

PIN+UP

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Featuring
**DELFINA DELETTREZ, HANS KOLLHOFF,
ROLU, PAULO MENDES DA ROCHA,
VALERIO OLGIATI, TOM OF FINLAND
AND MORE...**

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São Paulo

Wolfgang Tillmans

Brasília

Marcelo Krassheus

Lina Bo Bardi

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Brasil

Rodrigo Bueno

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Sarah Morris

Campos do Jordão

ESPECIAL

Guto Requena

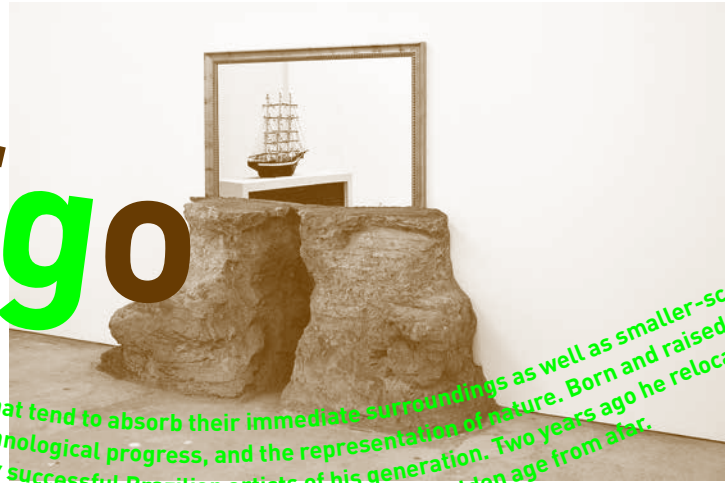
Adrian Gaut

Rodrigo Almeida

Isay Weinfeld

...e muito mais!

Rodrigo



Mirage (2013); Mirror and concrete, 6.7 x 9.5 x 2.1 feet. Photograph Luis Espinheira.

The artist Rodrigo Matheus creates expansive installations that tend to absorb their immediate surroundings as well as smaller-scale arrangements of objects that conjure up colonial history, technological progress, and the representation of nature. Born and raised in São Paulo, 39-year-old Matheus is one of the most internationally successful Brazilian artists of his generation. Two years ago he relocated to London, a move that allows him to appreciate the tropes of Brazil's most recent economic and cultural golden age from afar.

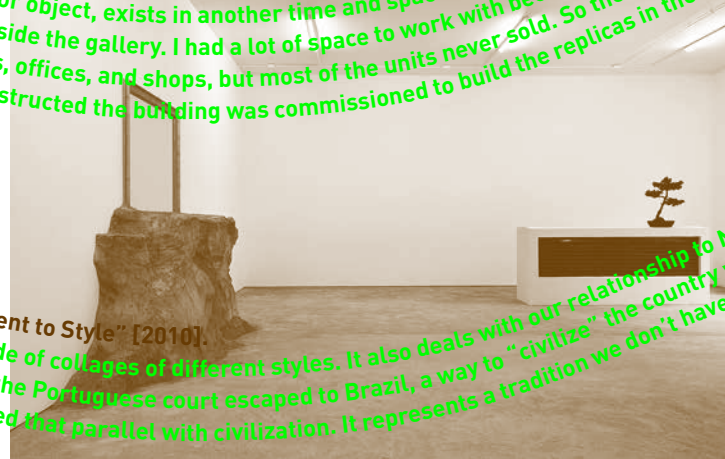
Simon Castets exhibition you had at the Galeria Fortes Vilaça's Galpão space in São Paulo in 2010. I just came across a picture of Richard Artschwager's Archipelago series, and visually it reminded me of the incredible "Handle With Care"

Rodrigo Matheus that his are sculptures based on crates while mine are just real crates in worldwide circulation, belonging to a real gallery space. Even though they're pyramids, they're pyramidal crates, not sculptures of pyramids made of crates. One of the fundamental ideas was to disrupt the spatial organization of the gallery by creating a labyrinthine architecture using crates. Most of them were actually still filled with works and labeled outside, so you couldn't help but imagine what was inside them. As for the crates I made myself, you could actually step into some of them. And I researched different icons in order to label them. It looked like pyramidal crates, for example, I liked myself, you could actually step into some of them. And I researched different icons in order to label them. It looked like an esoteric symbol, reminiscent of Jim Jones and other alternative religious, new-age groups from the 70s. Definitely nothing to do with logistics.



