



Flávio de Carvalho

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This book is dedicated to a romantic revolutionary
Darren Leak and Bianca Chu



FLÁVIO DE CARVALHO

Kiki Mazzucchelli

Flávio de Carvalho (1899-1973) is without a doubt one of the most interesting figures of the Brazilian avant-garde in the 20th century. Alongside Gregori Warchavchick (1896-1972) and Rino Levi (1901-1965), he is considered a pioneer of modern architecture in the country. In 1931, he carried out his first intervention in the public space: *Experience No. 2*, where he walked against the flow of a Catholic procession in the streets of downtown São Paulo, in what is likely the earliest recorded piece of performance art in the country. Two years later, he wrote and directed the play *The Dead God's Dance*, securing his place as one of the precursors of modern theatre in Brazil. His inaugural exhibition took place in 1934, featuring a wide selection of paintings, drawings and sculptures that drew on expressionist and surrealist tendencies. Carvalho also played an important role as a cultural promoter in the 1930s through his many articles and interviews published in national newspapers and periodicals, as well as by organizing a series of exhibitions and conferences featuring both local and international guests at a time when the local art scene was still fairly provincial. As an avid thinker interested in the fields of ethnology and psychology, he presented his unorthodox theories in academic congresses across Europe, South America and the US. In 1956, already in his late fifties, the artist publicly launched his 'New Look' (*Experience No. 3*) – a two-piece outfit for men of the tropics consisting of blouse and skirt.

Born into an aristocratic family, Carvalho certainly had the means and the connections to advance his work within his cultural milieu, having achieved a fair amount of recognition by more progressive critics over his lifetime. However, his more experimental projects were often dismissed as prankish diversions and only started to be reevaluated ten years after his death

when Walter Zanini and Rui Moreira Leite organized a monographic exhibition at the 17th São Paulo Biennial (1983) featuring extensive documentation on his architectural projects and experiences alongside works in more traditional mediums. Thereafter his work continued to feature in numerous group and individual shows taking place mainly in Brazil, with a few isolated participations in collective exhibitions abroad over the past decade.

Critics usually invoke the epithet 'romantic revolutionary' - famously coined by Le Corbusier upon meeting Carvalho in 1929 - in order to define his visionary and multimodal artistic practice. However, while this may account for the idealist and groundbreaking character of many of his propositions, it may fall short of capturing the rationalist approach that underlies these works. A more productive definition is credited to modernist writer Oswald de Andrade, a member of the first generation of Brazilian modernists in the early 1920s and author of the renowned '*Anthropophagic Manifesto*' (1928). Positively impressed by the polemic generated around Carvalho's first architectural project - a fortress-like design submitted to an open call for the construction of the São Paulo state government new headquarters in 1927 - Andrade and his peers saw the young architect's potential as a fellow avant-garde collaborator. Carvalho, for his part, found in the group one of the few sources of artistic and intellectual support in an ultra-conservative environment. As an official delegate of the anthropophagite group, the artist presented a paper titled '*The City of Naked Men*' at the IV Pan-American Congress of Architecture, in Rio de Janeiro (1930), in which he outlined his master plan for a new metropolis in the tropics that would be devoid of God, property and marriage. It was supposedly around

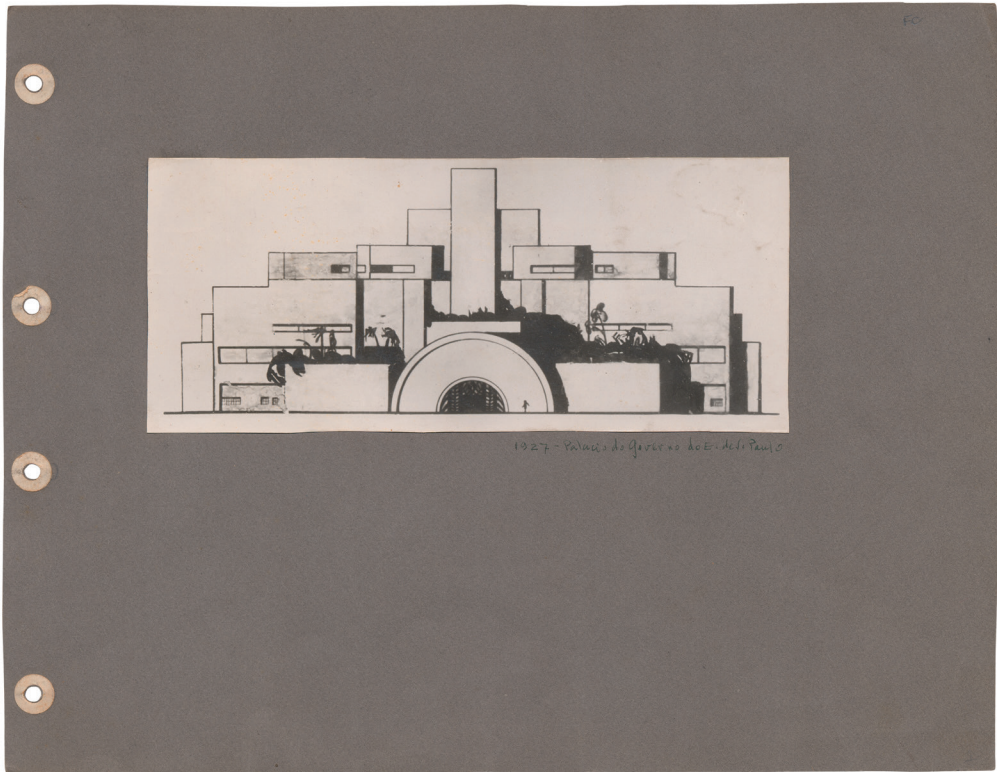


Fig.2: Flávio de Carvalho, project for the São Paulo State Government Palace, 1927.



Fig.3: Flávio de Carvalho, project for the São Paulo State Government Palace, 1927.

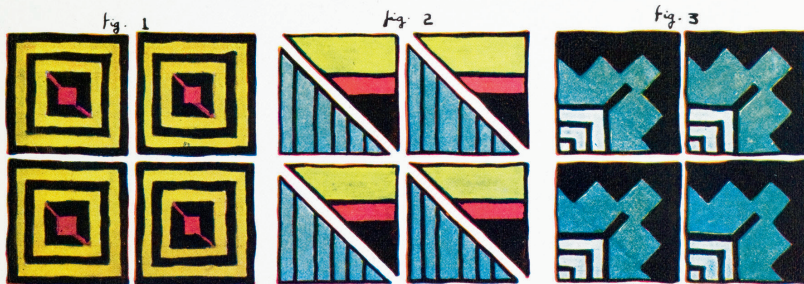
this time that Andrade hailed him as the 'ideal anthropophagite'¹, a definition that may prove more helpful from an art historical perspective in terms of locating his practice as an important link between the early manifestations of the avant-garde movements in the country and the highly experimental practices carried out from the 1960s onwards by artists associated to Neoconcretism, such as Lygia Clark, Hélio Oiticica and Lygia Pape. Importantly, it was also in the 1960s that Oswald de Andrade's literary work started to be reedited after being out of print for more than four decades, prompting the renewed interest in the legacy of Anthropophagy within the field of culture.

