

'Although They Do Not Know What Music Is' -

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Abstract

For the first edition of IEDAs, this essay tracks back almost 100 years to the Cannibalist Manifesto of Oswald de Andrade, published in the first edition of the 1928 'Revista de Antropofagia'. Through an external engagement with the Antropofagial critique, the question becomes one of the understanding and relevance of polymathy under conditions of ontological plurality. The central exposition is that the construction of the 'polymath' requires an ontological unity belonging among the mechanisms solidifying centre-periphery onto-evaluations. The exposition is decomposed into two observations. First, the rather trivial observation that the categories of mastery that enable the possibility of polymaths are dependent on the existence of an ontological unity. Second, the more interesting exploration of the ways in which the wider base of cultural knowledge and skills that are often demanded from representative origins in the periphery to achieve relevance sketch an unnamed polymathy. Despite the indication, the evaluation remains overturned to the glorification of the central 'specialist' and the unacknowledged peripheral 'dilettante'.

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