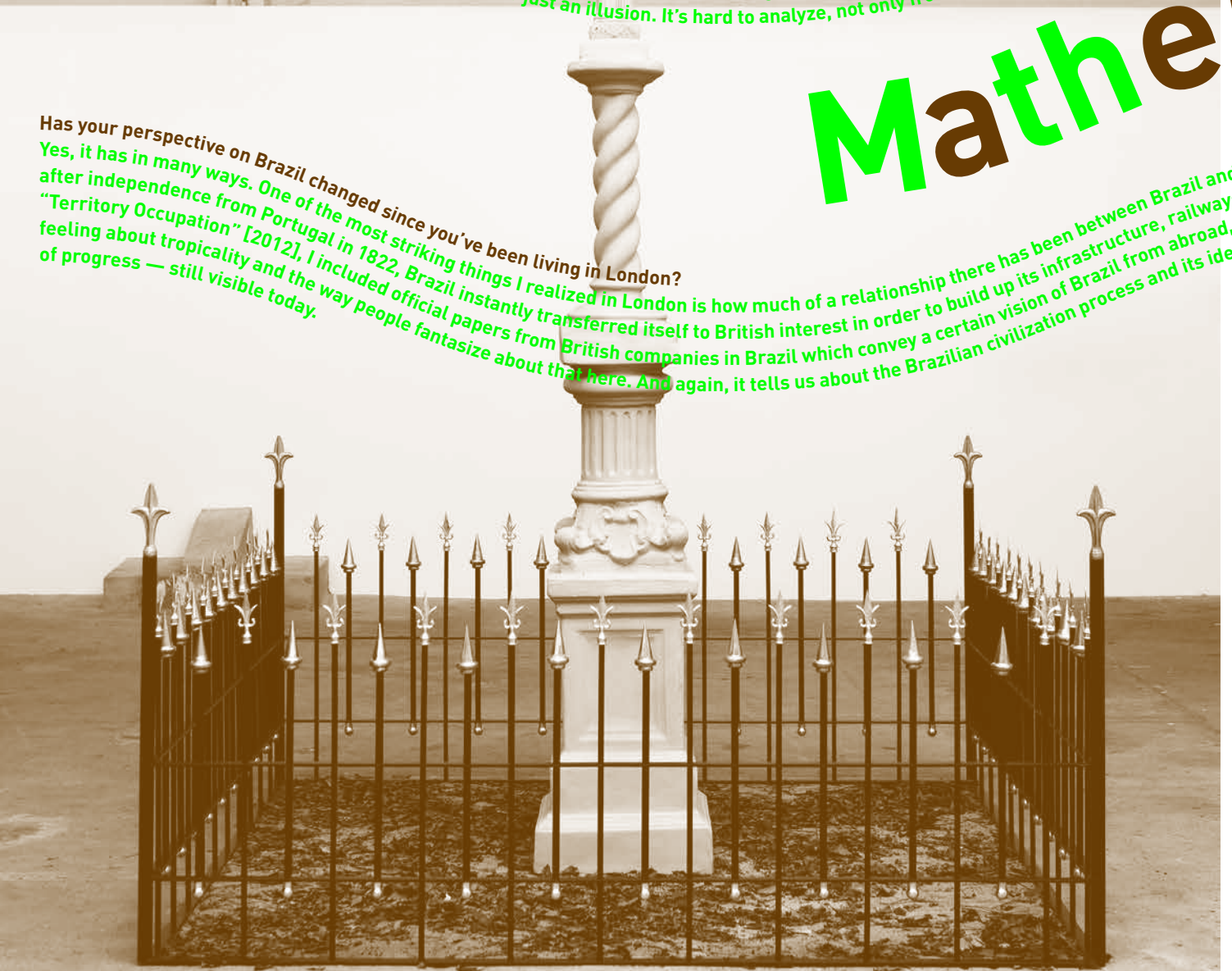
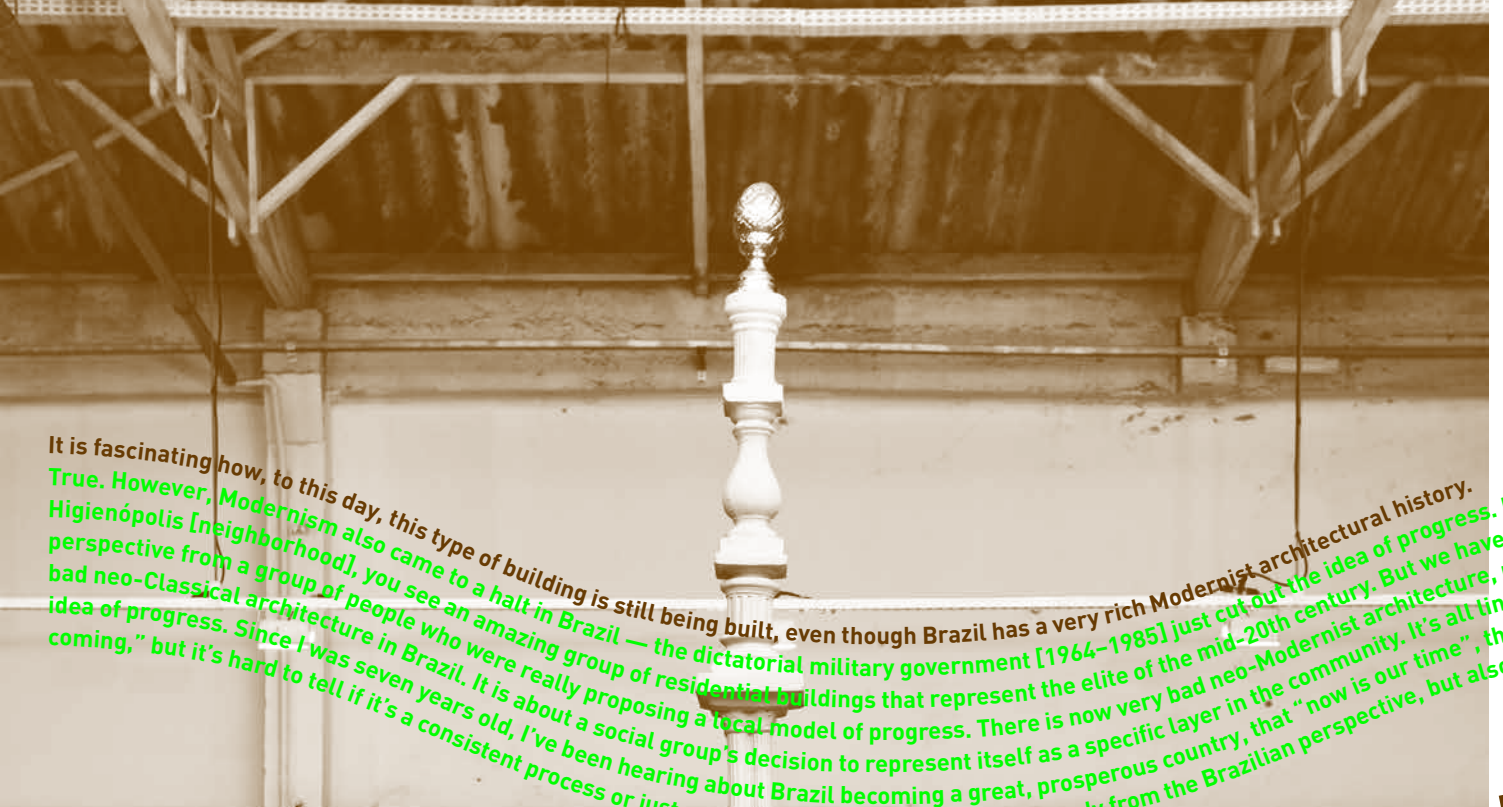
Speaking of esotericism, you also opened a show earlier this year at the Fundação Manuel Antônio da Mota in Lisbon based on the idea of a parallel reality. Yes, but in that case I would use the term metaphysics rather than esotericism. I departed from the idea of Modern architecture, where the landscape penetrates the building, blurring the limits between inside and outside, like at Lina Bo Bardi's Casa de Vidro or the São Paulo Biennial Pavilion [Pavilhão Ciccillo Matarazzo, Oscar Niemeyer, 1957], where the forest seems to be coming into the room. So that was the first idea. The second idea was based on the parallel-universe theory, according to which a replica of each person, or object, exists in another time and space. All the sculptures in the gallery space are replicas of real elements from the surrounding architecture reflected inside the gallery. I had a lot of space to work with because the foundation is located in a building from the 1990s that was meant to be a mix of residential units, offices, and shops, but most of the units never sold. So the exhibition works with the same materials as this Postmodern building, and the same firm that constructed the building was commissioned to build the replicas in the show. So in a sense they were imitating themselves.