In the context of international historiography, Neoconcrete art has been enjoying due recognition for some time; at least since the early 1990s when the first monographic exhibitions dedicated to Clark and Oiticica were presented in museums across Europe and the US. As for Anthropophagy, the concept first entered the global art lexicon in 1998, when curator Paulo Herkenhoff organized an acclaimed edition of the São Paulo Biennial focusing on the ideas set out in Andrade's manifesto. In 2018, the MoMA organized a solo exhibition of painter Tarsila do Amaral – a key member of the group who was married to Andrade during his most prolific years. Meanwhile, Flávio de Carvalho's unique contributions to Brazilian art history remain almost invisible abroad. And yet, the work he developed particularly from the 1930s to the end of the 1950s seems instrumental to the understanding of the evolution of avant-garde practices in the country that culminated in the original experimentalism of the late 1960s.



seen from a distance of 160 m., from a height of 2 m. above the black disc level, and making an angle of 57° with the front face of the monument

1:20



Design for ceramic floors: the designs were taken from the ceramics (pottery) of the Marajoá Indians of Brazil, however the coloring is my own (I have only seen them in photographs). The Marajoáns were freed from all academic restrictions and inspired themselves in the simplicity of nature and in the virile strength of the tropical forests. The design in fig. 1 has a strong resemblance with the Aztec period pottery.

Gleam No. 27 - FLAVIO DE REZENDE CARVALHO, SAO PAULO, BRAZIL

Several factors may have contributed to Carvalho's invisibility in the global art world. The first and more obvious one is the multidisciplinary and often contradictory character of his practice. Old-fashioned critics often dismissed him as someone who *dabbled* in too many subjects and who therefore could not be taken seriously in any of his chosen fields. Secondly, it is important to put his work into historical perspective. In spite of having received significant media attention throughout his career, Carvalho's work genuinely clashed with the dominant conservatism of his social circle. Furthermore, a great part of his output was produced at a time when there were no museums dedicated to modern art in the country – the first one, the São Paulo Art Museum – MASP, was only founded in 1947. As a result, archival materials and other relevant documentation that would help formulate his trajectory have been dispersed into different public and private collections. Finally, the rise of geometric abstract trends in the country around the 1950s meant that some critics started to view Carvalho's figurative paintings and drawings as out of step with the latest artistic developments. While this internal dispute didn't deter the then-former MoMA director Alfred J. Barr (1902-1981) from acquiring two works on paper and a portrait of Pablo Neruda by Carvalho for the New York museum collection during a visit to the 1957 São Paulo Biennial - an edition that marked the height of Concrete tendencies in the national context - the preponderance of geometric abstraction in this period certainly contributed to his relative isolation from a new generation of upcoming artists.

Thanks to years of primary research undertaken by curator Rui Moreira Leite, several aspects of Carvalho's work have been now clarified and studied in different publications. However, apart from

ARQUITETURA

Ainda á margem do concurso do "Farol de Colombo"

Geraldo Ferraz

Não quiseram compreender que a casa deve ser a síntese de Le Corbusier a maquina de habitar. Cretinizaram-se na cópia dos ornatos da historia da arte e quando aparece um burguês desses idiotas que gostam de casas bonitinhas, eles abrem o album dos estilos arquitetonicos e se propõem a pintar cuidadosamente, a cores, nas paredes de seus projetos de residencia. os enfeitinhos que o cliente acha mais engraçadinhos.

Estas reflexões me vêm á cabeça porque estou folheando ha mais de uma hora um relatório do que foi o primeiro famoso concurso mundial do "Farol de Colombo", monumento que se destina a ser uma homenagem da America á memoria do Descobridor. O conselheiro técnico dessa coisa grandiosa que foi o concurso para o "Farol", Albert Kelsey, apresenta neste volume em que se compreendem além dos regulamentos e programa para o segundo concurso, o relatório, os desenhos, noticias, etc. e assim nos mostra uma especie de antologia da arquitetura mundial. Sim, porque 1.400 e tantos arquitetos tomaram



O PROJETO DO "FAROL" DE FLAVIO DE CARVALHO

Esses são os arquitetos passadistas. A miopia absoluta do profissional sem brio. Arquitetura para eles é como farmacia onde a gente vai buscar uma aspirina para dór de cabeça ou uma limonada purgativa para o que se sabe.

Nos antipodas está Flavio de Carvalho — essa originalidade de artista que infelizmente nasceu no país que ainda fala na America a lingua portuguesa pela gramatica de Portugal.

Flavio de Carvalho, Warchavchik, Jaime da Silva Teles. Esses arquitetos vale a pena a gente pensar em arquitetura.

Mas o fenomeno não é só nosso, mas de uma porção de países do mundo, onde ha arquitetos trouxas e arquitetos inteligentes. Que nem aqui existe por esse orbe a fóra cada um que dá vontade de encamar uma porção de adjetivos de efeito desagradavel por cima deles e dos trabalhos que mostram.

parte no concurso e trouxeram, de toda parte do mundo, uma informação, com o seu trabalho, do estado em que se encontra o meio em que vive.

O trabalho de Josef Wentzier, de Dortmund, que foi premiado em primeiro lugar, é uma obra sobria. Quasi moderna. Menos do que o primeiro premio (tambem) de Will Rice Amon, de Nova York, e de que o de Helmle, Corbett et Harrison e outros, tambem de Nova York. Mas o de Moya e Palacios que foi premiado no segundo concurso é criança perto destes.

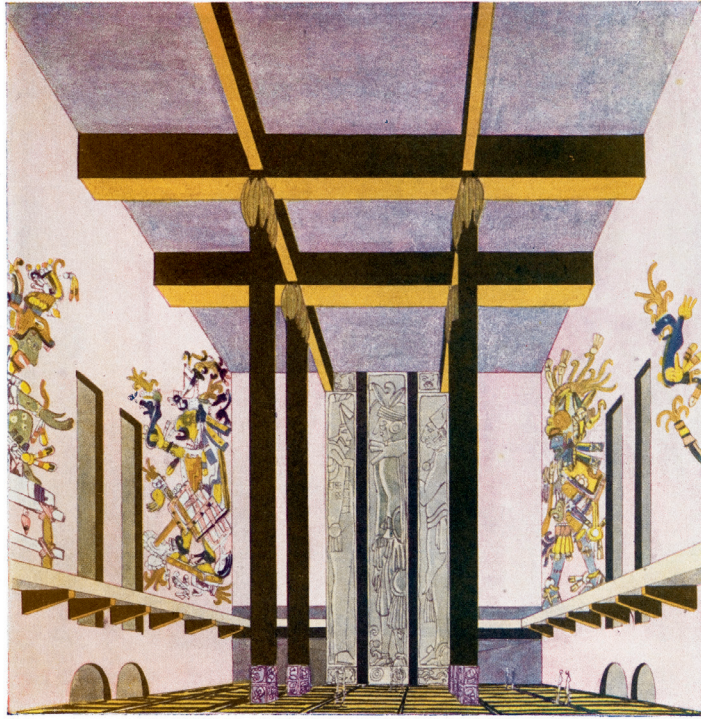
E some perto do de Kamil Roskot, de Praga.

O que me foi uma surpresa muito agradável é o que li nas apreciações do conselheiro técnico Kelsey, sobre alguns trabalhos que mereceram consideração. Reproduziram-se aí os desenhos a cores, o que dá idéa bem melhor dos projetos.

E entre os trabalhos reproduzidos, o organizador do relatório abriu tres paginas de espaço para o projeto modernista de Flavio de Carvalho. E' uma vantagem que precisamos destacar aqui, pois o arquiteto Flavio de Carvalho é o unico nome brasileiro que aparece no meio de mais de uma centena desses arquitetos de toda parte que concorreram com seus projetos.

