casa de Las Américas Literary Award (2019). I Escriviventes Award, in 2025, and II Frauta de Barro Award, in 2026; In addition to being a finalist for the São Paulo Literature Prize in 2021, and the Leya Prize in 2021, 2022, and 2014, her works **Tocaia do Norte** and **A Secura dos Ossos** have international recognition and are being translated into other languages. "You only learn to write by writing," summarizes

the author, who dedicates herself to writing every morning, aiming for three pages a day.

Inventory of a Silence is, therefore, the debut of a partnership between the Escreviventes writers' collective and the Auroras label, from Editora Litteralux, bringing to the center of literature a range of women dedicated to writing and publishing, especially with bibliodiversity. As the curatorship states, "we are all committed to never letting the narratives orbit a single universe. And with the necessary denunciation to revive the most feared subjects."

About the author - Sandra Godinho (1960) is from São Paulo, living in Manaus for 23 years. She holds a Master's degree in Letters from the Federal University of Amazonas, has published 16 books and has been awarded for several of them. She won the Cidade de Manaus Prize for three consecutive years (2019, 2020, 2021) and an honorable mention in 2024; She won the Carolina Maria de Jesus Prize in 2023, the Escreviventes Prize in 2025, and the II Frauta de Barro Prize in 2026. She received an honorable mention at the Casa de Las Américas Li-

terary Prize in 2019 and was a finalist for the São Paulo Literature Prize (2021) and the Leya Prize (2021, 2022, 2024). She was awarded the PNAB 2024 grant. Her works *Tocaia do Norte* and *A Secura dos Ossos* have international recognition and are being translated into other languages.

Technical sheet *Inventory of a Silence*, Sandra Godinho Genre: Novel Publisher: Litteralux Imprint: Auroras Foreword: Marcela Dantés Back cover: Dani Costa Russo Number of pages: 184 Year: 2026 Price: R\$60

RESEARCHERS FROM UFSCAR AND IFSP LAUNCH TRAINING BOOKLET ON CRITICAL SCIENCE EDUCATION

Publication brings together research, experiences, and references to support science teaching in basic education

The training booklet "Building reference practices: between knowledge of critical science education," organized by researchers Denise de Freitas and Mariana dos Santos, professors at the Interdisciplinary Department of Teacher Training (DIFD) of the Federal University of São Carlos (UFSCar), and Alessandra Miguel Kapp, professor at the Federal Institute of São Paulo (IFSP), Barretos campus, is now available for free access. Aimed at training and supporting teachers in basic education, the publication brings together research, experiences, and references that can support science teaching from a critical perspective.

The work brings together contributions from researchers at UFSCar and partner institutions in Brazil, Portugal, and Spain, and articulates experiences, research, and references from Science-Technology-Society (STS) Education, Critical and Creative Thinking, and the Complexity Paradigm.

Organized into three parts, the material presents narratives of situations experienced in the school context;

Supporting texts on the assumptions, principles, and strategies of Critical Science Education; and a reference practice experience, bridging theoretical foundations and concrete possibilities for teaching work.

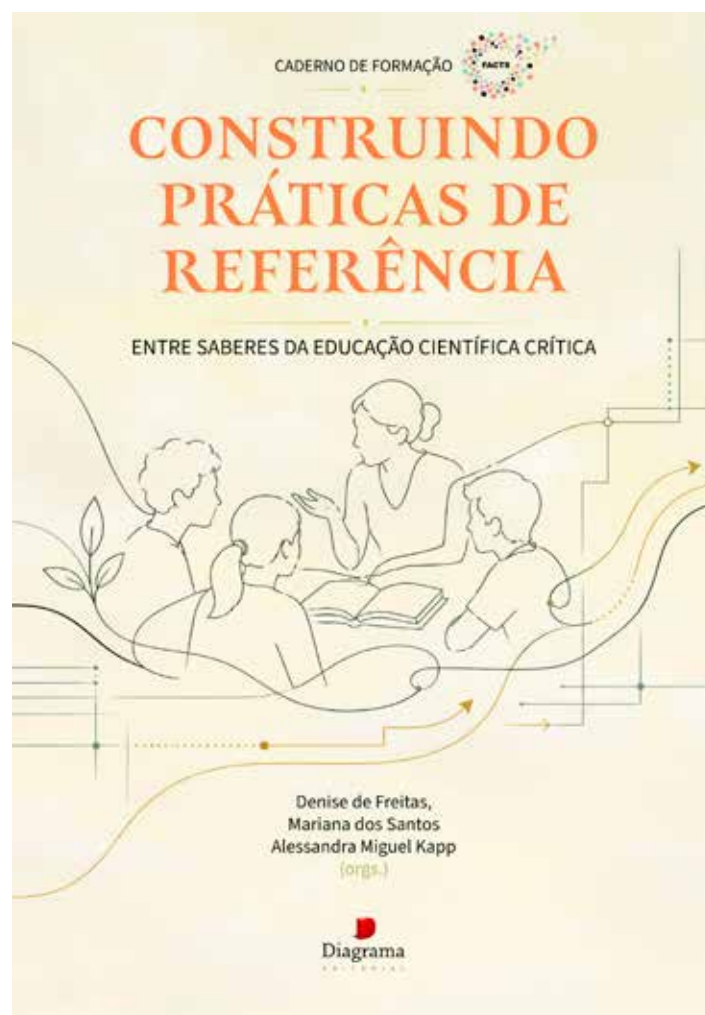
According to Kapp, the publication arose to bring academic production closer to the situations experienced in everyday school life. "The aim is to contribute to teachers who seek to build a more critical, reflective, and reality-committed science education," he says.

"More than presenting concepts, the work brings together reflections and practices that can inspire new possibilities for teaching Science, stimulating questioning, argumentation, and understanding of the relationships between science, technology, society, and the environment," Freitas points out.

Finally, Santos adds: "We hope that the book reaches schools and training spaces as a tool for dialogue and inspiration, strengthening teachers in the construction of educational practices that contribute to students critically understanding the world and participating in its transformation."

Launch

The Training Notebook "Building Reference Practi-

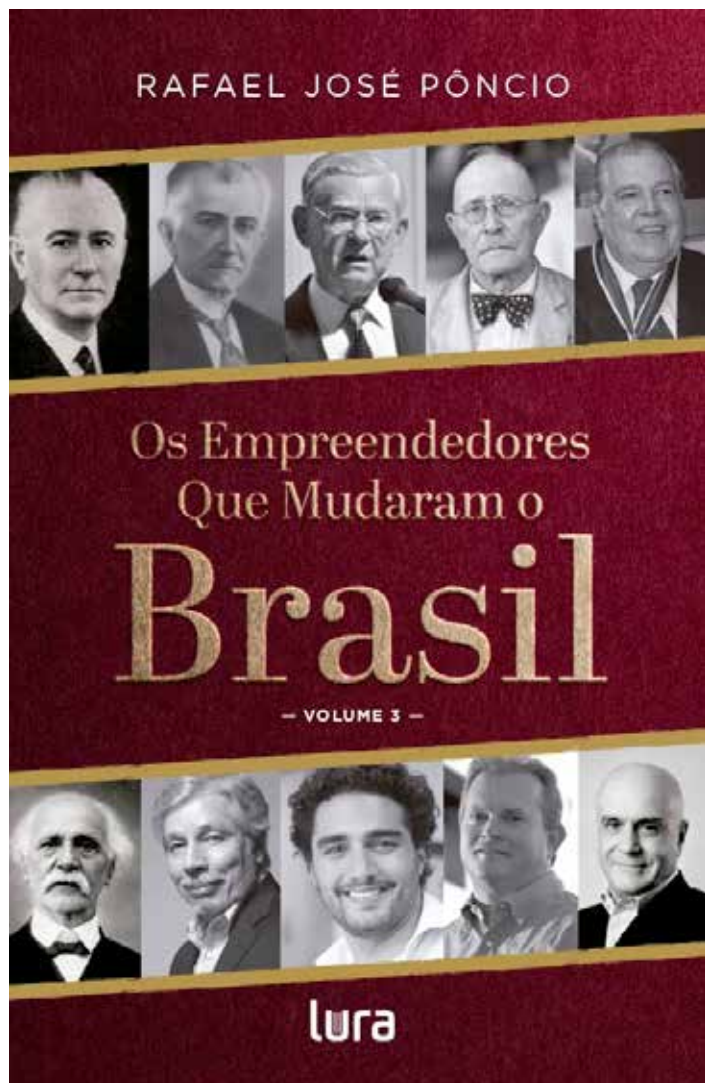


ces: Between Knowledges of Critical Science Education" was scheduled to have its official launch on August 27th (during the closing of this edition) at 5 pm, during the X National Meeting on Biology Teaching, in João Pessoa (PB). A launch by the Post-

graduate Program in Education (PPGE) of UFSCar is also planned, on a date to be announced later.

The publication is available free of charge on the publications page of the FACTS Portal, at <https://facts.ufscar.br/produtos/publicacoes>.

BEFORE THE DIGITAL ECONOMY: THE ENTREPRENEURS WHO BUILT MODERN BRAZIL



The book retraces the journey of entrepreneurs who helped shape the Brazilian economy long before the internet, startups, and unicorns, showing how their businesses transformed cities, consumer habits, and entire sectors of national industry.

Over the past two decades, the perception of entrepreneurship has been dominated by technology companies, digital platforms, and billion-dollar startups. But long before Google, Nubank, or fintechs, Brazilian entrepreneurs were already promoting profound transformations in the country's economy. This historical recovery is what the book *The Entrepreneurs Who Changed Brazil – Volume 3*, by researcher Rafael José Pôncio, published by Lura Editorial, proposes by presenting ten stories

of entrepreneurs whose legacies remain present in the daily lives of Brazilians.

The work shows that the construction of modern Brazil involved the initiative of entrepreneurs who helped consolidate industry, developed new markets, created consumer habits, and boosted the growth of entire cities. Among them are Rodolfo Crespi, a pioneer of the São Paulo textile industry; Johann Karsten, founder of one of the country's most traditional textile companies; Werner Ricardo Voigt, one of the creators of WEG; Adolpho Selmi, responsible for popularizing the industrial production of mass; Luiz Seabra, founder of Natura; Ricardo Brennand, industrialist and patron of the arts; Marcelo Alecrim, of ALE-SAT; and Salim Mattar, creator of Localiza.

Across 224 pages, the author demonstrates that these trajectories help to understand Brazil's own economic evolution. Instead of presenting only biographies, the book relates each character to the social, cultural, and industrial changes brought about by their ventures, highlighting how private businesses also participated in the formation of contemporary Brazil. The result is a narrative that brings business history closer to the history of national development.

"When we talk about innovation, we usually think about technology. But Brazil was transformed by entrepreneurs long before the digital revolution. They created industries, developed new markets, professionalized entire sectors of the economy, and left legacies that continue to influence millions of people," says Rafael José Pôncio.

One of the examples presented is Rodolfo Crespi, whose work was decisive in strengthening the textile industry and the industrialization of São Paulo. Werner Ricardo Voigt helped transform a small factory in Santa Catarina into WEG, a company that became a world reference in electric motors and industrial equipment. Adolpho Selmi brought the Italian tradition of pasta production to Brazilian industry, consolidating a brand that spans generations.

The book also highlights that the legacy of these entrepreneurs goes far beyond financial results. Ricardo Brennand became one of the greatest promoters of Brazilian culture through his institute and his historical collection. Johann Karsten built a century-old company that remains among the main references in the textile sector. Luiz Seabra revolutionized the cosmetics market by bringing innovation, relationships, and sustainability together long before these concepts occupied the center of business strategies. Salim Mattar transformed Localiza

into one of the largest car rental companies in Latin America, contributing to changing the way Brazilians relate to mobility.

By bringing together entrepreneurs from different sectors and eras, the book also demonstrates that innovation does not depend exclusively on technology. Each of the characters identified opportunities in their historical context, faced economic challenges, and helped create companies that continue to generate jobs, income, and development decades after their founding. In common, they share a long-term vision that remains a reference for those who are entrepreneurs today.

"These entrepreneurs show that entrepreneurship is not just about creating companies. It is about transforming realities, developing people, creating opportunities, and building institutions that remain relevant for decades. Knowing these trajectories is to understand part of Brazil's economic history," emphasizes the author.

By revisiting these stories, *The Entrepreneurs Who Changed Brazil* broadens the debate on entrepreneurship by showing that, before the digital economy and the world of startups, there were already entrepreneurs capable of reinventing markets, boosting industrialization, strengthening production chains, and contributing to the formation of modern Brazil. The book invites the reader to look at these characters not only as successful entrepreneurs, but as protagonists of important economic and social transformations in the country.