Speaking of replicas, tell me about your installation "Monument to Style" [2010]. "Monument to Style" was about São Paulo, which is a city made of collages of different styles. It also deals with our relationship to Neoclassical architecture, from the Brazilian perspective. When the Portuguese court escaped to Brazil, a way to "civilize" the country was to build in the Neoclassical style, which ever since has retained that parallel with civilization. It represents a tradition we don't have.



Colisão de sonhos Reais em Universos Paralelos/ Dreams About Reality in a Single Universe (2013); Exhibition view at Fundação Manuel Antônio da Mota, Porto, Portugal. Photograph by Luis Espinheira.

Handle with Care (2010). Exhibition view at Galpão Fortes Vilaça. Photo by Eduardo Ortega. Courtesy Galeria Fortes Vilaça.



It is fascinating how, to this day, this type of building is still being built, even though Brazil has a very rich Modernist architectural history. True. However, Modernism also came to a halt in Brazil — the dictatorial military government [1964–1985] just cut out the idea of progress. In [São Paulo's] Higienópolis [neighborhood], you see an amazing group of residential buildings that represent the elite of the mid-20th century. But we have lost the cultural perspective from a group of people who were really proposing a local model of progress. There is now very bad neo-Modernist architecture, not to mention very bad neo-Classical architecture in Brazil. It is about a social group's decision to represent itself as a specific layer in the community. It's all linked to a skewed idea of progress. Since I was seven years old, I've been hearing about Brazil becoming a great, prosperous country, that "now is our time", that "our time is coming," but it's hard to tell if it's a consistent process or just an illusion. It's hard to analyze, not only from the Brazilian perspective, but also from abroad.

Matheus

Has your perspective on Brazil changed since you've been living in London? Yes, it has in many ways. One of the most striking things I realized in London is how much of a relationship there has been between Brazil and the U.K. Right after independence from Portugal in 1822, Brazil instantly transferred itself to British interest in order to build up its infrastructure, railways, etc. In my show "Territory Occupation" [2012], I included official papers from British companies in Brazil which convey a certain vision of Brazil from abroad, this romantic feeling about tropicality and the way people fantasize about that here. And again, it tells us about the Brazilian civilization process and its idea and perspective of progress — still visible today.

Monumento ao estilo/Monument to Style (2010); Iron fence, concrete, metallized concrete, dried leaves, stones; 11 x 6.9 x 6.9 feet. Photograph by Eduardo Ortega; Courtesy Galeria Fortes Vilaça, São Paulo.