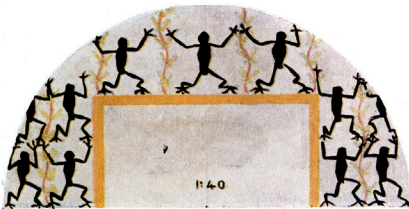
Diz o conselheiro técnico: "O genero de Flavio de Carvalho é moderno ao extremo e portanto nem o lado espiritual nem o intelectual lhe são ignorados ou desdenhados. Muito ao contrario, uma profunda simpatia se manifesta nos seus desenhos, assim como uma crença quasi mística leva-o a interpretar os hieroglyphos, os ideogramas, e os livros de magia das diversas civilizações indianas. A singularidade dos manuscritos

Maya em escritura hieratica, do qual se conserva um em Drésden, um em Paris e dois outros em Madrid, não lhe é desconhecida, nem apreciada por ele abaixo de seu valor. Transportando-se para outro extremo, nosso artista poderá se recordar que quando a famosa figura de Balzac por Rodin foi exposta no salão de 1898, o publico em geral zombava dele, e o fogoso Henri Rochefort escreveu um artigo dos mais injuriosos a esse respeito, chamando essa cabeça rigorosa que surge num alto bloco de marmore: "la Race du Sac". Em todo o caso, que se recorde ou não, semelhante idéa tem uma grande influencia na escultura arquitetural de nossos dias, e dessa maneira nós consideramos a mudança de gostos, e examinamos o desenho, livres de preconceitos. E não é sem prazer que nós o examinamos, bem que a época do comercio e da industria aí seja representada sobre uma base de genero Pré-Colombiano, como Nova York repousa sobre a ilha de Manhattan dos aborigines — pois os seus arranha-céus são muito interessantes; seu detalhe é cheio de sentido; e seu grupo no interior descrevendo "A Creação" e a surpresa e a curiosidade dos primeiros mortais colocados na terra é em suma completo de pensamentos investigadores sinceros e profundamente espirituais. Nós nos achamos bem dispostos a lhe conceder o direito que tem a uma originalidade das mais curiosas".

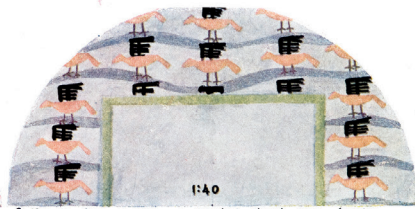


PERSPECTIVE OF FEASTING HALL: The walls are decorated with painted totec figures; for fronts are three figures belonging to the toltec and maya periods. They are sculptured in stone; the Colima basalt, one of early, maya period and are also sculptured in stone. The capitals represent rubber leaves.

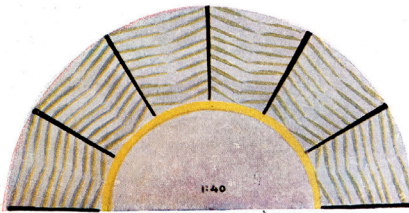
In 1928, the sculptured figures and the column caps were seen from actual views.



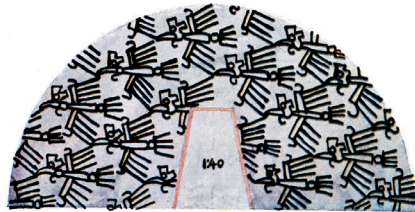
Grille for Nation's rooms in Guarany style. Single motif taken from document. Made of painted iron.



Grille for Nation's rooms: painted sheet iron birds flying over aluminium clouds. In Guarany style.



Grille for Nation's rooms - painted iron and polished brass, representing palm trees. The lines are held by radiating strips which are secured by a wirelessly but I know over which on each side are placed the polished set brass.



Iron grille for Nation's rooms - represents a swarm of Aztec birds in flight. Unit motif from document of totery stamp.



FLAVIO DE
CARVALHO
1925

a couple of essays published in academic journals and a handful of texts included in group exhibition catalogues, there is practically no literature on Flávio de Carvalho available in English – not to mention translations of his own texts. Therefore, the catalogue that accompanies this exhibition intends to partially bridge this gap by providing a wider panorama of the artist's work as well as more in-depth insights on the intellectual references that have influenced his practice. Originally published in the MIT Press journal *Leonardo*, the article *Flávio de Carvalho: Media Artist Avant la Lettre* by Rui Moreira Leite explores how the artist made extensive use of the press to promote his architectural projects and 'experiences', while at the same time offering an enlightening overview of his multidisciplinary trajectory. The author also contributed with two previously unpublished texts: the first focusing on Carvalho's extensive research on fashion and the launch of his 'New Look', and the second tracing correspondences between themes explored by the artist in his 1936 volume *The Bones of the World* and the predominantly nonfiction books kept in his personal library. Also included here is a rare 1942 interview given by Carvalho to journalist Silveira Peixoto in which the artist speaks about his outcast position in the cultural establishment with his characteristically witty sense of humour.

This is the first solo exhibition dedicated to Flávio de Carvalho in the UK, a country in which he lived from 1914 to 1922. Having become stranded in the island due to the outbreak of the First War and unable to return to Paris, where he was completing his secondary education, he ended up pursuing a degree in Civil Engineering at Durham University. A selection of almost fifty paintings and works on paper is presented here alongside archival material and documentation of Carvalho's immaterial projects, covering five decades of production in different media.

Over his career, Carvalho produced approximately one hundred oil paintings, many of which are held in public collections; as well as roughly one thousand drawings and two hundred watercolours. Dating from the early 1930s until the early 1970s, the drawings and paintings included in this exhibition show how the artist maintained a sustained interest in the traditional genres of portraiture and nudes in his pictorial work. Having adopted a non-naturalistic approach since the outset, he combined surrealist and expressionist tendencies that seem to reflect his enthusiasm toward the then-relatively new field of Freudian psychoanalysis. In the nude drawings, the female body is not rendered as an idealized form but rather as an expression of desire, an effect achieved through the use of lines of force that extend beyond the figures to create atmospheres with varying degrees of erotic intensity. In the portraits on paper, expressive lines are used to build a psychological study of the model through the combination of hatched and fluid sections with areas where the model's features are only suggested by incomplete traces.

Two works from the same period included in this exhibition exemplify the range of mental nuances achieved by Carvalho in his portraits. In the portrait of art dealer René Drouin (1948), a series of straight parallel lines form the nose and cheekbone, extending into the model's large forehead. The face is rendered with a certain rigidity of traces, which combined with the closed eyes and the small tight-lipped mouth seems to convey an austere, introspective, or cerebral personality. On the other hand, the portrait of Edouard Mercier (1946) seems to express a lightness conveyed by the fluid lines horizontally crossing the surface. The model looks candidly at the viewer, as if immersed in an atmosphere of warmth and tranquility. More than purely artistic exercises into

the psychology of the model, Carvalho's extensive collection of portraits is also a testimony to the wide intellectual network maintained by the artist over the years, constituting a visual record of the ideas that permeated his practice. Among the works presented here is the 1933 portrait of architect and painter Carlos Prado (1908-1992), which was included in Carvalho's first solo exhibition the following year. In the early 1930s, Carvalho and Prado shared a studio with painters Antonio Gomide and Di Cavalcanti, where they founded the Modern Artists' Club, an independent space that promoted a series of avant-garde activities. Other notable portraits included in this exhibition are those of prominent art critic Sérgio Milliet (1898-1966), who included Carvalho's work in the Brazilian Pavilion at the 25th Venice Biennale (1950); of Lithuanian-Brazilian soprano Maria Kareska, his partner for many years; and of British psychoanalyst Wilfred R. Bion (1897-1979).