Service: *The Entrepreneurs Who Changed Brazil – Volume 3*, Rafael José Pôncio, Lura Editorial, 224 pages. Available on: Amazon

About the author: Rafael José Pôncio moves between research and the real world of business. Economist, administrator

COLLECTION BRINGS TOGETHER RARE TEXTS BY PIERRE VERGER

In partnership, Instituto Çarê @institutoculturalcare and Fundação Pierre Verger @fundacao pierre verger are publishing essays written by the ethnographer between the 1950s and 1980s. The launch in São Paulo will take place on September 16th, at 7 pm, in the auditorium of the Mário de Andrade Library, in a panel discussion with researchers Ângela Lühning, Angela Fileno @angela_fileno and Rafael Galante @galanterafael. Admission is free, with tickets available one hour before the event

Iorubahia – Rare Writings on Yoruba Culture and Relations between Brazil and the Gulf of Benin (Letra da Cidade/Fundação Pierre Verger, 2026) brings together twelve texts by Pierre Fatumbi Verger (1902-1996), most of them previously unpublished in Portuguese, produced between the late 1950s and early 1980s.

In partnership with the

Pierre Verger Foundation, Iorubahia is a project of the Instituto Çarê, a non-profit cultural organization dedicated to preserving and promoting important Brazilian cultural expressions. The book originated from the processing of the collection of the Salvador-based publisher Corrupio, acquired in 2003 by Çarê. Organized by Angela Lühning, it features graphic design by Oga Mendonça and an afterword by Tiganá Santana.

The book launch in São Paulo will take place on September 16th at 7 PM in the auditorium of the Mário de Andrade Library, in a panel discussion with researchers Ângela Lühning, Angela Fileno, coordinator of the collection center at the Çarê Institute, and Rafael Galante, historian and ethnomusicologist, with studies on African and Black diaspora musicality and spirituality. The discussion will be mode-



rated by journalist Teté Martinho. Admission is free, with tickets available one hour before the event begin.

The essays, resulting from research conducted between West Africa, Bahia, and other territories of the African diaspora, address themes that have accompanied Verger for decades, such as the historical relations between the Gulf of Benin and Brazil, the religion of the orishas, trance, liturgical plants, the Ifá divination system, and the oral traditions of Yoruba culture.

During the period in which he wrote these texts, Verger lived between Salvador and Nigeria, researched European and Brazilian colonial archives, earned a doctorate in African studies from the École Pratique des Hautes Études in Paris, was an associate researcher at the University of Ibadan, and a visiting professor at the University of Ile-Ife. He also traveled through cities and villages in the Yoruba territory to observe rituals and record oral accounts from babalaôs.

"The texts gathered in Iorubahia represent relevant facets of the multi-thematic and multi-spatial trajectory of the researcher Pierre Fatumbi Verger, which he maintained in a constant process of construction, in addition to his already established career as a photographer," says Ângela Lühning.

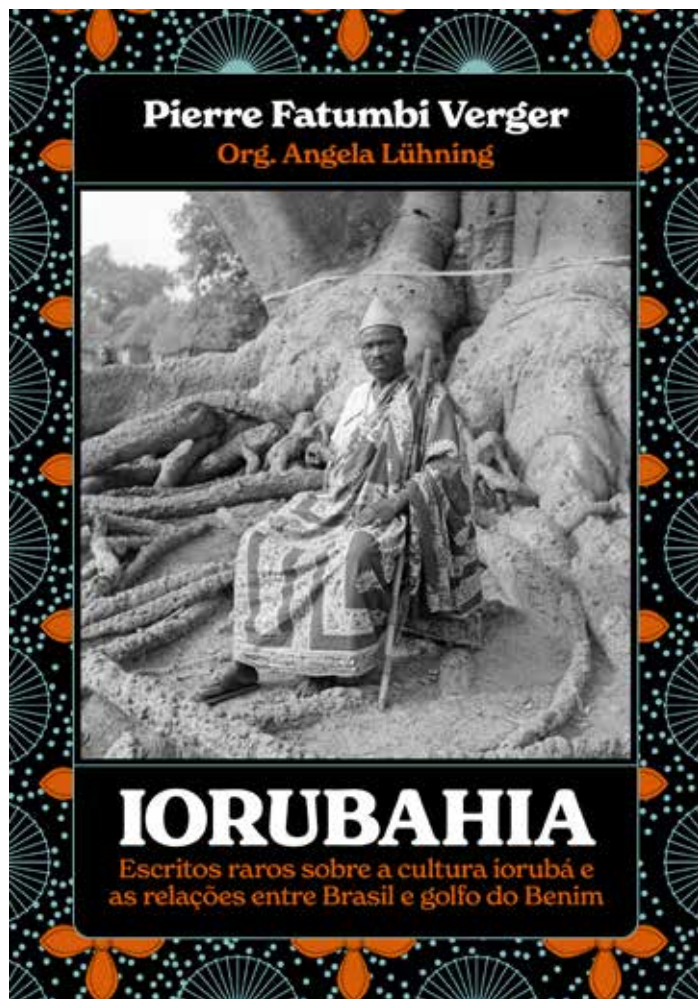
The collection is organized into three thematic axes. The first, Historical Aspects of Transatlantic Relations, en-

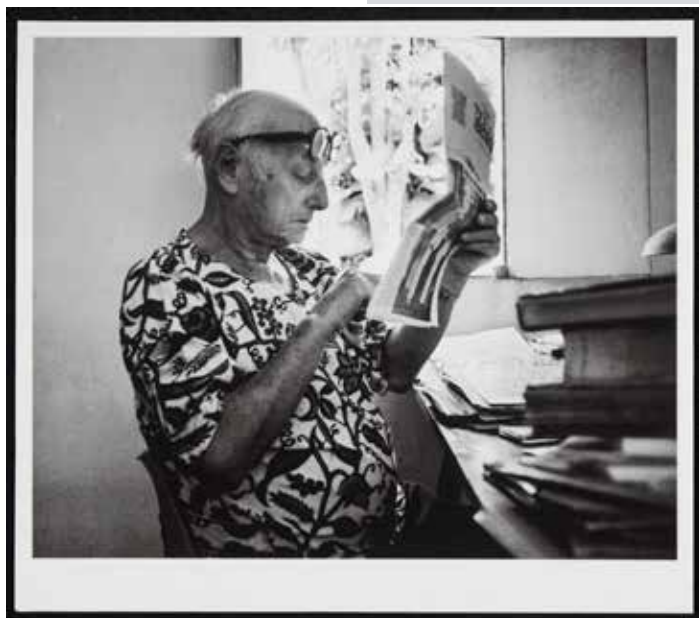
gaged with the research that gave rise to Verger's doctoral thesis on the slave trade between the Gulf of Benin and Bahia. The second, Yoruba Religion: Foundations and Diaspora, addresses the role of the Orisha religion in Nigeria and Brazil and the phenomenon of religious trance. Meanwhile, Yoruba Culture, Knowledge, and Orality brings together reflections on orally transmitted knowledge, liturgical plants, and the Ifá divination system—themes that the researcher would later explore in greater depth.

Ewé. The use of plants in Yoruba society

In the afterword, researcher, curator, and multi-artist Tiganá Santana highlights Verger's contribution to African and Afro-Brazilian studies and observes that his work breaks down hierarchies between knowledge produced in Africa and in the diaspora, proposing a broader understanding of the cultural connections between the two sides of the Atlantic. "Verger calls for us to be seriously there (in some existential locus on the African continent) and, consequently, to re-dimension what it means to be born/live here," he writes. "Ultimately, to rethink 'there' and 'here.' Nothing is simple in this whole story; much less should be our insertion into it, our reception of it."

Inaugurated in 1979 by a group of women led by photographer Arlete Soares, the Corrupio publishing house





was created to publish Verger's work. Over four decades, it has built a catalog dedicated to the Black presence in the formation of Brazilian culture and the historical relations between Brazil and Africa. The acquisition of this collection by the Çarê Institute made it possible to rediscover Verger's manuscripts, and gave rise to Iorubahia.

The Author

Pierre Fatumbi Verger (Paris, 1902 – Salvador, 1996) began his professional career in the 1930s, becoming known as a traveling photographer. In 1946, he settled in Salvador, where he initially worked as a photojournalist for the magazine *O Cruzeiro*. Later, he ventured into documentary and field research in the areas of anthropology, history, oral tradition, and botany, as his interest broadened to include historical and cultural issues, and religious traditions of African origin. Through constant travels to West Africa, and during a twelve-year period living in Nigeria, he immersed himself personally in Yoruba culture, being initiated as a *babalaô* (priest) in 1953. In 1966, he earned a doctorate in African studies from the *École Pratique des Hautes Études* (EPHE) in Paris. He is the author of seminal works for the study of Atlantic cultural exchanges and the Yoruba presence in the diaspora, such as *Orixás*. The Yoruba Gods

in Africa and the New World and the Ebb and Flow of the Slave Trade between the Gulf of Benin and the Bay of All Saints, from the 17th to the 19th Centuries.

The organizer

Angela Lühning began working with Pierre Verger in 1988, when the Pierre Verger Foundation was created in Salvador, and remains linked to the institution as director and coordinator of the Pierre Verger Cultural Space. She has conducted extensive research on Verger and his work, resulting in a series of articles and other publications. She organized the books *Pierre Verger: Photojournalist* (2004) and *Verger-Bastide: Dimensions of a Friendship* (2002), both published by Bertrand Brasil. She is a retired full professor at the School of Music of UFBA, having worked in the area of ethnomusicology at the institution from 1990 to 2025. Her research addresses music, memory, history and orality in Afro-Brazilian culture, as well as experiences in social education in working-class neighborhoods of Salvador.

The publishers

Letra da Cidade (<https://institutocare.org.br/nucleos/livros/>) is the publishing imprint of the Acaia and Çarê institutes, two non-profit organizations based in São Paulo dedicated to promoting the appreciation of and access to education and

culture. Its catalog covers areas of interest to both institutes, such as education, peripheral youth culture, music, and visual arts

The Çarê Institute, a cultural center open to the city, has the mission of safeguarding and disseminating works that have marked turning points in the history of Brazilian culture, promoting relevant artistic expressions that go unnoticed by the cultural market.

The Pierre Verger Foundation (<https://pierreverger.org>) is a non-profit institution created in 1988 and based in the house where Pierre Verger lived, in Engenho Velho de Brotas, Salvador. Its mission is to preserve Verger's collection and memory, as well as to propose cultural

and socio-educational activities for the local community.

SERVICE: Iorubahia _ Rare Writings on Yoruba Culture and Relations between Brazil and the Gulf of Benin / Pierre Fatumbi Verger / Angela Lühning (ed.) / Letra da Cidade / Pierre Verger Foundation, 2026 / 320 pages / R\$ 110

Launch/service:

When: September 16th, Wednesday, at 7 PM / Where: Mário de Andrade Library / Launch panel: Ângela Lühning, Angela Fileno, Rafael Galante and Teté Martinho (moderator). / Admission: Free, with tickets available 1 hour prior.

Adriana Balsanelli

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THE IDEAS SALON AT THE SÃO PAULO INTERNATIONAL BOOK BIENNIAL PROPOSES AN IN-DEPTH DEBATE ABOUT CONTEMPORARY ISSUES

Curated by Cris Páz, the space brings together discussions on themes that permeate contemporary society, with names such as Rita Von Hunty, Ivan Mizanuk and Michel Alcoforado, and reinforces the book as a tool for critical reflection.



Cris Páz, @eucrispaz, is a communicator, writer, speaker, and content producer. Author of eight books and columnist for Rádio BandNews FM in Belo Horizonte, Cris professionally adopted her current name in 2022, after becoming widely known as Cris Guerra.

In a world marked by digital speed, screen overload, and profound social changes, the Ideas Salon emerges as one of the most relevant spaces at the upcoming São Paulo International Book Biennial. More than just a stage for theoretical discussions, the space was conceived to reinforce the book as an instrument for reflecting on contemporary challenges and a starting point for broadening public debate.

For the president of the Brazilian Book Chamber (CBL), Sevani Matos @sevani68, the Ideas Salon embodies the essence of the event's social role in the country: "The São Paulo International Book Biennial is a vibrant ecosystem of urgent debates for our society. The Ideas Salon fulfills the fundamental role of transforming literature into a bridge for critical thinking. By bringing together such diverse voices to discuss artificial intelligence, diversity, longevity,

ty, and the anxieties of the digital world, we reinforce the CBL's commitment to making the book an active agent in the formation of individuals who are aware and prepared for the challenges of the present and the future."

Curatorship focused on major current dilemmas. The curation of this edition reflects the perspective and trajectory of Cris Páz, communicator, writer, speaker, and content producer. Author of eight books and columnist for Rádio BandNews FM in Belo Horizonte, Cris professionally adopted her current name in 2022, after becoming widely known as Cris Guerra. On different platforms, she addresses topics related to mental health, empowerment, and longevity.

Accompanied by her team, Cris Páz places contemporary transformations at the center of the Salão de Ideias program. The proposal combines the relevance of the themes with the plurality of invited voices, bringing together discussions capable of engaging with different audiences and generations. According to the curator, the program was structured to provoke reflections on dilemmas that directly affect daily life.

