

ART & CULTURE

## The Artful Life: 7 Things *Galerie* Editors Love This Week

From Louis Vuitton's inspired inaugural beauty collection to an exhibition tracing the evolution of Brazilian design set at an Oscar Niemeyer landmark

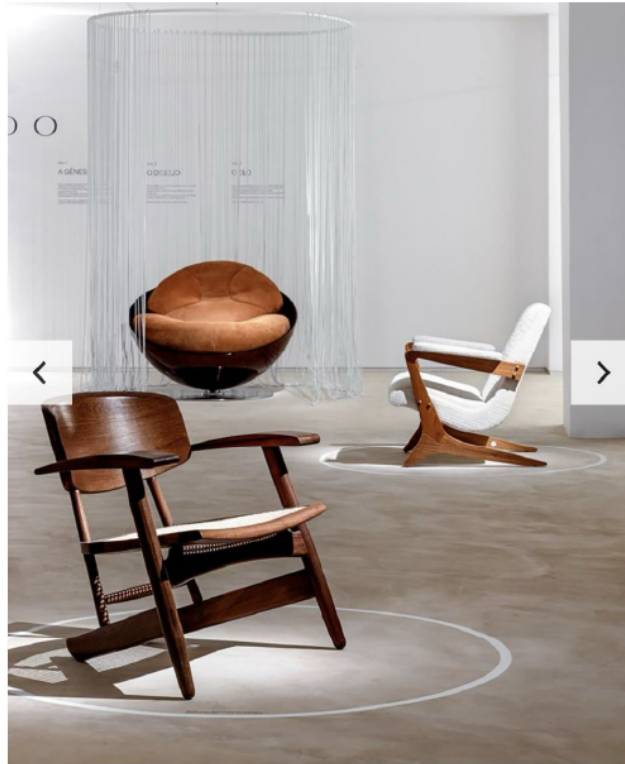
BY GALERIE EDITORS  
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"Then and Now – Brazilian Legacy" at Museu de Arte Contemporânea de Niterói.  
PHOTO: DENILSON MACHADO, COURTESY OF PHILIA

### 1. Philia Traces Generations of Brazilian Design at an Oscar Niemeyer Landmark

Suspended like a spaceship above Guanabara Bay, Oscar Niemeyer's otherworldly Museu de Arte Contemporânea de Niterói actively participates in "[Then and Now – Brazilian Legacy](#)," an exceptional new show curated by Philia founder Ygaël Attali tracing the evolution of Brazil's design vernacular. More than 60 works by midcentury masters such as Joaquim Tenreiro, Lina Bo Bardi, and José Zanine Caldas are placed in conversation with today's talents. The resulting exchange reveals how Brazil's craft-forward design legacy, rooted in Indigenous materials and social purpose, continues to inform the present. Tenreiro's refined woodworking, Bo Bardi's socially engaged ethos, and Zanine's environmental activism resonate in works like Hugo França's monumental reworked trunks, Mondrian-inspired stone and steel hybrids by Gabriela Campos, and luminous hardwood pieces by [Rafael Triboli](#). The show, which is on view August 29–31, is both the largest of its kind in the country to date—and the first to unite such a broad intergenerational spectrum inside an icon of Brazilian architecture. —*Ryan Waddoups*



Fernando Mendes, Santos Dumont Armchair. Photography: © Denilson Machado, courtesy of Galerie Philia.

Early modernists like Lina Bo Bardi, José Zanine Caldas, Joaquim Tenreiro and Jorge Zalszupin used design to carve out a new national vision, while their contemporary heirs – including Aver, Dimitrih Correa, Hanna Englund and Alexia Vela Akasaka – are rather driven by sustainability, material research and the complexity of identity. Still there are many shared qualities among the oeuvres. 'What unites them is an ethic of material intimacy and craft,' says Attali. 'Whether it is Tenreiro working with native woods, Zanine Caldas carving salvaged trunks or Hugo França reclaiming monumental fallen trees today, there is a deep respect for the expressive potential of material.'

The featured contemporary designers engage with the modernist legacy 'not by imitating, but by reframing'. For example, Gabriela Campos names her furniture after Calder and Mondrian; Estúdio Orth nods to Brutalism through sculptural cast brass; Maximiliano Crovato references art deco and Italian maximalism.