The selection of documental material included in the show focuses, on the one hand, on the early architectural projects from the late 1920s and 1930s. Signed under the pseudonym 'Effectiveness', his design for the São Paulo Government Palace (1927) was exhibited alongside other entries the following year, drawing significant public attention and press. Stylistically, the project consists of a symmetrical building boasting some art-deco features that were in vogue at the time. However, it was 'functionally' designed as a bunker featuring an air force landing base and searchlights meant to protect government officials from enemy airstrikes. Undoubtedly fanciful, the design was nevertheless grounded on rational principles, challenging the predominant taste of the elites for decorative architectural features with no real use value. Indeed, Carvalho employed this tongue-in-cheek methodology in several other projects and experiences to question societal rules and behaviours that he saw as guided by people's blind faith in aesthetic, moral or religious conventions.



COUPLE
1932

The Government Palace project is considered by many as the first modern manifestation in Brazilian architecture, having earned Carvalho a series of newspaper articles by celebrated writer Mário de Andrade - one of the leaders of the São Paulo modern movement – praising its innovative character. As a result, Carvalho became closer to the modernist group and seemed particularly drawn to Oswald de Andrade's ideas presented in his 1928 *Anthropophagic Manifesto*, in which the author appropriates the cannibalistic practice of indigenous Brazilian peoples as an allegory for the establishment of a national avant-garde culture based on the original mixture of local and foreign influences. In parallel with Carvalho's existing interest in ethnology, the impact of anthropophagy can be felt on the design he submitted to the Columbus Lighthouse competition in 1928. Combining a futurist architectural language with decorative elements inspired by different pre-Columbian references (native Brazilian, Aztec, Toltec, amongst others), the Columbus Lighthouse project seems to perfectly express the possibilities of an 'anthropophagic architecture'.

In 1931, Carvalho conducted his first 'experience', curiously titled *Experience No. 2*. Framed as a scientific experiment on the psychology of the masses, this proto-performance work consisted of the artist walking against the flow of a Corpus Christi procession in downtown São Paulo, wearing a green velvet cap kept as a souvenir from his university days in Durham. Since the use of any headgear by men in this important catholic procession was considered absolutely offensive, the devout crowd slowly started to notice something unusual about the tall stranger infiltrated in their midst. The artist then started to actively flirt with the young catholic ladies who were now gazing at

him in disbelief, provoking the angry reaction of the religious mob. Under raging cries of revolt, he narrowly escaped from being lynched by running into a nearby store for shelter. A detailed account of the episode was published in a homonymous book that same year, combining a scientific analysis of the crowd's irrational behaviour with humorous black-and-white illustrations expressing the psychological states and emotions elicited during the course of the event.

Carvalho's second and most well-known experience - *Experience No. 3* – would take place just 25 years later, in 1956. This consisted of the official launch of an outfit designed to suit the needs of a tropical man who, in his view, should be unencumbered by the discomfort caused by imported fashion styles. As an alternative to the regular suit and tie look adopted without question in a hot country, Carvalho proposed his 'New Look', playfully adopting the title of Dior's landmark 1947 collection. Featuring a bouffant blouse and a pleated skirt, the outfit could be worn with or without fishnet tights – which helped disguise varicose veins – and sandals. The artist publicly paraded the outfit in the streets of São Paulo, having previously organized the extensive press coverage that can be seen in the photographs included in this exhibition. Carvalho also designed a promotional leaflet detailing the garment's functional advantages, which range from more reasonable claims such as avoiding perspiration to far-fetched notions like helping to avoid wars due to the use of bright colours. *Experience No. 3* combines his characteristic utopian experimentalism with the rational logic he often employed to demystify prevailing beliefs and conventions. Ultimately, all these highly conceptual projects attest to Carvalho's extraordinary feat of constantly expanding art into previously uncharted territories and forms.

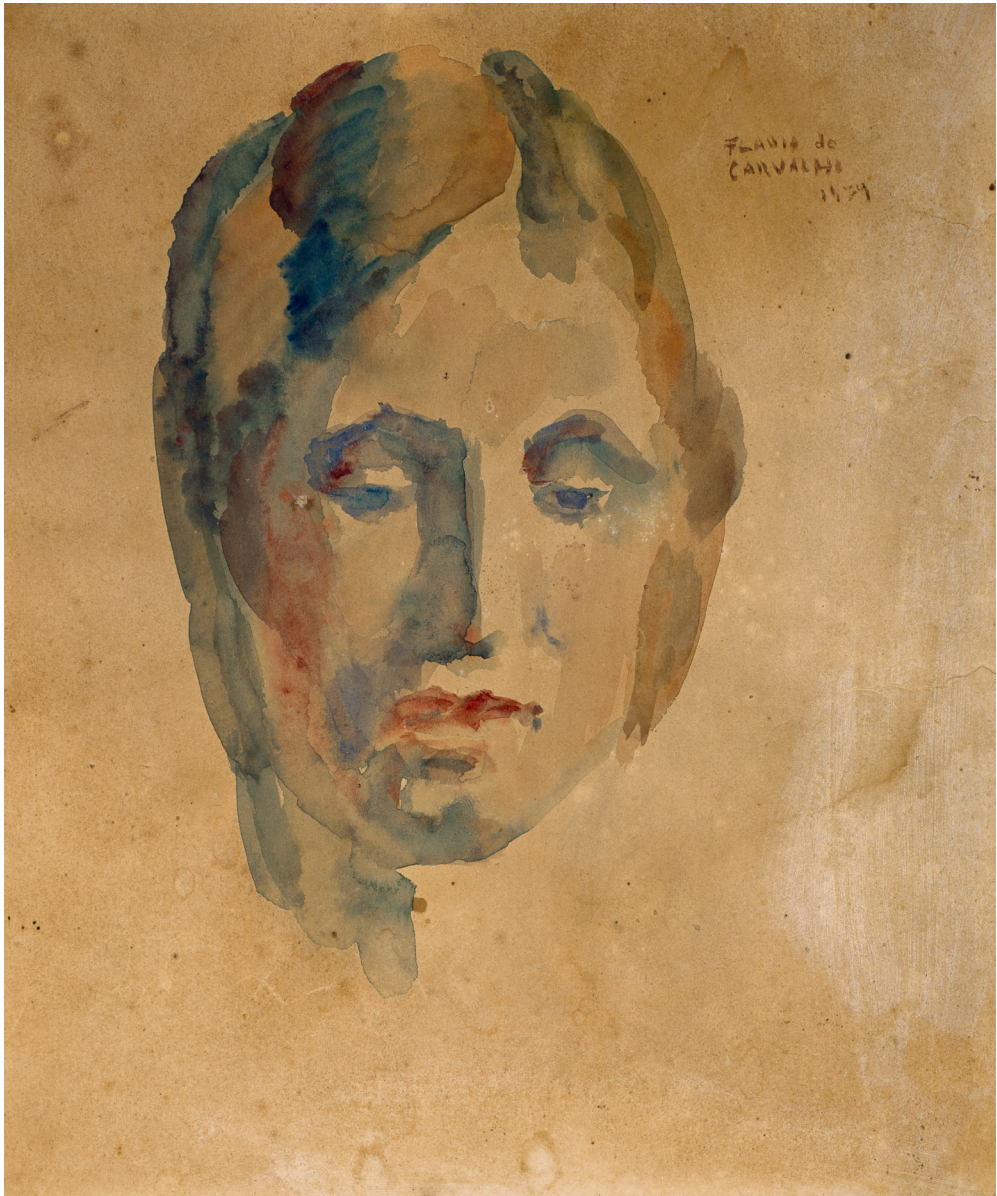


FIGURE
1939



SEATED WOMAN
1938



FLAVIO DE CARVALHO

**UMA POSSIVEL TEORIA
E UMA EXPERIENCIA**

**LYNCHA! LYNCHA!
GRITOU A MULTIDÃO**

EXPERIÊNCIA
O psicologo que durante a procissão de "Corpus-Christi" queria fazer uma experiencia sobre a psychologia das multidões, refugiou-se na Leiteria Campo Belo

EXPERIÊNCIA
REALIZADA SOBRE UMA PROCISSÃO DE CORPUS CHRISTI
E DIÁRIO POR IRMÃOS DE ESPORT

Fig.8: Cover of Flávio de Carvalho, Experiência n. 2, 1931.