Artificial intelligence, diversity, misogyny, and the impact of technology on the future of work are among the themes that will be explored in the panels. "There is an unbridled movement towards the virtual world, but at the same time, a significant return to books. Reading is a way to resist this fast-paced world," points out Cris Páz.

Big names and multiple thematic axes

To guide and enrich the-

se reflections, the program will bring together thinkers, journalists, content creators, and prominent authors from the national and international scene. Among the names confirmed for the debates in the space are Rita Von Hunty, Ivan Mizanuk, Michel Alcoforado, Henrique Cymerman, Juvi Chagas, Fabíola Simões, Renan Bittencourt, and Aimée Espinosa.

Writing vs. Algorithms — The panel proposes a reflection on the role of the writer in the age of social media and the differences between the pursuit of engagement and the construction of authority through literature. "The influencer wants to influence; the author also seeks to generate impact, but what he is delivering to the reader is substantially different," explains Cris Páz.

Dystopias and Reality — The debates will bring together authors to discuss how horror and fantasy literature allows us to exercise our imagination and reflect on the anxieties of a hyper-connected generation.

Living Language — The transformations of language will be discussed from its origins and the way in which the spoken and written word helps to build the past, present and future.

Empowerment and Longevity — Topics such as menopause, aging, and female maturity will be addressed from a cultural and social perspective, placing women's empowerment at the center of the discussion.

The Ideas Fair promises to be the perfect meeting point for those seeking not only answers, but the right questions to understand the current world, giving voice to minorities, transforming inequalities into creative power, and making the book the safest path to building conscious individuals.

Check out the full program for

the Ideas Fair on the São Paulo International Book Biennial website.. <https://www.bienaldolivros.com.br/> For this edition, sponsors have already been confirmed such as Bic, Claro, Colgate, Faber-Castell, Mercado Livre, Skeelo, Sura, Pólen (a Suzano product), Chambril (a Sylvamo brand), and TechHub.

"My Book, My Style" Campaign

As one of the main stages for literature in the country, the São Paulo International Book Biennial also supports the "My Book, My Style" campaign, an initiative of the Brazilian Book Chamber that connects reading to the identity and lifestyle of readers, reinforcing the role of the book as a central element of culture and civic education. Follow the page on Instagram @meulivromeuestilo

SERVICE: São Paulo International Book Biennial, From: September 4th to 13th, 2026, Location: Anhembi District — São Paulo, Exhibitors: 269, Tickets: available through the Fever platform: <https://feverup.com/m/660975> - For more information: Bienal do Livro @bienaldolivros

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THE CULTURAL ARENA AT THE BOOK BIENNIAL WILL BRING TOGETHER NATIONAL AND INTERNATIONAL AUTHORS IN A PROGRAM MARKED BY DIVERSITY

Coordinated by Leonardo Neto, the event focuses on unprecedented encounters, new formats, and literary experiences to transform the space into one of the highlights of the 2026 edition.



The coordination of the Cultural Arena's programming is the responsibility of journalist and researcher Leonardo Neto, who is participating in the São Paulo International Book Biennial for the third time. In previous editions, he was in charge of spaces such as *Papo de Mercado* and *Salão de Ideias*.



The main stage for literary encounters at the São Paulo International Book Biennial, the Cultural Arena by Polén will bring together some of the leading names in national and international literature during the 2026 edition. Among the authors already confirmed are writers Ana Huang and Lynn Painter, publishing phenomena who have won over millions of readers around the world, as well as Australian Jay Kristoff, a reference in contemporary fantasy literature. Representing national production, the space will host names such as singer and writer Alceu Valença and the duo Gabriel Dearo and Manu Digilio, authors of great success among young audiences.

The 28th São Paulo International Book Biennial will be held between September 4th and 13th at the Anhembi District. With a total area of 86,000 m², a 28% increase compared to the previous edition, the event is expected to receive around 700,000 visitors and 269 exhibitors, consolidating itself as the main literary event in the country. For Sevani Matos @sevani68, president of the

Brazilian Book Chamber, the Cultural Arena embodies the Biennial's mission of bringing authors and readers closer together through encounters that go beyond the pages of books. "The Cultural Arena represents the essence of the Biennial: bringing together different voices, generations, and literary genres in a space for dialogue and discovery. We want each encounter to bring readers even closer to authors and transform literature into a shared experience, capable of awakening emotions, expanding repertoires, and creating memories," she states.

Leonardo Neto - Graduated from UFG and with a postgraduate degree from PUC-Goiás, Leonardo @leoneto.jpg has over 15 years of experience in corporate communication and cultural consulting, having served major clients such as Cultura Inglesa (where he advised on visits by the British royal family to Brazil), Sesc SP, Cirque du Soleil, Irene Ravache, Maitê Proença, and Regina Duarte.

His experience in the publishing sector includes serving as editor-in-chief of PublishNews between 2014 and 2022, during which time he covered the main book fairs in the world (Frankfurt, London, Sharjah, and Buenos Aires) and conceived projects such as the PublishNews House in Pa-

raty, the Podcast, and the PublishNews Award. In 2016, he was part of an editors' mission to Germany at the invitation of the local government, and in 2019, he was a finalist for the Excellence Awards at the London Book Fair as one of the three global highlights in publishing market journalism. As an author, he published 100 names of the edition (2020) and *What does the Brazilian publishing market think?* (2024).

For the 2026 edition, Leonardo Neto's proposal is to connect different generations, literary genres and reader profiles, aligning the Cultural Arena with the event's theme, "A festival of emotions". Responsible for building a program capable of engaging with multiple audiences, he emphasizes that actively listening to the reader is central to the curatorial process. "The Cultural Arena has a very particular scale because it brings together readers of different ages, backgrounds and interests. The challenge is precisely to build a plural, relevant and consistent program. To do this, we maintain constant dialogue with publishers and also listen attentively to readers through the Biennial's official channels. This listening is central to the entire process," says the curator.

Memorable Experiences and a Diverse Voice

Inspired by the concept of a festival, the Cultural Arena aims to value authors as true protagonists, promoting unprecedented encounters, debates, special readings, and moments of interaction. "The idea of a festival stems from the recognition that today the reader experiences literature as an experience as well. We are designing the Cultural Arena to value each participation as a major event, with unprecedented encounters between authors and a program that generates real anticipation in the audience. We want each session to have the atmo-

sphere of an unmissable event, with the book always at the center of everything," emphasizes Leonardo Neto.

In addition to bringing together major publishing successes, the program will make room for trends that have been driving the market, such as fantasy, suspense, thriller, and contemporary Brazilian literature. For the curator, the diversity of voices will be the main feature of the space in 2026. "The soul of the Cultural Arena will be plurality. We will have established authors, names with a huge connection to the public, and also new voices that deserve to be discovered. The Arena has this role of presenting writers who can mark the next generation of readers," he points out. "I hope that the 2026 São Paulo Book Biennial will go down in history. If readers take home memories of good experiences, memorable encounters, and incredible experiences, we will have fulfilled our mission," he concludes.

Organized by the Brazilian Book Chamber (CBL) and RX, the São Paulo International Book Biennial will feature more than 269 exhibitors and will have Spain as the Guest of Honor in this edition.

The 28th São Paulo International Book Biennial will bring together hundreds of Brazilian and international authors, thousands of new book launches, debates, autograph sessions, and cultural attractions for all ages, making it one of the most important events in the Brazilian publishing market.

Event Information: São Paulo International Book Biennial / From: September 4th to 13th, 2026 / Anhembi District - São Paulo / Tickets: available through the Fever platform <https://feverup.com/m/660975>

Check out the full schedule for the Cultural Arena on the São Paulo International Book Biennial website. <https://www.bienaldolivros.com.br/>

COMICS GAIN PROMINENCE AT THE SÃO PAULO BOOK BIENNIAL.

With production coordinated by Ivan Costa, co-founder of CCXP, this unprecedented space will bring together artists from different generations, such as Laerte, Rafael Coutinho, Fábio Yabu, and Helena Cunha



For the first time in its history, the São Paulo International Book Biennial will feature an area dedicated exclusively to comic book artists. Named Alameda dos Artistas by BIC, the new feature of the 2026 edition will bring together comic book authors of different styles and generations, expanding the presence of the medium within the largest literary event in Latin America, which expects to receive more than 700,000 visitors and will feature 269 exhibitors. The space will be coordinated by Ivan Costa @ivan_costa, co-founder of CCXP, and reinforces the leading role comics have gained in the Brazilian publishing market in recent years.

For Sevani Matos @sevani68, president of the Brazilian Book Chamber (CBL), the debut of the space reflects the maturation of the market and the Biennial's commitment to embracing the plurality of national literature. "The Book Biennial has always reflected the literary diversity of our country, and comics are today one of the most vibrant and creative pillars of our pu-

blishing market. Bringing the Artists' Alley in an unprecedented and structured way to the event is to recognize the cultural strength of comics and the talent of our artists, in addition to consolidating this art as literature of the highest quality in the heart of the Biennial," he says.

Inspired by the traditional concept of Artists' Alley, present in the main international pop culture and comics festivals, the Artists' Alley was conceived to bring readers and creators closer together, allowing direct contact between the public and the authors responsible for some of the main national productions of the genre. "The Artists' Alley brings to the Book Biennial the thriving authorial production of comic books from Brazil. It is an opportunity to broaden the scope of the event and offer the public direct contact with these authors, from already known artists to new creators," says Ivan Costa.

In addition to selling comic books, posters, and exclusive products, the space will bring together works of different genres and themes, including characters already known to the public and independent productions. The aim is to offer a complementary experience to the Biennial's traditional programming, incorporating a segment that has played an important role in the formation of readers for decades. "For generations, comics have been a gateway to the world of reading for many Brazilians, and they continue to be. Bringing this production and its authors to the Biennial is to recognize this importance and, at the same time, bring the public closer to the diversity and quality of Brazilian comics," emphasizes the coordinator.

Aesthetic and generational diversity will be one of the

pillars of the space. Among the prominent names confirmed for the debut edition are established artists and new talents in Brazilian comics, such as Laerte, Rafael Coutinho, Fábio Yabu, and Helena Cunha. Visitors will find works produced using different techniques, from digital drawing to traditional methods such as watercolor and ink, reflecting the creative plurality that characterizes contemporary comic book production in Brazil.

Another distinguishing feature will be the opportunity to follow the artists' creative process. Throughout the event, the public will be able to watch illustrations being produced live, both at the authors' tables and in collective activities scheduled for the space. "Our goal is to broaden the public's repertoire, showcasing the richness of Brazilian comic book production and promoting direct contact with its authors. We want visitors to discover new stories, styles, and artists during their time at the Biennial," concludes Costa.

With the opening of the Artists' Alley, the São Paulo International Book Biennial expands its dialogue with different forms of narrative and reinforces a transformation observed in the publishing market itself, where comics are increasingly gaining space in the catalogs of major publishers, on bestseller lists, and in the reading habits of Brazilians.

About Ivan Costa

Ivan Freitas da Costa is one of the leading figures in the Brazilian comic book market, with a consolidated presence and international connections in the sector. Co-founder of CCXP - Comic Con Experience, the world's largest pop culture event, he leads the comic book curation at the CCXP Brazil, Mexico, and South Korea editions, the selection of artists for Artists' Valley (considered the heart of the event), and the relationship with ta-

lents, publishers, and agents from Brazil and abroad.

Before dedicating himself fully to the sector, he built a career as a marketing executive, maintaining an active presence in the cultural scene, including the organization of FIQ, the Belo Horizonte International Comic Book Festival. His art collection has given rise to award-winning exhibitions with four HQMIX trophies.

He is also the co-founder of Chiaroscuro Studios, an illustration agency that connects more than 1,000 artists to major global companies and represents authors in the commercialization of original art to collectors in various countries. As a curator, he has curated prominent exhibitions such as Comics at MIS, Batman Experience, and DC Heroes. She also works as a speaker on pop culture, comics, and the creative economy. In 2026, she will be part of the coordinating team for the São Paulo International Book Biennial.

Held in the Anhembi District, the 28th São Paulo International Book Biennial will bring together 269 exhibitors, hundreds of Brazilian and international authors, thousands of book launches, debates, autograph sessions, and cultural attractions for all ages, consolidating the Biennial as the largest literary event in Latin America aimed at the public and one of the most important gatherings in the Brazilian publishing market.

For this edition, Bic, Claro, Colgate, Faber-Castell, Mercado Livre, Skeelo, Sura, Pólen (a Suzano product), Chambril (a Sylvamo brand), and TecHub have already been confirmed as sponsors.

