



TETO PRETO

Teto Preto is a union of generative forces involving many expressive forms: from music to theater, from dance to fashion and everything in between. It emerged in the midst of that dense cultural broth stirred by the independent party movement that revolutionized the São Paulo music scene, and nurtured by female and LGBTQIA+ leaderships whose efforts have reinvented the city's nightlife in the last decade.

Conceived within the Mamba Negra collective by Carneosso (nickname of Laura Diaz) and currently made of William Bica, Mari Herzer and Matheus Câmara, it seeks to incorporate every the genres and genders needed to represent the human and musical diversity of the dancefloors that inspire it. This is the main element that allows it to move intensively through environments as varied as Boiler Room, SP na Rua, RBMA Festival, CCBB and Dekmantel Festival in its hometown, but mainly events as diverse and widespread across the its home country as Rider street festival in Rio, Rec Beat in Pernambuco, MECA and Sensacional in Minas, Subtropikal in Paraná, Bananada in Goiás, Madá in the northeast, Se-Rasgum in Pará, Pic Nik in Brasília, reaching even the heart of the Amazon at Maomoon.

It also travels the globe unchanged, going through locations that range from Azores (Tremor) and Lisbon (Music Box), via Montréal (Pop MTL), Berlin (CTM), Brussels (Nuits Sonores), Krakow (Unsound), Copenhagen (ALICE.), Paris (Lafayette Anticipation), Hobart (Dark Mofo), reaching Mexico City (Bahidorá) and Saint Nazaire (Les Scales), always driven by the search for new audiences and propelled by the endless creative energy of its components.

The same multiplicity of genres that makes it flow freely throughout the vast reality of a myriad of stages also manifests itself in a freedom of formats that allows it to take form in many other audiovisual contexts. From the powerful online performances that kept us well fed during the pandemic to the award-winning video for "Gasolina", which has become an art installation and is now part of Museu de Arte de São Paulo's permanent collection, that seminal energy does not fade.

But mostly it crystallizes in stunning works such as the acclaimed first album "Pedra Preta", one of the most intense documents of our troubled times and the first part of a musical narrative in constant progress that now finds in the second installment, "Fala", its most updated form, one even more critical of patriarchy and its modes of domination. Here we can see the reaffirmation of Teto Preto's deep commitment not only to a contestatory dialogue with the historical avant-gardes of Brazilian art, but also a reconsideration of both its most problematic central figures - such as Oswald de Andrade, a bastion of the Brazilian Modernism now commemorating its first centenary - as well as the characters who were kept at the margins of the canon consecrated by them - such as Anderson Herzer, a trans man whose life of oppression in the dictatorship is poignantly unveiled in his book "Queda Para O Alto", now celebrating 40 years of its publication.

And perhaps this is the secret behind the characteristic autonomy that is so dear to this creative creature who's so hard to define: an unique ability not only to absorb influences and inspirations, but to shelter contraries within itself, whether to resignify them, reevaluate them or even bring them together within the creational fusion where all of its ouvres are forged.