O som de uma multidão veloz que sumia.



Fig.9: Illustration from *Experiência* n. 2, 1931. 'The sound of a quick crowd vanished.'
Fig.10: Illustration from *Experiência* n. 2, 1931. 'The old man's insecurity.'

8
8.6.31
CORACIO DA
TARDE-SP

LYNCHA! LYNCHA! GRITOU A MULTIDÃO

E o psychologo que durante a procissão de "Corpus-Christi" queria fazer uma experiencia sobre a psychologia das multidões, refugiou-se na Leiteria Campo Bello

Hontem á tarde, cerca das 15 horas, e quando pela praça do Patriarcha passava a procissão de "Corpus Christi", o povo que ali assistia ao prestito, e o que delle fazia parte, partiu, de repente, em correria louca em todas as direcções da referida praça, num atropelo angustioso. E poucas das pessoas que fugiam do lado da rua Direita sabiam porque o faziam.

Pouco depois constava, no local, que um cidadão teimara em conservar o chapéo na cabeça á passagem dos estandartes catholicos. E o povo irrompera nos costumados gritos de "péo", "péo", "péo", obrigando o teimoso a fugir e a refugiar-se na leiteria Campo Bello, á rua de S. Bento.

A nossa reportagem, ao colher suas notas na Central de Policia, encontrou então a verdadeira causa do reboição da praça do Patriarcha.

A EXPERIENCIA DE UM PSYCHOLOGO

Na Central compareceram alguns inspectores de policia acompanhando o conhecido engenheiro sr. Flavio de Carvalho.

Os agentes informaram o dr. Augusto Gonzaga, 3.º delegado de policia que se achava de plantão, que o sr. Flavio de Carvalho havia sido preso no saguão da leiteria Campo Bello, onde entrou fugindo á ira dos catholicos, que faziam parte da procissão.

AS DECLARAÇÕES DO SR. FLAVIO DE CARVALHO

O preso, ao prestar declarações para o inquerito instaurado sobre o facto, disse o seguinte:

— "Ha tempos se dedica ao estudo da psychologia das multidões, tendo es-

cripto sobre o assumpto alguns trabalhos ineditos.

Para continuação desses seus trabalhos, o sr. Flavio procurou inteirar-se da capacidade aggressiva de uma massa religiosa, á resistencia da força das leis civis, ou determinar se a força da crença é maior do que a força da Lei e do respeito á vida.

Para esse estudo experimental, o dr. Flavio de Carvalho aproveitou a procissão de hontem, e foi postar-se na praça do Patriarcha, á esquina da rua de S. Bento, não tirando o chapéo da cabeça quando os estandartes começaram a passar pelo local.

Um seu conhecido que proximo se encontrava advertiu-o do perigo que correria si se conservasse de chapéo na cabeça. Mas o sr. Flavio de Carvalho teimou em não attender á advertencia, porque pretendia levar suas experiencias ao fim.

Queria vêr a reacção do povo e não de um só individuo.

O COMEÇO DO CONFLICTO

Em dado momento varios catholicos começaram a gritar: "péo", "péo", "lyncha", "lyncha"... e correram sobre o psychologo impassivel, que se viu obrigado a fugir, refugiando-se na leiteria.

Uma vez dentro do estabelecimento, o engenheiro arrebentou uma claraboia com as mãos, e escondeu-se no saguão, onde a policia foi buscal-o, protegendo-o da ira popular, conduzindo-o á Central.

O dr. Flavio disse ainda que a sua experiencia não visava offender o sentimento religioso do povo, pois já calculava que a reacção se faria, sentindo-se satisfeito por tel-a obtido para seus estudos.

E' preciso notar que o referido engenheiro não usa chapéo.

Folha da Noite - 8-6-31

Na rua Direita um negro quasi que foi lynchado

Hontem, á tarde, por volta das 15 horas, o dr. Augusto Gonzaga, delegado de plantão na Policia Central, se viu atropelado para garantir a vida de um moço que estava em perigo de ser lynchado por um numeroso grupo de catholicos que tomavam parte na procissão de "Corpus Christi".

Trata-se do engenheiro civil Flavio de Carvalho, solteiro, de 35 annos de idade, residente á Praça Oswaldo Cruz 1. Foi encontrado refugiado na "Leiteria Campo Bello", situada á rua de S. Bento, de onde, a muito custo, foi retirado pelo delegado, acompanhado de um contingente de praças da guarda da Policia e conduzido á Repartição Central.

São as seguintes as suas declarações:

Que, ha tempos, se dedica ao estudo da psychologia, sobre cuja sciencia tem escripto alguns trabalhos.

Com o fim de reunir elementos para o seu trabalho, procurou inteirar-se da capacidade aggressiva de uma massa religiosa, a resistencia da força das leis civis, ou determinar si a força da crença é maior do que a força da lei do respeito á vida.

Para esse estudo experimental, aproveitou-se da procissão de hontem.

Postou-se em certo ponto da rua Direita, com a Praça do Patriarcha, com o chapéu na cabeça.

Um seu conhecido, avistando o "Flavio", aconselhou-o a que se desembrasse. Do contrario poderia acontecer-lhe mal. O jovem engenheiro não quiz attendel-o.

Foi a conta. Aos gritos de "lyncha, lyncha, o communista", o grupo avançou resolutio contra o psychologo, dando-lhe murros e bofetadas.

Vendo a coisa mal parada desistiu, porém da experiencia, julgando mais prudente fugir á ira popular.

Terminando as suas declarações, disse ao delegado achar-se bastante satisfeito com ter alcançado o que pretendia, para os seus estudos.

Sobre o facto foi aberto inquerito, que proseguirá na Delegacia da 1.ª Circumscripção.

O sub inspector de policia que commanda o pelotão de protecção na leiteria chama-se:

Carlos de Barros, da guarda Civil - 1.ª divisão da

1.ª Delegacia de Policia - r. Florencio de Abreu

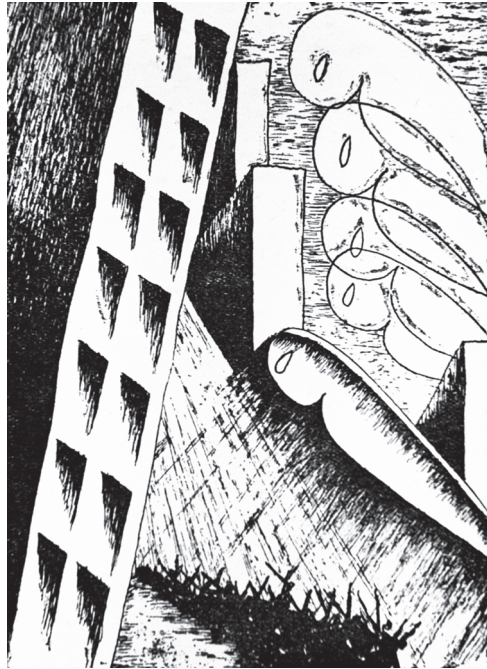


Fig.12: Illustration from *Experiência n. 2*, 1931. 'And men looked like pygmies shaken by a strange force'

Fig.13: Illustration from *Experiência n. 2*, 1931. 'A weird creature totally different from what it used to be... It was the image of terror...'