Service São Paulo International Book Biennial / Dates: September 4-13, 2026 / Location: Anhembi District - São Paulo / Estimated audience: over 700,000 visitors / Exhibitors: 269 / Tickets: available through the Fever platform <https://feverup.com/m/660975> / Para mais informações: Bienal do Livro <https://www.bienaldolivrosp.com.br/>

WAGNER CELESTINO'S EXHIBITION SHOWCASES DECADES OF DOCUMENTATION OF AFRO-BRAZILIAN CULTURE AND SAMBA IN SÃO PAULO

"Constelação Celestina" brings together 90 works with black and white images about the old guard of São Paulo's samba schools, the baianas wing, and manifestations of Afro-Brazilian culture;



Dona Philomena. Flor da Zona Sul, 2003. Photo: Wagner Celestino

Sesc Bauru [@sescspbauru](https://www.sescspbauru.org.br) presents the Celestine Constellation exhibition by photographer Wagner Celestino [@wagnercelestino_fotos](https://www.wagnercelestino.com.br), open to the public until January 31, 2027. It features 90 black and white photographs, 12 textile banners suspended in the space, and a display case with seven objects, including cameras and lenses that the artist has used throughout his career. The exhibition has already been shown at Sesc 14 Bis, where it inaugurated the unit in the Bixiga neighborhood, and at Sesc Itaquera, having been seen by more than 117,000 people so far. The Bauru version presents a unique exhibition configuration.

The arrival in the city has a personal dimension that distinguishes this edition from the previous ones: Wagner Celestino, a photographer trained in the East Zone of São Paulo, now lives in Bauru. For curator Claudinei Roberto, who has been involved with the project since its debut and is responsible for curating all three versions, this fact repositions the meaning of the exhibition. Each traveling exhibition was conceived in dialogue with the territory that hosts it: at Sesc 14 Bis, the images directly engaged with the surroundings of Bixiga; at Sesc Itaquera, records linked to the East Zone were incorporated. In Bauru, the link is the photographer himself.

Wagner Celestino's work is built upon decades of immersion in São Paulo's samba schools. Most of the photographs were produced from

2003 onwards, when the artist began systematically documenting the old guard, the baianas wing, and the São Benedito festivities

Among the groups documented are Vai-Vai, Nenê de Vila Matilde, and Unidos do Peruche, references of São Paulo's traditional carnival. The set of images that forms the central core of the exhibition—defined by the curator as the show's core—also includes photographs of tenements and records of Afro-Brazilian culture in contexts that go beyond carnival. All photographs are in black and white.

The absence of color is part of the documentary and poetic language that defines Wagner Celestino's work, and Claudinei Roberto da Silva's exhibition design brings this principle to the space. The exhibition environment is organized in a visual gradation that goes from white to black, creating a continuity between the images and the gallery's architecture. The Bauru version introduces an element that did not exist in previous installations. The large glass panes of the exhibition space will be occupied by approximately 47 adhesive panels: a photograph, expanded and fragmented by the facade, transforms the entrance to the space into a panoramic installation integrated into the architecture of Sesc Bauru. The effect is that of a new work, visible from the outside, even before entering the exhibition.

The educational program was developed to broaden the possi-



Girl at the window. Tenement series, 1997. Photo: Wagner Celestino

ble interpretations of the exhibition. The Sesc Bauru team includes educators leading school mediations, teacher training, and educational visits with an emphasis on valuing Afro-Brazilian art and the relationships between samba and collective memory. The fight against racism also guides actions present in the artist's work. The exhibition catalog will be distributed during the visit.

About Wagner Celestino

Wagner Celestino is a photographer born and raised in the East Zone of São Paulo. For over two decades he has documented Afro-Brazilian culture, São Paulo's samba schools, and the communities that support them. He currently lives in Bauru.

Service: Celestine Constellation Exhibition. Visiting hours: Until January 31, 2027. Tuesday to Friday, 8 am to 11 am (only for scheduled groups) and 1 pm to 9:30 pm. Saturdays, Sundays and holidays, 10 am to 6:30 pm. Prior scheduling for groups via email: agendamento.bauru@sescsp.org.br. Sesc Bauru – Avenida Aureliano Cardia, 6-71.

About Sesc

The Social Service of Commerce (Sesc) is a private entity with a public purpose, created in 1946 by initiative of the business community in the trade of goods, services and tourism, and whose mission is to contribute to the quality of life of workers in these categories, their dependents and society in general.

In the state of São Paulo, Sesc

has a network of 44 units, including cultural and sports centers, as well as specialized units. It offers programs in various artistic languages, physical and sports activities and social tourism, health programs, education for sustainability, diversity and accessibility, food, special programs for children, young people and the elderly, in addition to Sesc Mesa Brasil – an institutional program to combat hunger and food waste.

Sesc thus develops a permanent non-formal education program with the aim of valuing people by stimulating autonomy, coexistence, and contact with diverse expressions and ways of thinking, acting, and feeling.



Baiana 1, Carnival Series, 1979. Photo: Wagner Celestino

BRAZILIAN OPERA SINGER LORENA PIRES PARTICIPATES IN THE 25TH MADELEINE WASHING IN PARIS



Artist, resident at the Paris National Opera Academy, is part of a program celebrating Brazilian culture

Brazilian opera singer Lorena Pires @itslorenapires (photo below), considered one of the rising stars of the national opera scene, will be one of the participants in the 25th Lavagem de Madeleine in Paris. An artist-in-residence at the Paris National Opera Academy since 2025, Lorena is part of the event's program, which this year will feature Mariene de Castro leading the electric trio and paying homage to samba. The festival takes place between September 10th and 13th and will bring together various artists, including percussionists, singers, and dancers, in a grand cele-

bration of Brazilian culture in the French capital.

Lorena's participation stands out precisely because of the encounter between opera music and the popular manifestations that give identity to the Lavagem de Madeleine. Amidst Bahian women, percussionists, dancers, and Brazilian music artists, the soprano brings to the celebration a trajectory built between Brazil and France, where she is currently honing her career at the Paris National Opera Academy. Considered one of the rising stars of the Brazilian opera scene, Lorena has already been described by Rádio MEC as one of the "new stars of the Brazilian opera scene" and praised by the French magazine Olyrix for her "round and homogeneous voice" and "vigorous delivery and flexible vocality." In 2026, she made her operatic debut in France as Arminda in Mozart's *La finta giardiniera*.

"I am very happy to be able to sing at the Lavagem da Madeleine, this beautiful celebration of Afro-Brazilian culture in Paris, of the axé community. Last year, I participated

in the audience, enjoying the party with Olodum. Now, I return as a guest artist to sing Ave Maria. And it's wonderful to be able to take my voice to different contexts beyond opera, which I love so much. I am very excited to share this moment with the Brazilian community in Paris. I am immensely grateful to Robertinho for his kindness and invitation. It will be a beautiful celebration," said Lorena.

For Roberto Chaves, or Robertinho, the multi-talented artist who conceived the Lavagem de Madeleine, Lorena's participation represents the diversity of expressions that the event seeks to present to the international public. "The Lavagem was created to showcase the richness and diversity of Brazilian culture. Having Lorena, a Brazilian opera singer who is building her career here in Paris, participating in this celebration is very symbolic. She represents another facet of our music and shows that Brazilian culture doesn't have a single language. It can be found in samba, percussion, dance, popular traditions, and also opera.

This is the diversity we want to bring to the French public," he says.

Inspired by the traditional Lavagem do Bonfim in Salvador, the Lavagem de Madeleine was created in 2002 and has become one of the main celebrations of Afro-Brazilian culture in Europe. Part of the official calendar of the City of Paris, the event annually brings together thousands of people in a program that combines music, dance, gastronomy, capoeira, religiosity, and popular manifestations.

The highlight of the celebration takes place on September 13th, during the traditional parade through the streets of Paris, when Mariene de Castro will lead the electric float. The singer will be accompanied by hundreds of artists in a procession that will have samba as the central theme of this 25th edition. The presence of the opera singer alongside artists of popular music, percussion, and dance reinforces the multicultural character of the event and creates a bridge between different Brazilian artistic languages in French territory.



The 25th Madeleine Washing Festival takes place from September 10th to 13th in Paris, with a program that brings together more than 700 artists and celebrates samba, ancestry, and the diversity of Brazilian culture. More information about the event can be found at: <https://lavagedelamadeleine.com/>

About Lorena Pires - Considered one of the "new highlights of the Brazilian opera scene" (Rádio MEC) and praised by French critics for her

"round and homogeneous voice" and "fervent delivery and flexible vocality" (Olyrix), Lorena Pires has been an artist-in-residence at the Académie de l'Opéra national de Paris since September 2025. In 2026, she made her operatic debut in France as Arminda in *La finta giardiniera* (Mozart). In Brazil, she stood out as Lauretta in *Gianni Schicchi* (Puccini) at the Theatro Municipal of Rio de Janeiro, and Anna in *Nabucco* (Verdi) at the Theatro Municipal of São Paulo, in addition to interpreting

Arbace in *Catone in Utica* (Vivaldi) and *Zweite Dame in Die Zauberflöte* (Mozart). She was a soloist with the *Petite Messe Solennelle* (Rossini) at the Palácio das Artes and made her international debut in Uruguay performing works by Villa-Lobos with the *Camerata Antiqua de Curitiba*. Among her upcoming engagements is the world premiere of *Conceição Evaristo: Uma Ópera Escrivência*, by Juliana Ripke, based on a text by Conceição Evaristo, in which she will portray the Brazilian writer, at the

Theatro São Pedro in São Paulo.

About the Madeleine Washing: The Madeleine Washing is a procession that brings together Brazilians and French people, starting from Praça da República and proceeding to the Madeleine Church, where the church steps are washed. Inspired by the Bonfim Washing in Salvador, the festival was conceived by the multi-talented artist Roberto Chaves, known as Robertinho, and attracts Brazilian and international artists.

MARCELO LOBATO RELEASES "PRODUCT OF THE CRY", REFLECTING ON THE COMMON ORIGIN OF HUMANITY IN TIMES OF DIVISION

New composition transforms birth into a metaphor to discuss belonging, conflicts, and the possibility of rebuilding human bonds

After exploring urban daily life in "Intervalo Entre Carros" and reflecting on the human condition in "Gênero Humano," Marcelo Lobato presents his new single, "Produto do Grito." With arrangement by Marcelo Lobato and composition by Marcos Lobato, the track expands the philosophical universe present in his recent works by transforming birth into a metaphor to discuss the common origin of humanity, the conflicts of life in society, and the possibility of reconciliation between people. Listen on digital platforms.

The song starts from a primordial image: the first cry of someone who has just arrived in the world. For Marcos Lobato, this moment synthesizes an experience shared by all human beings, regardless of their differences. "We are all in the same breath, in the same boat, and we supposedly come from the same nest. We are a projection of that same nest, that is, the womb," explains the composer. Throughout the lyrics, this birth ceases to represent only the beginning of life and also becomes a rupture. "We scream in despair because we were spat out and projected into a chaotic, unheard-of, new and unpredictable world, each with their own characteristics, abilities and



deficiencies," comments Marcos. The image translates the moment when everyone is forced to abandon the protection of the womb to face reality, marked by uncertainties, disputes and inequalities. The reflection, however, is not limited to conflict. The song proposes a look at what still unites people. "We were all forced to detach ourselves from the warmth of the womb and thrown into the cold, the heat and the wind. Despite this, we can be the end of discord. We can overcome our differences," says Marco.

This tension between individuality and collectivity runs throughout the composition. For Marcos, although humanity has been shaped to live in community, reality reveals an opposite movement. "We should form together a gregarious and collaborative society, but we continue to compete for food, land and prominent positions." The song concludes this reflection by revisiting the idea of breath as a symbol of existence itself: "We are all breath, the possibility of life." Musically, "Produto do Grito" reaffirms the identity built by Marcelo Lobato in his solo career, marked by the combination of different timbres, experimentation, and writing that brings together poetry, social criticism, and observation



of human behavior. Produced at Estúdio Jimo, the track reinforces an artistic path that prioritizes compositions open to multiple interpretations, in which music and words walk together in the construction of images and meanings

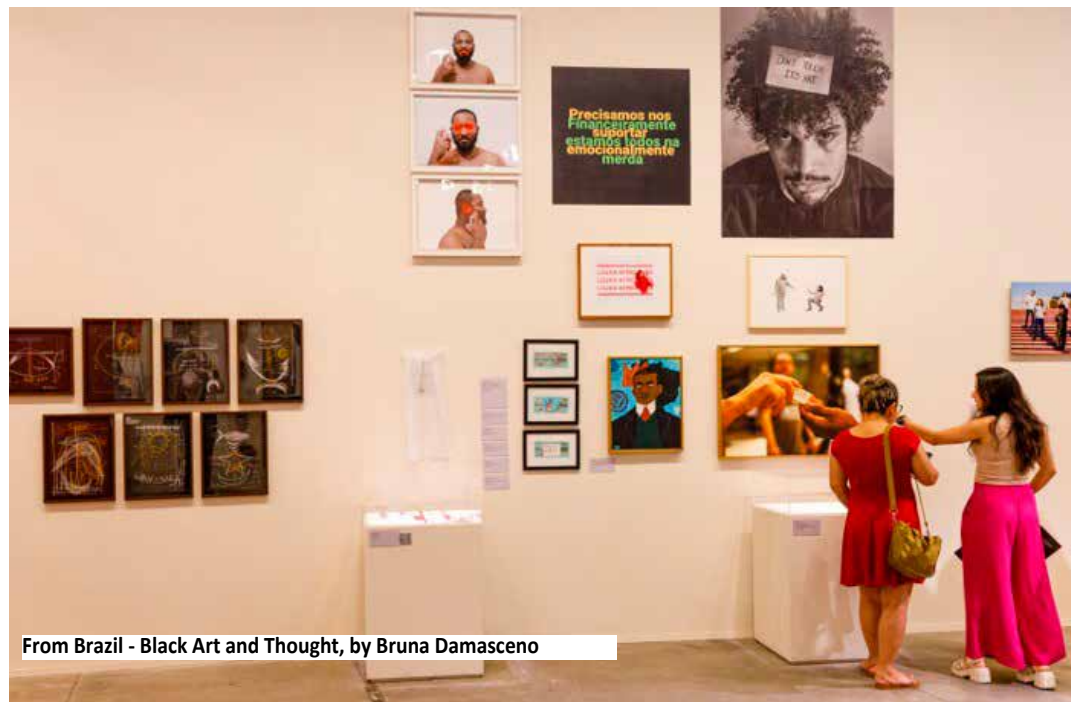
Technical sheet: Production: Marcelo Lobato and Zé Nóbrega / All instruments by Marcelo Lobato with the addition of guitars by Zé Nóbrega / Recorded and produced at Estúdio Jimo / Mastering: Matheus Gomes / Composition: Marcos Lobato / Cover: photo by Marcelo Lobato with art by Sérgio Alvares About Marcelo Lobato Marcelo Lobato is a musician, composer and producer, known for his remarkable career as a keyboardist, drummer and

vocalist for O Rappa. Currently, Marcelo is the founder of the band Afrika Gumbé and dedicates himself to his solo project, exploring new sonic possibilities and moving between different influences with an experimental approach. His latest EP, *Carregador de Piano*, showed an authorial and intimate perspective, highlighting his versatility. In his solo project, Marcelo reaffirms his musical identity and his ability to transform profound reflections into engaging sonic experiences.

@marcelobatorappa
<https://open.spotify.com/intl-pt/artist/3GbD10Al1rlzB7v3h3MKiC?si=cXbmgZaRTTW6KtfqHvy3bQ&nd=1&dlsi=96a0c42f0bc4301>

DOS BRASIS, THE LARGEST EXHIBITION OF BLACK ART IN THE COUNTRY, ARRIVES AT SESC FRANCA WITH A UNIQUE SELECTION

An exhibition dedicated to the work of Black artists presents approximately 85 pieces, including items from the Sesc Art Collection, in dialogue with the history and Black movement of Franca



From Brazil - Black Art and Thought, by Bruna Damasceno

One of the most important recent initiatives in Brazilian visual arts arrives in the interior of São Paulo. From August 28, 2026 to January 31, 2027, Sesc Franca will host *Dos Brasis - Arte e Pensamento Negro* (From Brazil - Black Art and Thought), the most comprehensive exhibition dedicated exclusively to the production of Black artists. The exhibition proposes a review of the history of Brazilian art from the perspective of creators, intellectuals, communities, and experiences that, despite being fundamental to the cultural formation of Brazil, have remained on the margins of official narratives and spaces of recognition.

With approximately 90 works, the selection presented at Sesc Franca brings together artists from different generations and regions of the country. Paintings, photographs, sculptures, installations, objects, textile works, documents, and audiovisual productions highlight the plurality of Brazilian Black art, traversed by memories, spirituality, and social experiences. To broaden the dialogue proposed in the exhibition, the opening program features a performance by *Velha Guarda da Mangueira*, celebrating 70 years of history with a repertoire dedicated to the roots of Rio de Janeiro samba. Curated

by Igor Simões and co-curated by Lorraine Mendes and Marcelo Campos, the exhibition preserves the conceptual integrity of the project previously presented at Sesc Belenzinho in São Paulo and at the Sesc Quitandinha Cultural Center in Petrópolis, but takes on its own characteristics in Franca. The new selection establishes relationships with the exhibition space and the cultural history of the municipality. For this edition, seven works from the Sesc Art Collection are included in the show, featuring works by No Martins, Eustáquio Neves, Isa do Rosário, Lidia Lisbôa, Jorge dos Anjos, and Miguel Penha Chiquitano.

Check out the list of 76 artists and collectives participating in the exhibition.: Abdias Nascimento (SP), Afonso Pimenta - Retratistas do Morro (MG), Alexandre Alexandrino (SP), Aline Motta (RJ) e Dona Romana (TO), Ana das Carrancas (PE), André Vargas (RJ), Angela Lima (PE), Annia Rizia (BA), CALXDR e Diego Crux (SP), Charlene Bicalho (MG), Claudia Lara (PR), Daniel Lima (RN), Davi Cavalcante e Rayanne Ellem (SE), Debis e Pablo Monteiro (MA), Denis Moreira (SP), Denise Camargo (SP), Emanuel Araújo (BA), Emanuel Luz (MA), Francelino Mesquita (PA), Gabriel Archanjo Santo (PI), Glaucete Santos (PA), Grêmio Recreativo Escola de Samba Estação Primeira de

Mangueira (RJ), Gugie Cavalcanti (DF), Guto Oca (SP), Helton Vaccari (MS), Isa do Rosário (SP), Joyce Nabitça (PA), Keila Sankofa (AM), Larissa Vieira (SE), Li Vasc (PB), Lucélia Maciel (BA), Luciano Feijão (ES), Lucimélia Romão (SP), Marcela Bonfim (SP) e Dani Guirra (MT), Marcos Dutra (TO), Marcus Deusdedit (MG), Maria Macêdo (CE), Mariana Rocha (RJ), Maurício Igor (PA), Mika (PI), Napê Rocha (ES), Noemisa Batista dos Santos (MG), Odayara Mello (RJ), Pablo Figueiredo (MA), Paula Duarte (MG), Priscila Rezende (MG). *Quilombo do Campinho* - Adilsa Conceição Martins (RJ), *Quilombo do Campinho* - Ismael Alves Conceição (RJ), *Quilombo do Campinho* - Nelba Brasília (RJ), *Quilombo Pedra D'Água*: Rendas de Ofício - Marlene Leopoldina Vital (PB), *Quilombo Pedra D'Água*: Labirintearias - Dona Maria Marta, Maria de Lourdes Ferreira dos Santos, Severina Francisca da Silva Pereira, Lidiane Saturnino da Silva, Maria Helena Duarte de Lemos (PB), Rafael Bqueer (PA), Rafael da Luz (PA), Renata Felinto (SP) e Shambuyl Wetu, Roger Cipó e Carlos de Assumpção (SP), Sérgio Adriano H (SC), Seu Valentim Conceição (RJ), Sheyla Ayo (SP), Silvana Rodrigues (RS), Sunshine Castro (MA), Thiago Costa (PB) e Folgado dos Caretas de Triunfo (PE), Ueliton Santana (AC), Ulisses Arthur (AL), Ulisses Mendes (MG), Vera Ifaseyí (RJ), Waleff Dias (AP), Yhuri Cruz (RJ).

Franca as a breeding ground

This edition establishes a direct relationship with three Black personalities who have strong ties to Franca: Abdias Nascimento, Isa do Rosário, and Carlos de Assumpção. Their trajectories bring the national dimension of the exhibition closer to the cultural and political history of the city. Abdias Nascimento was born in Franca on March 14, 1914. A visual artist, writer, playwright, professor, politician, and activist, he founded the Experimental Black Theater (TEN) and dedicated his life to combating racism and defending Pan-Africanist thought. The city, therefore, constitutes the point of origin of a trajectory that transformed theater, the arts, politics, and racial debate in Brazil. Abdias is also the patron of the Casa da Cultura e do Artista Francano (House of Culture and Franca Artist), a municipal facility. The history of Sesc Franca itself maintains a strong connection with this legacy. The unit began its activities in November 2024 with the exhibition *Quilombismo* - Documents of a Pan-Africanist Militancy, dedicated to the life, work, and thought of Abdias. Born in Batatais, Isa do Rosário built a deep relationship with Franca through contact with the local Black movement and her work in art, education, and preservation initiatives of Afro-Brazilian culture. During the Covid-19 pandemic, she established permanent residence in the city. An embroiderer, visual artist, poet, storyteller, and guardian of ancestral knowledge, she transforms fabrics, threads, memories, and references to the orishas into works that address diaspora, spirituality, healing, and resistance. Her trajectory includes representing Brazil at the 12th Liverpool Biennial in England, exhibitions at the Museum of Modern Art of Rio de Janeiro (MAM Rio), and the solo exhibition *How the Earth Breathes*, presented at the Afro Brazil Museum in São Paulo.

Carlos de Assumpção, born in Tietê in 1927, chose Franca as his place of life, professional activity,

and literary creation. A lawyer in the district and a member of the Franca Academy of Letters, he became a reference in Afro-Brazilian poetry. His poem "Protesto" (Protest), written in 1958, became a landmark of Black literature for its direct denunciation of racism and its defense of freedom and dignity.

Seven Core Themes to Revisit History and Imagine Other Futures The exhibition is organized into seven curatorial themes, which function as fields of reflection. Each theme brings together works from distinct histories, languages, and territories, and proposes connections between aesthetic experience, critical thinking, memory, politics, and everyday life. The need to question the structures that defined what should or should not be recognized as Brazilian art guides the Romper (Breaking) theme. The works confront the canon formed from the perspective of whiteness and highlight Black artists who have always participated in the artistic creation of the country, although many have suffered erasure, framing in minor categories, or exclusion from books, museums, and collections. The works also expand the traditional boundaries between erudite, popular, community, and contemporary art.

Branco Tema (White Theme) inverts a historical position in objects of observation, classification, and representation by white artists and researchers. In this theme, Black artists assume the role of authors of the gaze and make whiteness, its privileges, and its forms of power a subject of analysis. The shift in perspective reveals that no gaze is neutral and that every image participates in political and social disputes. The Black Life core presents bodies, affections, daily life, celebrations, intimacies, desires, and ways of existing that are not limited to images of violence and suffering. The works reveal the multiplicity of aesthetic and material choices in contemporary Black production, with space for abstraction, figuration, formal experimentation, family memory, and the invention of new identities.

Amefricanas is based on the concept of Amefricanity formulated by Lélia Gonzalez. The core recognizes the leading role of Black women in the cultural, political, and social construction of



the Americas. The works address motherhood, work, spirituality, sexuality, care, leadership, and resistance. Instead of treating these women only as victims of racist and patriarchal structures, the collection highlights their ability to create networks, preserve knowledge, and sustain communities.

Collective forms of existence and political action are presented in Organização Já. Quilombos, associations, brotherhoods, samba schools, social movements, cultural groups, and community practices appear as spaces for protection, creation, and the construction of autonomy. The core shows that Black organization is not limited to reacting against violence: it also produces knowledge, sociability, celebration, education, and new possibilities for the future.

Legitimate Defense starts from the statement attributed to Luiz Gama that an enslaved person who kills their master acts in legitimate self-defense. The core expands on this idea to reflect on different responses to structures of violence, exploitation, and exclusion. Anger, denunciation, irony, confrontation, protection of the body, and recovery of dignity appear as political and poetic forces. The works demonstrate that resistance can take many forms, from collective action to artistic gesture.

Baobá, the only core whose name derives from a work created by Emanuel Araújo, addresses ancestry, spirituality, memory, and the transmission of knowledge.

Just like the tree that spans generations and holds stories, the core connects past, present, and future. The collection brings together references to religions of African origin, orality, cosmologies, community knowledge, and bonds between living people, ancestors, and descendants. Ancestry appears not as an idealized return to the past, but as a source of guidance and contemporary creation.

Education and Accessibility

Under the coordination of Andrea Mendes, the Educational Program will promote guided visits for different audiences, in addition to handling group bookings and developing a socio-educational program integrated with the exhibition. The team will also include the participation of Janaína Machado, the first educational coordinator of Dos Brasis at Sesc Belenzinho, responsible for developing material that establishes relationships between the exhibition and the works of Black artists present in the Sesc Art Collection.

The exhibition will feature videos in Libras (Brazilian Sign Language), audio description, soundscape, Braille captions, pictograms, content accessible via QR codes, and a tactile artwork produced by Alíngua. These resources will allow for different ways of approaching and enjoying the exhibition.

A project built on a national scale.