FLÁVIO DE CARVALHO: MEDIA ARTIST AVANT LA LETTRE

Rui Moreira Leite

Originally published in Eduardo Kac (ed.), *Leonardo*, Volume 37, Number 2, April 2004, pp. 150-157. The article formed part of the *Leonardo* special project “A Radical Intervention: The Brazilian Contribution to the International Electronic Art Movement” guest edited by Eduardo Kac. The project consists of a gallery, bibliographies, chronologies and a series of articles published in various issues of *Leonardo* and on the *Leonardo* web site.

This article presents certain aspects of the work of Brazilian modern artist Flávio de Carvalho (1899–1973) reinterpreted from a contemporary viewpoint: the early days of his career as an architect, in 1927–1929, when he championed the press as forum for the discussion of projects he entered in official contests; and three subsequent instances in which, driven by personal pursuits, he executed projects that favoured personal experience over the creation of art objects. In his *Experiência No. 2* (*Experience No. 2*), Carvalho challenged Corpus Christi procession attendants with the objective of testing their reaction (1931); designed a provocative men's summer outfit that he wore on the streets of downtown São Paulo (1956); and joined an expedition destined for making first contact with Native Brazilian Indian tribes on the upper Rio Negro (1958). In all three instances, the events became independent of the investigation that originated them. Well aware that the media is the arena for public action, the artist always sought to secure extensive press coverage for his creations. Almost a decade before the emergence of video art, Carvalho's flaunting in his original summer attire was covered live on television. A proper understanding of these aspects of the artist's work requires a preliminary description of his career and the context in which he operated.

The Brazilian Modernist trend, the earliest manifestations of which date to the second half of the 1910s, asserted itself throughout the 1920s. This initial combative period, which began in São Paulo with the *Semana de Arte Moderna* (Week of Modern Art) in February 1922, ended with the onset of the *Antropofagia* (anthropophagy) movement, launched by Oswald de Andrade (1890–1954) and Raul Bopp (1898–1984) in 1928. They envisioned the incorporation of European culture into the Brazilian scene (hence the choice of the word “anthropophagy,” a synonym for cannibalism) through a particular approach based on indigenous myth and tradition.

After attaining a degree in civil engineering in 1922 from the University of Durham, Flávio de Carvalho returned to Brazil in the second half of the same year. In São Paulo, where he settled, Carvalho initially remained detached from the city's group of Modernist artists and writers. Only in early 1928, when he started his career as an architect with a project design for the Governor's Palace in São Paulo, did he come in closer contact with the Modernist circle. Carvalho adhered to the Antropofagia movement in 1928 when he entered an international design competition for the Columbus Memorial Lighthouse in the Dominican Republic. Flávio de Carvalho's design combined the Futuristic style of monumental buildings surrounding the huge lighthouse structure and interior design with decorations inspired by pre-Columbian cultures and civilizations. Carvalho attended the Fourth Pan-American Congress of Architects, held in Rio de Janeiro in 1930, as delegate of the Antropofagia movement. At the event, he held a conference titled "A Cidade do Homem Nu" (The City of Naked Men), in which he proposed an urban Utopia: the city transformed into an immense home where a single chartered authority, namely a research centre, was to set guidelines for individual and community life. The conference title endorsed the idea of individuals ridding themselves of the taboos imposed on them by Christianity, which was one of the tenets of Antropofagia.

Flávio de Carvalho's artworks earned him recognition as a painter almost exclusively devoted to rendering portraits and nudes with a personal, Expressionist accent. In addition to contributing to the Brazilian modern movement with his work, Flávio de Carvalho stood out, particularly in the 1930s, as the most celebrated cultural producer in São Paulo. In his role as secretary of the Clube dos Artistas Modernos (Modern Artists' Club), he organized recitals, lectures and exhibitions

animated by lively debates, held throughout the year of 1933. At the end of that year, he heralded the renovation of stage acting with the performances of his Teatro da Experiência (Theatre of Experience). Finally, as May Salon organizer and collaborator in 1938 and 1939, he was among the first to show works by contemporary European and U.S. artists in Brazil.

In 1938 Flávio de Carvalho's architectural vision was realized for the first and last time in a group of 17 houses built in a middle-class São Paulo residential district and in his family home at Fazenda da Capuava, a farmstead near Valinhos in the state of São Paulo. His design of the townhouses combined interpenetrating interior volumes with his personal version of Expressionism—in two houses, the layout made their façades look like human faces. In the farmhouse, the central salon, with a trapezoidal shape and 25-ft-high ceiling, brought to mind the monumental designs of the previous decade. In this house, however, interior design and lighting played a key role in creating the unique atmosphere. Kinetic art pioneer Abraham Palatnik (1928–) cherishes the memory of a night he spent at the farm in 1951—while the First São Paulo Biennial was being held—together with art critic Mario Pedrosa (1900–1981) and Flávio de Carvalho. In the dining room, the lighting under the crystal table top cast distorting shadows on the faces of diners at the table, leaving their plates in darkness: a true “diabolical feast,” in Palatnik's words.¹ In the central salon, an apparatus sprayed water on the aluminium fireplace hood, thus producing a cloud of steam that was coloured by special lighting. For the ceiling, Carvalho designed an enormous reflective aluminium plate, flanked with coloured lamps, that was meant to slide from under a skylight so as to let in daylight or offer a night view of star-studded skies.



PORTRAIT OF SÉRGIO MILLIET
1951



UNTITLED
1972



UNTITLED
1970

As a consequence of the economic crisis of 1929, the restructuring of the Brazilian government brought about by the “1930 Revolution” made room for participation by political dissidents. In the field of culture, São Paulo intellectuals introduced a series of reforms and reorganization projects, including the founding of São Paulo University in 1934 and the creation of the Department of Culture of the São Paulo city administration in 1935. During this decade, when social and political issues replaced the formal investigation that had marked the 1920s, Flávio de Carvalho remained at the hub of activity as an organizer, although his work ran counter to the prevailing trend in Brazil, which championed social engagement. Likewise, in the 1950s, when various abstraction trends reached their apex, Carvalho’s work maintained an individual direction founded on his personal inquiries into anthropology and psychoanalysis. Beginning in the 1940s, Carvalho published a series of articles in São Paulo newspapers manifesting his unique vision and interests. But Carvalho’s creations were not restricted to writing. His artistic investigations into the realm of fashion conventions led him to launch a controversial summer men’s outfit that he paraded in downtown São Paulo, and his interest in anthropology drove him to join an expedition to establish contact with indigenous tribes in the Amazon jungle.

MEDIA ARCHITECTURE

In 1922, Flávio de Carvalho began his professional career in Brazil when he got a job working as a structural designer for a São Paulo engineering company. In those days, the ideas that had informed Brazilian literary and visual Modernism had not yet influenced architecture. By the time of the exhibition of project designs for the São Paulo Governor’s Palace in January 1928, the situation had

begun to change. São Paulo's first modern-style home, designed by Russian-born architect Gregori Warchavchik (1896–1971), was then under construction. Warchavchik and a colleague of Italian descent, Rino Levi (1901–1965), had already published texts in the press defending the new style.

Flávio de Carvalho used the official competition to present to the press a personal interpretation of the Modernist movement rendered in his project design. Several characteristics of both the design and its presentation had the quality of a manifesto: Carvalho conceived the Palace as a reinforced-concrete stronghold equipped with airstrips, a fallout shelter, defensive weaponry and powerful searchlights. Although his unique proposal required more detailed explanation, Carvalho was not in a position to offer any direct elucidation because he had entered the contest under a pseudonym. Speaking up would have meant exposing his real identity. Thus, as parts of the project description were published, he presented clarifications, attributing them to a fictional engineer. The project made the front page of the evening daily *Diário da Noite*,² with accompanying sketch reproductions showing a night view of the Palace, with searchlights and mural decorations proposed for the building halls.