Dos Brasis is the result of an initiative by the National Department of Sesc, carried out collaboratively with the Regional Departments and professionals of

the Sesc Visual Arts Network. Its origin dates back to 2018, with the creation of the Afro-Brazilianities axis: narratives, memory and resistance, which promoted research, training and debates on black artistic production and structural racism in the arts system. Between 2018 and 2023, the process involved Sesc professionals from all states and in-person activities in at least 40 cities in 14 federative units. The investigation reached capitals, inland cities, studios, collections, quilombola communities and other spaces for the creation and preservation of knowledge. The first staging of Dos Brasis was inaugurated in August 2023, at Sesc Belenzinho, in São Paulo, where it received more than 140,000 visitors. In 2024, the exhibition moved to the Sesc Quitandinha Cultural Center in Petrópolis, featuring 384 works by 241 artists. Its arrival in Franca continues a touring initiative designed to visit different Sesc units across the country, adapted to each location but without losing its critical and poetic force.

SERVICE From Brazil - Black Art and Thought / General Curator: Igor Simões / Assistant Curators: Lorraine Mendes and Marcelo Campos / Period: August 29, 2026 to January 31, 2027 / Location: Sesc Franca - Av. Alonso Y Alonso, 3071 - Prolongamento Jardim Paulista / Free admission

Press office of the Visual Arts Program of Sesc São Paulo: Agência Galo artesvisuais.sescsp@agenciagalo.com

LOS VIBRANTES PRESENTS GRACIAS A LA VIDA OR THE LAST DAYS OF SOLITUDE OF ROBINSON CRUSOE AT THE TEATRO CIA. DA REVISTA



With text by Jérôme Savary and direction by Kleber Montanheiro, the show revisits the story of the most famous shipwreck in world literature, drawing on influences from German Kabarett and circus theatre.

Created by a group of former students from the Célia Helena Higher School of Arts, the Los Vibrantes group [@losvibrantes](#) is restaging the show *Gracias a La Vida* ou Os últimos dias de solidão de Robinson Crusoe at the Teatro Cia. da Revista [@ciadarevista](#) from September 9th to 26th, and from October 16th to November 1st.

With text by Jérôme Sa-

vary and direction and adaptation by Kleber Montanheiro, the show follows Robinson Crusoe, the famous character from Daniel Defoe's novel, at 112 years old, revisiting his story between memory and delirium after the shipwreck that led him to solitude.

To tell this story, the group explores influences from German Kabarett and circus-theater, and investigates freedom as a solitary cry. The show's unique feature lies in the creation of original personas by the actors themselves, who move between reality and fiction

in a staging marked by humor, excess, and collective energy, creating a true scenic delirium.

The production takes as its starting point research in clowning, Commedia dell'Arte, and circus-theater for the creation of original personas by each member of the cast, who act as a link between the real world and the narrative universe, articulating elements of Brazilian popular culture.

On stage are Amanda Calove, Beatriz Ramos, Carlo Aloise, Davi Lopes, Eduardo Montoro, Elaine Oliveira, Isadora Avruch,

Julianne Hamaoka, Luiza Caillaux, Mariana Zitto, Marie Gassen, and Manoela Souza. **About Instituto Brasileiro de Teatro (iBT)**

The IBT was founded in 2022 with the goal of democratizing the performing arts, both through the creation and production of events that embrace diversity, and by fostering new audiences through free or very affordable performances. This private, non-profit institute offers a range of initiatives for the theatrical community, proposing a governance structure that accelerates the professio-





nalization of groups and artists, from training to assisting in the production of shows, including attracting investment from the private sector. Furthermore, the IBT also organizes some major productions, ensuring universal access through free or affordable tickets.

About C. A. Produções Artísticas

Founded by Carlo Aloise, a 24-year-old actor and theater director who graduated from the Célia Helena Higher School of Arts, C. A. Produções Artísticas works in the creation and production of cultural projects focused on the performing arts. With a focus on promoting young artists and students, the production company seeks to encourage the inclusion of new professionals in the São Paulo theater scene through shows and cultural initiatives committed to diversity, innovation, and accessibility. C. A. is the producer of the show "Gracias a La Vida ou Os Últimos Dias de Solidão de Robinson Crusoe" (Thanks to Life or

The Last Days of Robinson Crusoe's Solitude), and is preparing for the premiere of its first original project, "Bailado Torto" (Crooked Ballet), in São Paulo at the end of 2026.

About Los Vibrantes

The Los Vibrantes group is made up of alumni from the Célia Helena Higher School of Arts and was created in 2026. Its research focuses on languages such as circus-theater, physical theater, music, and performance. The group's objective is to strengthen the recognition of Brazilian theater as a Latin American expression, promoting dialogue and integration between the continent's diverse cultures.

Having been mentored by important performing arts professionals such as Luah Guimarães, Bete Dorgam, Joana Dória, Nando Nitsch, and André Garolli, the group continues its artistic research alongside Kleber Montanheiro in its first professional production.

This season, Los Vibrantes has the support of the



Brazilian Theater Institute (iBT), the Célia Helena Higher School of Arts, and Casa Colmeia. Furthermore, the group established an institutional partnership with the Fundación por la Memoria Santo Antônio, a Chilean organization dedicated to researching memory and art as forms of resistance to the processes of erasure and repression experienced by the Chilean people.

Technical Specifications Direction and Adaptation: Kleber Montanheiro / Text: Jérôme Savary / Executive Production: Carlo Aloise / Production Coordination: Mariana Zitto / Artistic Production: Amanda Calove and Luiza Caillaux / Scenic Provocation: Luisa Moretti / Cast: Amanda Calove, Beatriz Ramos, Carlo Aloise, Davi Lopes, Eduardo Montoro, Elaine Oliveira, Isadora Avruch, Julianne Hamaoka, Luiza Caillaux, Mariana Zitto, Marie Gassen and Manoela Souza / Production: C. A. Produções Artísticas, Los Vibrantes and Escola Superior de Artes Célia Helena / Support:

Instituto Brasileiro de Teatro and Casa Colméia

Synopsis - The troupe "The Great Magic Circus" is back from its triumphant tour abroad and presents the play Gracias a La Vida. Freely inspired by Latin culture and the celebrated Violeta Parra, the show follows the centenarian Robinson Crusoe as he revisits his past, recalling the shipwreck that left him in profound solitude. With influences from German Kabarett and circus-theatre, the play deals with themes such as freedom and solitude from a satirical and irreverent approach, set to emblematic songs performed by the troupe's band, the acclaimed Cosmic Blues Band.

SERVICE: Thanks to Life or The Last Days of Solitude of Robinson Crusoe, with Los Vibrantes / Season: September 9th to 26th, 2026 / October 16th to November 1st / Wednesdays to Saturdays at 8 PM / Sundays at 6 PM / Espaço Cia da Revista - Alameda Nothmann, 1135 - Campos Elíseos, São Paulo - SP / Tickets: R\$60 (full price) and R\$30 (half price). / Online sales at Sympla / Rating: 14 years



CIA. DOS À DEUX PREMIERE OF THE SHOW “CONFUZO (IT’S GETTING DARK INSIDE ME)” AT CCBB SÃO PAULO

Written and directed by André Curti and Artur Luanda Ribeiro, the play reflects on the body’s resistance and the desire for belonging in a time of total collapse. On stage, an actor pedals a bicycle that generates energy to power the show’s own lighting.

Internationally known for its gestural and visual theatre work, Cia. Dos à Deux [@cie-dosadeux](#) explores the word on stage for the first time in CONFUZO (it’s getting dark inside me), which premiered in Rio de Janeiro and now has its São Paulo premiere at CCBB São Paulo. The show will be on stage there from September 10 to October 18, with sessions on Thursdays and Fridays at 7 pm, and on Saturdays and Sundays at 6 pm.

Directed, written, set designed and performed by André Curti and Artur Luanda Ribeiro, the original text is born from gesture and returns to it, not as an explanation, but as poetic matter, friction and embodied thought. The staging articulates gestural theatre, word, light, sound and visual arts, creating a sensory and symbolic experience in which the darkening does not represent the end, but the beginning of another way of seeing, saying and existing.

Furthermore, technology also becomes dramaturgy: on stage, Artur Luanda Ribeiro pedals a bicycle that generates electricity to power the play’s own lighting. “The body functions as a power plant, fatigue is transformed into scenic material. The light is never full



or stable — it is intermittent, precarious, vulnerable. A light that can fail at any moment, like breath fails, like hope fails. By making the physical cost of lighting visible, the show makes explicit what normally remains hidden: the human effort necessary to keep the world — and oneself — lit,”

defines the creator.

In the plot, the Tree-Man insists on putting down roots in a soil that rejects him. His existence challenges a world that decides who can or cannot belong. Beside him, the Light-Man pedals tirelessly a bicycle that produces the electricity for the scene itself. Each

turn keeps the light on. Each turn also exhausts him. While he illuminates the world, he darkens inside. His light becomes, at the same time, power and wear, survival and sacrifice.

CONFUZO (It’s Getting Dark Inside Me) is a contemporary fable about the body



that resists and the desire for belonging in a time of social, environmental, and emotional collapse..

Regarding the staging

The image of this Tree-Man, a plant displaced from the ground, becomes the central symbol of the show. "It represents contemporary humanity – suspended between the desire to take root and the impossibility of remaining. It is a body in exile, trying to bear the weight of memory without losing its balance in the face of a constantly moving world. The tree grows where it shouldn't, and becomes a portrait of the human condition – beautiful, fragile, displaced," reveals André Curti.

Metaphorically, for me, carrying the tree is carrying what insists on growing inside us: memory, time, desire, roots, losses. At many moments I feel its physical weight as the weight of my own choices and the stories we go through without realizing it. It's almost like carrying an entire world on my back. In the show, this tree leads the character to exclusion from society, labeled as 'the different one', the 'non-belonger' one, and therefore forbidden from taking root, even though he is of this earth like everyone else," he adds.

Regarding the figure of the Light-Man, Artur Luanda Ribeiro comments: "There is something deeply personal in the fact that the light depends on my own movement, because I often feel that I am also pedaling

through life so that certain lights do not go out – within me, at work, in my affections, in creation. The body ends up revealing what words cannot always say: the wear and tear, the insistence, the fragility and, at the same time, the will to continue. The Light-Man affects me precisely for this reason. He transforms into an image a feeling that I know intimately: that stopping sometimes seems impossible. And perhaps the dramaturgy itself was born from there – from that place where effort, resistance and inner darkness coexist all the time."

As for the music, composed by Federico Puppi, it is also organically interwoven with movement, words and light.

About the Cia. Dos à Deux

With 27 years of history, Cia. Dos à Deux has performed in more than 50 countries and today maintains its headquarters in Rio de Janeiro, where it also develops training programs and artistic residencies.

Founded in Paris in 1998 by André Curti and Artur Luanda Ribeiro, the company was born from research inspired by Samuel Beckett's "Waiting for Godot." Discovered at the Avignon Festival, the artists gained international recognition presenting their creations around the world. In 2015, after two decades in France, they returned to Brazil and created Espaço Dos à Deux in Glória, Rio de Janeiro – a mansion from 1846, restored by the artists and transformed into a center for creation, residency, and artistic training



In 2026, the company's trajectory will be celebrated with the launch of a documentary directed by Roberto Bomtempo, produced by Canal Curta! and Matizar Filmes, revisiting the creative process and interdisciplinary aesthetic that have established the group as one of the leading references in contemporary visual theater.

TECHNICAL SHEET: Text, dramaturgy, scenography, direction and performance: André Curti and Artur Luanda Ribeiro / Original Music and Sound Design: Federico Puppi / Production Assistant: Pedro Gaudêncio / Sponsorship: Banco do Brasil / Production: Government of Brazil and Centro Cultural Banco do Brasil / Executive Producer: Fernando Queiroz / Production Direction: Silvio Batistela / Conception and General Coordination: Cia Dos à DeuxSinopse

CONFUZO(It's Getting Dark Inside Me) - Two bodies traverse a collapsing world – a world where difference becomes a border, where belonging, for some, has become forbidden, where existence can be judged, and where even the right to put down roots needs to be defended.

Between light and darkness, movement and exhaustion, emerges the Tree-Man, who insists on putting down roots in a soil that rejects him, and the Light-Man, who pedals non-stop to keep alive an existence threatened with extinction. Together, they traverse an unstable territory, where light and shadow, matter and imagination, absurdity, dream, and reality coexist in permanent tension.

SERVIÇO: CONFUZO(It's Getting Dark Inside Me) Season: September 10 to October 18, 2026. Thursdays and Fridays at 7 pm; and Saturdays and Sundays at 6 pm. Tickets: R\$ 30 (full price) and R\$ 15 (half price). Online sales at <https://ingressooscbb.com.br/cidades/sao-paulo-sp>. Box office: every day except Tuesdays, from 9 am to 8 pm. Capacity: 120 seats Duration: 65 minutes Genre: Visual Theatre Rating: 14 years / Banco do Brasil Cultural Center São Paulo Rua Álvares Penteado, 112 – Historic Center – SP / Open every day, from 9 am to 8 pm, except Tuesdays Telephone: (11) 4297-0600 Accessible entrance: People with disabilities or reduced mobility and other people who need the access ramp can use the side door located to the left of the main entrance.

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THE 15TH PORTUGUESE-LANGUAGE THEATRE CIRCUIT CELEBRATES 23 YEARS OF CULTURAL EXCHANGE AT THE SÃO PAULO CULTURAL CENTER

The free program highlights the richness and diversity of performing arts in Portuguese-speaking countries and the indigenous peoples of Africa and Brazil. The event includes eight plays, a concert, seminars, and workshops.



Ladies of the Night - Portugal - Lisbon - 15th Portuguese Theatre Circuit

For 23 years, promoting encounters between artists, cultures, and territories, the Portuguese and Other Languages Theater Circuit reaches its 15th edition at the São Paulo Cultural Center (CCSP) @ccs-poficial, from September 18th to 27th. This year, this great exchange broadens its focus to other artistic expressions and to the original languages of Africa and Brazil.

The free program includes national and international shows, music, dance and theater performances, ritualistic ceremonies, workshops, seminars, and training activities focused on entrepreneurship and the creative economy, literature, puppet theater, dance, music, and the internationalization of artists and works.

The Portuguese and Other Languages Theater Circuit consolidates itself as a space for reflection, exchange of knowledge, and construction of collaborative networks among artists, researchers, producers, cultural managers, collectives, independent initiatives, and communities from Portuguese-speaking countries.

More than a festival, the Portuguese and Other Languages Theater Circuit is a territory of encounters, listening, creation, and cooperation. A space that celebrates cultural diversity, strengthens intangible heritage, expands dialogue between indigenous peoples, and reaffirms culture as a tool for transformation, memory, and the construction of shared futures.

Conceived by actress, cultural producer, and artistic director Creu-

za Borges, the festival was born in 2003 with the purpose of strengthening the exchange between Portuguese-speaking countries — Angola, Brazil, Cape Verde, Guinea-Bissau, Equatorial Guinea, Mozambique, Portugal, São Tomé and Príncipe, and East Timor — creating bridges between artists, technicians, researchers, arts and culture professionals, and their diverse audience.

Throughout its history, the Circuit has held 473 shows, 97 workshops, and 40 seminars, toured dozens of Brazilian cities, and brought together more than 119,000 spectators.

Schedule

The opening ceremony of the XV Portuguese and Other Languages Theater Circuit takes place on the 18th, at 8 pm, with the ritualistic and symbolic action "Voices of the First Nation," which will feature the special participation of the shaman Yuquatee Munduruku and his relatives, representatives of the First Nation of Brazil. Through traditional songs, words of greeting, and cultural expressions of the Munduruku people, the action symbolizes a blessing and the spiritual opening of the festival. Representatives from the nine Portuguese-speaking countries will also be present.

Coming from Portugal, the first show of the program is "Ladies of the Night – A Farce by Elmano Sancho," by the Lobo Solitário Company, presented on the 19th, at 8 pm. The show tells the story of Cléopâtre, a child who was born a boy but was expected by his family



Casa D'Água - Amazonas - 15th Portuguese-language Theatre Circuit

to be a girl. Elmano Sancho delves into the fascinating and provocative universe of transvestism and drag queens.

On the 20th, at 3 pm, the children's and youth show "The Secret of the River," by the Portuguese company Chão de Oliva, will be presented. The puppet theater narrates the beautiful friendship between a fish and a boy, inspired by the book of the same name by Miguel Sousa Tavares.

Also on the 20th, at 8 pm, the Piscadur di Letras Group, from Guinea-Bissau, presents "The Sailor," an adaptation of the play of the same name by Fernando Pessoa, the only theatrical text written by the Portuguese poet. The production incorporates Guinean music, songs, and cultural traditions in a symbolic approach to the narrative.

Brazilian actress Leona Cavalli presents the solo performance "In Praise of Madness," directed by Eduardo Figueiredo, based on the classic work by Erasmus of Rotterdam, on the 22nd at 8 pm. The theatrical adaptation transforms the celebrated humanist satire into a current reflection on the contemporary world. Written in the 16th century, the work transcends time by exposing, with irony and intelligence, the power relations in society, politics, and religion. By recognizing madness as part of the human condition, and not just as insanity, the play invites the audience to reflect on empathy, civility, and the ethical and social setbacks of the present.

On the 23rd, at 8 pm, Cape Ver-

dean singer Leroy Pinto takes the stage alongside Brazilian artists and artists from other countries of the Community of Portuguese Language Countries (CPLP) to promote a dialogue between tradition and modernity, based on the sounds of Cape Verdean music.

On the 24th, at 8 pm, the Brazilian company Cia. Dragão 7 presents "Inês de Castro, Until the End of the World". The love story between Dom Pedro I and Inês de Castro, one of the most emblematic romances of Portuguese culture, has spanned wars, centuries, and the Atlantic Ocean, becoming one of the most beautiful and moving narratives in Lusophone literature.

The Angolan company Teatro de Pitabel presents "Waves of Emotion" on the 25th, at 8 pm. In the plot, N'dala, a woman with a strong personality, lives with an intense wave of emotions and discovers that the more she tries to escape them, the more difficult her experience becomes. Little by little, she understands that no emotion is permanent. The work proposes a space for listening, reflection, and social awareness, using theater as an instrument of denunciation and transformation.

Another national highlight is "A Casa D'Água", by the Arte & Fato Theater Company, from Pará, in a session on the 26th, at 8 pm. Set during the biggest flood in the Amazon, in 1954, the show delves into one of the most painful and silenced narratives of the region. The work directly questions the so-called "legend of the boto", popularized



Camila Costa / Ines de Castro



Training Workshop - Angola - 15th Portuguese-language Theatre Circuit



Training Workshop - Sintra- 15th Portuguese-language Theatre Circuit



The Sailor - Guinea-Bissau - 15th Portuguese-language Theatre Circuit

by Luís da Câmara Cascudo, revealing the sexual violence committed against girls and women, often within their own families.

Closing the artistic program, on the 27th, at 7 pm, the Raízes Cultural Association, from Mozambique, presents the dance show “Tambores da Ancestralidade”, inspired by the traditional Mozambican dances Xigubo, Niketche, Marrabenta, Mandique, Xindimba, Murimwa and Utsy. The show pulsates to the rhythm of African roots, in an encounter between dance, poetry and song. The sound of the drums awakens collective memories and transforms the stage into a grand ritual celebrating ancestry, resistance, and hope.

Training

The program for the XV Circuit of Theater in Portuguese and Other Languages also includes the Seminar on Exchange and Creative Economy, held on the 21st at 8 pm. The meeting prioritizes the recognition and strengthening of artistic and academic organizations, creators, producers, and artists, including Black people, Indigenous people, members of the LGBTQIA+ community, and representatives of other historically marginalized groups in the CPLP countries and the Global South.

Another highlight is the Seminar on Mother Tongues of the Indigenous Peoples of Brazil and Africa, on the 27th at 3 pm. The meeting brings together music, dance, theater, and

gastronomy, with artists and guests from Brazil, Angola, Cape Verde, Mozambique, São Tomé and Príncipe, Equatorial Guinea, Guinea-Bissau, and Portugal, celebrating shared cultural roots and their singularities.

The program also offers a series of workshops with guest artists. Among them are the workshop-show “Brazil-Cape Verde Musical Encounter”, with Leroy Pinto (Cape Verde), from September 19 to 22, from 2 pm to 5 pm; the “Object and Puppet Theatre Workshop”, with Nuno Pinto (Portugal), on the 21st, from 2 pm to 5 pm; the “Theoretical-Practical Masterclass – International Theatre Circuit”, with Adérito Rodrigues (Angola), on the 22nd, from 2 pm to 5 pm; the “Roots Dan-

ce Workshop”, with Emelva Dine (Mozambique), from September 22 to 25, from 2 pm to 5 pm; the “Practical Literature Workshop”, with Quim Gama (Brazil), on the 23rd, from 2 pm to 5 pm; and the “Cultural Production and Entrepreneurship Workshop”, with Dan Gregor (Brazil), on the 24th, from 2 pm to 5 pm. The complete schedule will be released soon on the website. www.circuitodeteatroportugues.com.br.

Service XV Circuit of Theater in Portuguese and Other Languages / September 18-27, 2026 / São Paulo Cultural Center (CCSP) – Rua Vergueiro, 1000, Liberdade, São Paulo (SP) / Tickets: free, distributed one hour before each session at the CCSP box office. / Accessibility: all CCSP spaces are accessible to wheelchair users and people with reduced mobility. / Instagram: [@circuitodeteatroportugues](https://www.instagram.com/circuitodeteatroportugues)



Leroy Pinto - Cape Verde - 15th Portuguese-language Theatre Circuit



Drums of Ancestry - Mozambique - 15th Portuguese Theatre Tour



Leona Cavalli - In Praise of Folly - 15th Portuguese Theatre Circuit



Leona Cavalli - In Praise of Folly - 15th Portuguese Theatre Circuit

"CHICO 2.0" INTRODUCES CHICO BUARQUE TO A NEW GENERATION



A project by CUFA, FRecords, Tha House, and Universal Music Brazil brings together artists from different generations and genres in reinterpretations directed by Celso Athayde, Preto Zezé, Fábio Almeida, Alê Siqueira, and Felipe Poeta.

Chico Buarque's work gets new interpretations in "Chico 2.0," a project by CUFA, FRecords, Tha House, and Universal Music Brazil that brings together artists from different genres and generations to revisit the composer's classics. Felipe Poeta and Alê Siqueira are responsible for the musical production, in a collaborative effort that also includes the cultural articulation of Preto Zezé, Celso Athayde, and Fábio Almeida. The tracks start from the original compositions and gain new identities based on each artist's references, ranging from rap, trap, funk, R&B, samba, soul, and new MPB. The first part arrived on platforms at midnight on August 21, while the second is scheduled for October.

Dexter, MC Livinho, Xênia França, MC Cabelinho, Budah, Júlia Mestre, TZ da Coronel, Don L, VANDAL, Tasha & Tracie, Grag Queen, Bela Maria, and Maurício Pazz are among the artists participating in the project. The tracks move through rap, trap, funk, R&B, samba, soul, and new MPB (Brazilian Popular Music), taking Chico's compositions to different sounds

without losing sight of the strength of the original works.

The proposal of "Chico 2.0" is to bring a work that has spanned generations closer to the languages and artists that drive contemporary Brazilian music. The versions start from Chico's compositions, but gain new identities based on the references of each interpreter.

For Felipe Poeta, musical director of the project alongside Alê Siqueira, Celso Athayde, Preto Zezé, and Fábio Almeida, the reinterpretation is precisely about the possibility of creating a bridge between Chico's work and current urban music.

"From the beginning, the idea was to create this bridge between Chico's work and today's urban music. Even though the lyrics were written in other contexts, the stories, loves, and themes he addresses remain very current. So, bringing these songs to artists of different generations and styles made a lot of sense. We wanted to innovate sonically, but always with great respect for the work, especially for Chico's harmonies and melodies. I think the coolest thing

is precisely being able to bring these stories, which are already so well-known, to a younger generation that follows urban music," says Felipe Poeta.

From rap to trap, Chico gets new beats.

The connection with urban music is one of the pillars of "Chico 2.0". Artists such as MC Cabelinho, MC Livinho, Dexter, Tasha & Tracie, TZ da Coronel, Don L, and VANDAL bring their own references to songs that have spanned generations, bringing Chico Buarque's work closer to different strands of rap, trap, and funk. In "Cálice", MC Cabelinho revisits the classic by Chico and Gilberto Gil, in a version that the artist defines as different from anything he has ever done. MC Livinho appears in "Construção" and "Pivete", while Dexter also participates in "Construção", bringing his identity to a composition that he considers timeless. Tasha & Tracie bring their language to "Deus Lhe Pague", in a reinterpretation that brings the track closer to the duo's universe.

The encounter between different regions of the country also gains space. In "João e Maria", Júlia Mestre shares vocals with TZ da Coronel, in a combination that brings together different generations and musical universes. Don L and VANDAL, in turn, join forces on a track that also features Milton Nascimento and Chico Buarque himself. For the artists, the experience also represents an opportunity to introduce Chico's work to new audiences.

Don L highlights the possibility of bringing the composer's repertoire closer to a younger generation, while VANDAL celebrates the partnership with the rapper and the connection between different voices from the Northeast.

"I am a big fan of Chico's work, so I received the invitation with great honor, to perform a very important song in the history of Brazil and

important to be remembered in the present moment and forever. I decided to do a more street-smart, more rap interpretation, always quoting the original melody, alongside VANDAL, who is a voice from the streets of Salvador, a guy I greatly admire. It is also an invitation to our younger audience to get to know Chico's work," says Don L. VANDAL also highlights the partnership: "My heart is full and I am grateful to participate in such an important project, alongside such relevant names in Brazilian music. What touches me most is being able to perform a track with Milton Nascimento and Chico Buarque himself. I am also very happy to share this moment with Don L, a Northeastern voice that I admire. This connection between two artists from the Northeast was highly anticipated and, for me, represents a very special offering to our people."