Other design competitions in which the architect entered his works, always under the pseudonym “Eficácia” (Effectiveness), included the Argentine embassy in Rio de Janeiro, in March 1928; the Minas Gerais University in Belo Horizonte, in November 1928; and the State of São Paulo Congressional Palace, in February 1929. All his designs featured unique constructive details in monumental buildings. Notwithstanding the jury having excluded his design for the Argentine embassy, Flávio de Carvalho managed to have illustrations of the front and side views of his project published in a Rio de Janeiro newspaper, but he was not granted press space for discussion of the project. As for



UNTITLED
1973



UNTITLED
1972



FIGURE OF A MAN - PORTRAIT OF WILFRED R. BION
1973



FIGURE OF A MAN - PORTRAIT OF FRANK JULIEN PHILLIPS
1972

his Minas Gerais University plan, illustrations showing the front and side views of the project the architect had designed under the pseudonym Efficácia were published in *O Cruzeiro*, a weekly news magazine distributed throughout Brazil. Clearly, Carvalho actively employed the media to disseminate his architectural ideas.

Flávio de Carvalho's architectural designs clashed with conservative tendencies at their own den, the official competitions. Hence the manifesto character of these designs and the architect's attempt to link them all to the same author under a common pseudonym. In the case of the Governor's Palace design, the idea of a stronghold equipped with heavy weaponry stressed the designer's oddity while illustrating his tenacity and sense of humour.

The idea of the press as principal space for publicizing Carvalho's projects was conveyed on the design plates, which were always set on a dark background to facilitate the reproduction process. In the design of the Governor's Palace, Flávio de Carvalho produced a second plate showing the building façade— the night view with searchlights—because the original plate showing the façade was not optimized for newspaper reproduction (i.e. it did not have a dark background).

EXPERIENCE NO. 2: ART AS EXPERIENCE AND MASS PSYCHOLOGY

In 1931 Flávio de Carvalho carried out *Experience No. 2*, in which he challenged the participants in a religious procession. This piece was the first in a series of experimental works predicated on creating new experiences that revealed the tension between the individual and society.

It all happened on a sunny June morning. As he watched a Corpus Christi procession moving along the streets of downtown São Paulo, Flávio de Carvalho conceived the idea of conducting an investigation into mass psychology. He went home, put on a green cap bought in his college days in England, and went back to meet the procession, which forbids the use of head coverings for men. Immediately one of his peers cautioned him to cease this deliberate provocation. Undisturbed, Flávio de Carvalho mingled in the cortege, now moving against the procession, now approaching younger women with unsolicited attention. Soon the early, timid voices of protest were joined by cries of objection and admonishments for him to uncover his head. Gradually these demands grew more insistent, to the point that a boy snatched the cap from his head. Immediately, however, the boy handed the cap back to Carvalho, challenging him to put it on again. Just as the artist started to verbally defy the mob around him, a clamour for lynching began, which promptly led a group of people to gather logs from a firewood pile outside a nearby bakery. At this point, the artist was forced to make a swift departure from the scene, bumping hastily into unaware procession attendants. Finally he took refuge on the roof of a dairy shop, from which he was rescued by a police squad under insulting remarks from his pursuers. Flávio de Carvalho was taken to the nearest police station for questioning. He was released after stating who he was and explaining his mob-psychology experiment.³

Later in 1931, Carvalho published a book, also called *Experience No. 2*, containing an account of the episode and his own interpretation of its results on the basis of concepts found in texts by Freud and





UNTITLED
1969



UNTITLED
1967

ethnographer James Frazer. According to Carvalho, his defiant attitude had transformed him before the eyes of the faithful into an extension of the Holy Father God. Therefore only his assassination could appease the crowd's totemism, just as the young men of primitive hordes, whose sexual instincts were repressed, killed their fathers. The best part of the book comprises the pages in which the author offers a lively description of the experiment, abundantly illustrated with his own drawings. Although all São Paulo newspapers reported on Flávio de Carvalho's experiment, they were all informed by the artist's own statement to the police.

EXPERIENCE NO. 3: LAUNCHING A SUMMER OUTFIT

In 1956, Carvalho conducted his *Experiência No. 3 (Experience No. 3)*, which consisted of parading through the streets of downtown São Paulo dressed in a provocative summer outfit he had designed. The ensemble, presented as men's attire, included a short skirt, blouson and sandals to be worn with or without fishnet hosiery. Carvalho, who had started researching the evolution of clothing in the early 1930s, presented this innovative design concept for the first time in an interview with journalist and art critic Luis Martins (1907–1982) in 1952.⁴ He claimed to have taken into account the body's need for ventilated clothing to prevent it from getting sticky with sweat. His intention was to promote the quick evaporation of sweat from the skin and, consequently, reduce the sensation of body heat.⁵ Flávio de Carvalho's study on the evolution of clothing, which he released in the press in that same year, was a decisive factor in his design of the summer outfit.⁶

Finally, he announced the forthcoming official launch of the new outfit, which was produced for him by Maria Ferrara, sewing studio director of Ballet do IV Centenário (the ballet company sponsored by the São Paulo city administration, for which Flávio de Carvalho had designed stage sets and costumes).

Although the announcement was made in late June 1956, it was only on 18 October that Flávio de Carvalho launched his new design on the streets of downtown São Paulo, where his studio was located. On the occasion, this striking, nearly 6-ft-tall man unperturbedly paraded the new style before astonished and amused passersby. He further discussed the advantages offered by the outfit in terms of perspiration control and quality of the specified fabric. To facilitate the work of news reporters following him on his promenade, Flávio de Carvalho visited the writing room of the media complex *Diários Associados*, where he stood on a table to show off his innovative design to photographers. Prompted by reporters, he went back on the street and even managed to enter a movie theatre, flagrantly violating the dress code, which required men to wear a coat and tie.⁷ The news of Flávio de Carvalho's summer outfit was reported throughout Brazil in newspapers as well as in the only two weekly magazines of nationwide distribution at the time, *O Cruzeiro* and *Manchete*. Then, before the issue vanished from news reports, Flávio de Carvalho left for Rome, where he showed his paintings.

After his return to Brazil in the beginning of 1957, Carvalho appeared on an evening TV talk show hosted by actor Paulo Autran.⁸ For the show, broadcast live from Carvalho's studio, the artist wore his summer outfit. On this occasion, he remarked on the progress of his research in a manner that showed his unique sense of humour. In 1958 the artist designed and produced a printed card with sketches and diagrams of the summer outfit. The card was designed to disseminate the concept of the summer outfit that, he claimed, had not been fully grasped. In view of the wide repercussions of his endeavour, in a 1963 lecture Carvalho announced his intention to write a book featuring his analysis of reactions he provoked. "One day I intend to write a book on my experience with fashion, including the emotional impact it caused on the Brazilian nation, based on the newspaper clippings I have; I plan to classify them and write a book I will call *Experience No. 3*".⁹



UNTITLED
1965



UNTITLED
1965



FIGURES
1971

EXPERIENCE NO. 4: AN AMAZONIAN EXPEDITION

In 1958 Flávio de Carvalho joined an Amazonian expedition launched to establish first contact with a Native Brazilian tribe on the upper Rio Negro. When reporting on this undertaking, the media referred to it as *Experiência No. 4* (*Experience No. 4*). The artist's interest was stirred by the prospect of furthering his investigation on human and social evolution as previously featured in the press. Furthermore, Carvalho was obsessed with the idea of uncovering the origins of humanity in the American continent, as he indicated in numerous texts.¹⁰ In fact, he had taken part in an earlier expedition that film producer Mário Civelli (1923–1995) organized in 1952 for the shooting of *O Grande Desconhecido* (*The Great Unknown*). On that occasion, the film crew came in close contact with the Karaja tribe on Bananal Island. When Flávio de Carvalho undressed to join in a tribal dance, he complained to expedition member and wilderness explorer Francisco Brasileiro (1906–1989) about other expedition members who joined the dance fully dressed: “Do you think I have come this far to dance with Christians?”¹¹