From new MPB to R&B, other voices reinvent Chico

If rap brings Chico closer to urban music, "Chico 2.0" also opens up space for artists connected to R&B, pop, and the new MPB (Brazilian Popular Music). Xênia França, Budah, Grag Queen, Júlia Mestre, and Bela Maria revisit different moments of the composer's work from their own references, showing how these songs continue to find new paths in Brazilian music.

Xênia França, who had already approached Chico's work in a tribute to the composer, celebrates the opportunity to bring his songs to the present. "For me, it is an honor to participate in this project. Chico is one of the great masters of Brazilian music and culture, and his work has always been in my imagination. I loved the proposal to bring his chronicles to the present, showing how they remain current in the voice of contemporary artists. I feel very flattered to be part of this tribute and to interpret such profound songs." In the R&B references, Budah finds space to imprint his

identity on the reinterpretation and also sees in the project an opportunity to bring classics of Brazilian music closer to a younger generation.

The diversity of languages takes on another dimension in "Geni e o Zepelim," performed by Grag Queen. The artist brings elements of her own universe as a drag queen and performer to the song, exploring the strength and relevance of a work that addresses themes such as judgment, desire, marginalization, and hypocrisy. "It was a very unique and responsible experience, but also an opportunity to retell this story from my own perspective. As a drag queen and performer, I was able to bring my universe, my mockery, my fragments, and my perspective to the music, respecting the essence of a work that transcends generations," says Grag Queen. In "João e Maria," Júlia Mestre bets on the encounter with TZ da Coronel to create a reading that crosses genres and generations, bringing the delicacy of Chico's composition closer to a contemporary sound.

Closing this selection, Bela Maria revisits "Meu Caro Amigo," a song that is part of her upbringing, exploring tones and rhythms that are already part of her personal universe. "It was a great honor to give a new look to a classic that I've listened to since I was little. I had a lot of fun exploring tones and rhythms that I don't usually release, but that are part of my life. And, for me, honoring those who opened doors for us and valuing the richness of Brazilian music is always a necessary act. Chico democratizes this in the most beautiful way possible: he sings our history."

CULTURAL HERITAGE

Beyond the musical encounters, "Chico 2.0" stems from the idea of bringing the composer's work closer to contemporary cultural production. Celso Athayde, founder of the Central Única das Favelas (CUFA) and one of the project's creators, highlights the responsibility of working with such a well-known repertoire and the importance of continuing the

tradition of Brazilian popular music from new perspectives: "Artistically directing the Chico 2.0 project is an immense responsibility to the history of our music. The great classics of the genre have always drawn from the wellspring of popular culture. What we are doing here is continuing this lineage, ensuring that the new generation of artists and listeners occupies this space with ownership, technical quality, and narrative autonomy."

Preto Zezé, president of CUFA and one of the leaders behind the project, reinforces the proposal to connect Chico Buarque's work to the aesthetics and cultural production of present-day Brazil: "The concept of Brazilian Popular Music needs to keep pace with the speed and aesthetics of today's Brazil. Our artistic direction started from the principle that the work of Chico Buarque, for example, does not belong to a select group: it is the fruit of popular experience. This project is not a nostalgic revival, it is an affirmation of the future, connecting the sophistication of the genre with the power, rhythm, and worldview of the contemporary favela.

Fábio Almeida highlights the collective nature of the album's creation and the exchange between different generations and musical languages: "From the beginning, Chico 2.0 was conceived as an encounter between generations, languages, and different ways of making music. The choice of each artist and each song was built collectively, seeking to respect the essence of Chico's work and, at the same time, allowing these artists to bring their own identities to this repertoire. The most powerful aspect of this project is precisely this exchange: bringing a timeless work closer to a new generation, without losing its strength, but revealing new possibilities for listening."

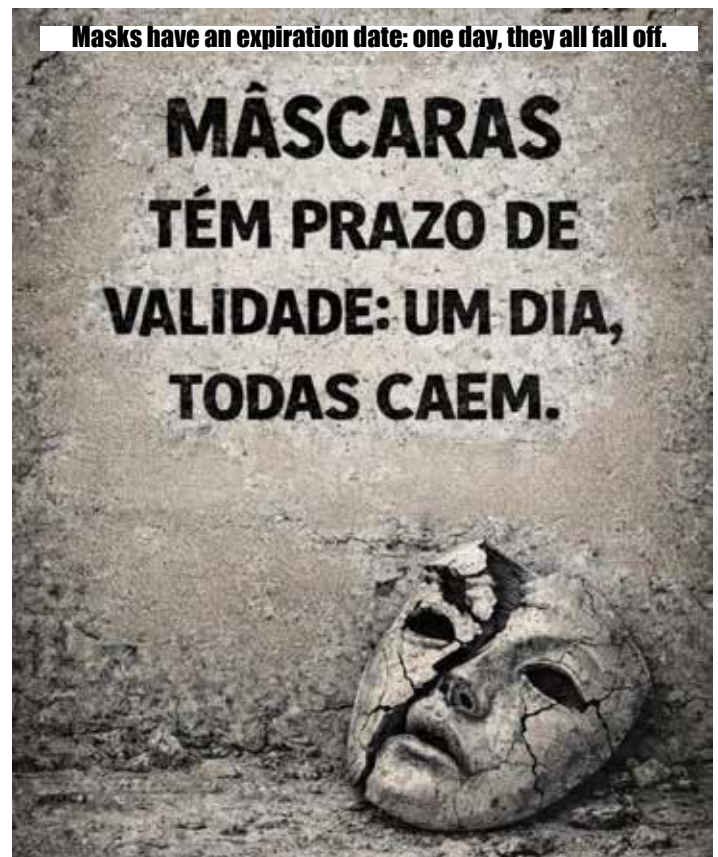
For Paulo Lima, president of Universal Music Brazil, the project represents an opportunity to place Chico Buarque's work in dialogue with new voices and perspectives in

Brazilian music: "Possessing multiple talents, Chico Buarque is one of the greatest living artists of Brazilian popular culture. As a composer, his work is remembered today, and even studied in schools and universities in Brazil and beyond. With his high poetic sensitivity, Chico brings in his vast repertoire songs about political and social criticism, portrays the daily life and working classes of Brazil, reveals the feminine universe from different perspectives, in addition to telling unforgettable love stories. Having this rich body of work in their hands, these talented artists from the contemporary urban scene brought their new voices, sounds, and experiences to the album "Chico 2.0", a project that dialogues with these impactful songs by the master. Each of these young talents imprints their personality on the songs, without neglecting the essence and grandeur of the original works. Chico Buarque's music has never ceased to be relevant. And this project shows precisely how many new paths can emerge from such a rich body of work." "It's a great honor for Universal Music Brazil to participate in this encounter, bringing these two universes

closer together and contributing to ensuring that these songs continue to reach new audiences and new generations." The first part of "Chico 2.0" will be released on digital platforms on August 21st at midnight. The second stage of the project is scheduled for October.

TRACKLIST: "CHICO 2.0"

1. Construção (Chico Buarque) - Dexter, Maurício Pazz, MC Livinho, Felipe Poeta
2. O Que Será (À Flor da Terra) (Chico Buarque) - VANDAL, Don L, Felipe Poeta
3. Olê, Olá (Chico Buarque) - Xênia França, Felipe Poeta
4. Meu Caro Amigo (Chico Buarque/Francis Hime) - Bela Maria, Felipe Poeta
5. Pivete (Chico Buarque/ Francis Hime) - MC Livinho, Felipe Poeta
6. Roda Viva (Chico Buarque) - BUDAH, Felipe Poeta
7. João e Maria (Chico Buarque, Si-vuca) - Julia Mestre, TZ da Coronel, Felipe Poeta
8. Deus Lhe Pague (Chico Buarque) - Tasha & Tracie, Felipe Poeta
9. Cálice (Chico Buarque, Gilberto Gil) - Xênia França, MC Cabelinho, Felipe Poeta
10. Geni e o Zepelim (Chico Buarque) - Grag Queen, Felipe Poeta



"SUSPENDED POEM FOR A CITY IN DECLINE," BY CIA. MUNGUNZÁ, GETS A NEW SEASON AT FUNARTE SP



The play, directed by Luiz Fernando Marques, addresses the feeling of immobility experienced by people today.

Still without a decision on a new location for the Container Theater, Cia. Mungunzá [@ciamungunza](https://www.instagram.com/ciamungunza) returns to the Funarte SP Cultural Complex [@funartesp](https://www.instagram.com/funartesp) for another season of the successful "Suspended Poem for a City in Decline," which has already been seen by more than 9,900 spectators since its premiere in 2015. The new season runs until September 18, at different times. Based on the actors' personal stories and experiences, the production, directed by Luiz Fernando Marques (a member of Grupo XIX), shows a bit about the feeling of immobility that affects many people today.

A person falls from the top of a building and doesn't reach the ground. Years pass and this body doesn't complete the fall. From then on, the lives of the people in the apartments of this building are trapped in a kind of personal black hole, where each one lives an experience that doesn't end. Each character is trapped in their me-

taphor, ignoring the whole around them. This is a contemporary fable about the feeling of suspension and general paralysis of the modern world.

Immobility

No palco, os atores Verônica Gentilin, Virginia Iglesias, Lucas Beda, Marcos Felipe, Sandra Modesto, Pedro das Oliveiras, and Léo Akio stand on scaffolding about five meters high, symbolizing the building. In each of the niches/apartments, a different story unfolds with no apparent connection between them. Verônica Gentilin, who also wrote the play, explains: "We built the text together, based on real stories from the cast. In each of these apartments, something happens. The actors don't have a view of the whole and don't know what's happening in the other niches. Only the audience can see this whole situation in an integrated way, as if observing a building from afar or putting together a

puzzle," she says.

According to Verônica, the play addresses a feeling of immobility that plagues people today: "We are always on the verge of change, of having a revolution, of seeing things happen, and that moment never arrives. We live in a state of immobility, with a feeling that something new can emerge at any second, but we don't take a concrete step towards it. The stories that make up SUSPENDED POEM FOR A CITY IN DECLINE have this immobility as their theme and portray a bit of this reality," says the actress and playwright.

Joint construction

Director Luiz Fernando Marques explained how the play was constructed: "Mungunzá is an atypical company, made up only of actors and actresses. The invitation came right after their success with Luís Antonio-Gabriela, a highly awarded show, and my responsibility increased with that. First, I listened to what these artists wan-

ted to convey with this project. This is one of the characteristics of my direction: focusing on the collective and working together with them. In the first part of the work, with the workshops to develop the dramaturgy, I acted as a provocateur in this process, which was super organic," he explains.

In the next step, bringing to the stage all the stories that the actors brought in this first moment, Luiz Fernando acted by giving them unity and organizing them on stage. "We have a building without bricks, and the audience can see everything that happens inside, feeling intimate with those people. This show is incredibly poetic. While the stories provoke strangeness in the audience, people identify with what they are seeing on stage. We realize that we are only a part of a machine," he explains. The result of this work is a theatrical performance with a unique narrative.

TECHNICAL SPECIFICATIONS - A production of Cia Mungunzá de



Teatro / Story: Cia Mungunzá de Teatro / Direction: Luiz Fernando Marques (Lubi) / Cast: Verônica Gentilin, Virginia Iglesias, Lucas Beda, Marcos Felipe and Sandra Modesto, Pedro das Oliveiras and Léo Akio / Video: Lucas Beda / Process Documentation: Mariana Beda / Support and Technical Team: Paloma Dantas, Giulia Lira, Eduardo Estefano, Mayara Ribeiro and Isabelle Iglesias / Executive Production: Gustavo Sanna and Cia Mungunzá de Teatro

Synopsis - A person falls from the top of a building and doesn't reach the ground. Years pass, and the entire lives of the building's residents are frozen in their own traumas while that body remains suspended. After 33 years, that body continues "without falling," and the stories of each resident become intertwined in unusual ways. Trapped in a kind of "personal black hole," the characters live an experience that doesn't end, that goes in circles, that ignores

its surroundings.

It is a contemporary fable about the feeling of suspension and general paralysis of the contemporary world. Through the excess of possibilities and an opening of infinite paths to travel in a second, man stops before everything and begins to trace a circular path within his refuge that, often, deceives a life, but, in fact, is an echo of himself.

SERVICE: Suspended Poem for a City in Decline, with Cia. Mungunzá / Until September 18, 2026 / Wednesday to Friday, at 7:30 PM (extra session on 9/8 at 7:30 PM, and no session on 9/11) / Funarte SP Cultural Complex - Alameda Nothmann, 1058 - Campos Elíseos, São Paulo / Tickets: Free / Tickets available in person 1 hour before the session / Online ticket reservation: www.sympla.com.br/teatrodecontainer / Rating: 16 years / Duration: 60 minutes.



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