As at the time when the summer outfit was launched, Flávio de Carvalho announced the expedition well in advance. A first reference to the journey was made in an interview the artist gave after his return from a trip to northern and northeastern Brazil. During his visit to Manaus, Carvalho had applied at the Serviço de Proteção aos Índios (Indian Protection Agency), or SPI, to become a member of the first expedition to contact the Xiriana tribe. The journey was scheduled for May 1958. However, successive delays and the rainy season ended up postponing the group's departure. In the meantime, Flávio de Carvalho publicized his plans to shoot a film in the jungle. This production was to double as travelogue documentary and feature film based on the saga of a white girl abducted

by Indians, who lived in their tribe as a goddess for 20 years before returning to civilization.¹² After the announcement the artist engaged in busy activity, selecting actresses for the leading role and purchasing equipment for the film and expedition. Following the ample news coverage of the preparations based on information that the artist himself spread, the expedition finally departed. During its initial phase, Flávio de Carvalho contributed accounts that were published in the São Paulo press. The event gradually drew so much attention that the newspapers went so far as to report the total lack of news from the group. The journey ended after having successfully made contact with the Xiriana tribe; however, the artist returned without having produced the intended footage.¹³

The accounts of Flávio de Carvalho and cameraman Raymond Frajmund (1927-2016) allowed the reconstitution of the history of their contact with the Waimiri-Atroari, Paquidare and Xiriana tribes. Among other deeds, the artist managed to shoot footage of the Waimiri-Atroari on Camanau River and of the Paquidare on Demini River, where he attended a ritual cremation ceremony. However, the most interesting accounts concern the Xiriana tribe, settled near the source of the Orinoco River, close to the Brazil-Venezuela border. After several days of travel on foot, the expedition members suddenly found themselves surrounded by 200 to 300 Indians. A few hours later the natives led the group to their village and gave them food. Among other things, expedition members attended a ritual that began with Xiriana warriors sniffing a brown powder. The more they sniffed, the more agitated and erratic in manner they became. Finally they gathered in pairs, as related in a description by Flávio de Carvalho.¹⁴



FEMALE NUDE
1971

CONCLUSION: “ART FORESEES THE FUTURE DOINGS OF SOCIAL BEINGS”

Ultimately, the descriptions of Flávio de Carvalho's interventions reveal, on the one hand, the promotion of living experience to the category of art making and, on the other hand, an awareness that the media stands as an arena for public performance and social intervention, hence the artist's interest in communicating his works through mass media. Carvalho's endeavour to secure newspaper space in which to discuss his architectural designs was followed by news reports on his *Experience No. 2*. The artist only made a full assessment of the importance of the media when he began his careful preparations to launch the summer outfit and, later, in the successive stages of the Amazonian expedition. His interest in the expedition was stirred by the possibility of making contact with the Xiriana, and the film was conceived as a means to ensure publicity for the event. This deduction is made based on the fact that Carvalho did not produce even a rough draft of the film script, thus practically preventing the connection between the real (a record of the expedition) and the imaginary (the presentation of the white goddess figure in the feature film).

Flávio de Carvalho's body of work is very rich and deserves to be studied in greater depth. Several of his projects indicated possibilities that were only pursued later by other artists. His little-known postage stamps, created in 1932, are among the earliest pieces of mail art. In 1951 he created a luminous-kinetic costume that his friend, Zilda Vergueiro, wore when she dressed up as a pearl for the Carnival Ball held at Clube dos Artistas e Amigos das Artes (Artists and Art Friends Society) in São Paulo. As part of the apparatus, a hand switch turned on blinking lights that were speckled all over the costume. Also noteworthy is a series of works created with fluorescent paint in 1970, which were exhibited the same year in São Paulo and Santos.

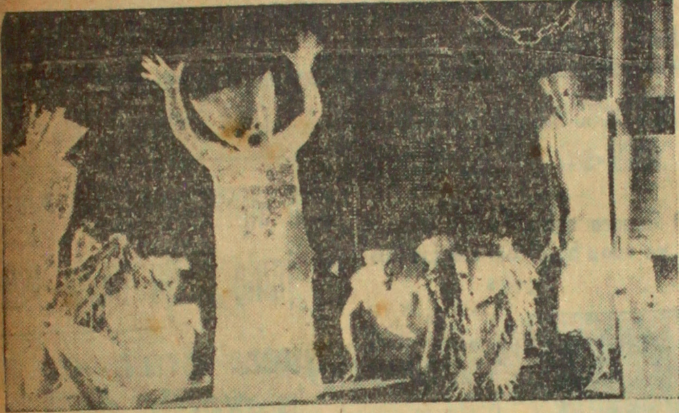
The identification of aspects of his work with the art scene of the 1960s prompted the reinterpretation of *Experience No. 2* (his confrontation with religious procession followers) and of *Experience No. 3* (the launching of the costume) as a harbinger of happenings and performances. Currently, Flávio de Carvalho's contribution towards media-based electronic art can be seen in the first series of his architectural designs (discussed and presented in the newspaper space) and in his experiments (characterized by the importance ascribed to the event itself) with press and television media. Of particular relevance is his emphasis on experience and his involvement in interactive situations in which he negotiated the flow of events in real time.

Flávio de Carvalho's experiments were nurtured by his interest in psychoanalysis and ethnology, given that these sciences represent, according to Foucault, "a perpetual principle of restlessness, doubt, and interrogation"¹⁵ in relation to acquired knowledge. They were what the artist called "a source of mental turbulence," which Flávio de Carvalho recognized as being pivotal to artistic creation. To him, artistic renewal, which supposedly develops in cycles, depends on how the artist apprehends primeval creative forces. As he stated (in an interview entitled "Art Foresees the Future Doings of Social Beings"), "We have to recover our primitive plasticity so as to make up a new world".¹⁶

Carvalho rejected artistic manifestations that remained stagnant in the form of stereotyped repetitions. He found solutions in street events, encounters with native tribes, media interventions, popular culture, science, non-religious rituals such as Carnival, and many other unconventional approaches. Carvalho's trajectory reveals a lifelong commitment to the integration of art and life.

«O bailado do deus morto»

Fala ao representante d'A NOITE, em São Paulo, o autor da peça, fazendo uma breve exposição do seu trabalho e das suas theorias artisticas



O "bailado do deus morto"

S. PAULO, 20 (Da Succursal d'A NOITE) — Rebentou ruidoso caso policial em torno da representação da peça "O bailado do deus morto", da autoria do Sr. Flavio de Carvalho, bastante conhecido em nossos meios intellectuaes pelas suas theorias de renovação artistica.

Figura principal no Club dos Artistas Modernos, que conta em seu quadro social nomes dos mais prestigiosos da intellectualidade paulista, — o Sr. Flavio de Carvalho fundou, ha pouco, o Theatro da Experiencia, como complemento natural do mesmo club, e onde procurará desenvolver suas theorias.

A primeira peça que escreveu com esse objectivo renovador — "O bailado do deus morto" — fôra levada, em "première", para a imprensa nos ultimos dias de outubro e não teve o dom de agradar a um chronista theatral, que logo bradou, através de dois jornaes em que escreve, contra a existencia de certos termos na peça, julgados immoraes.

Apesar da attitude sympathica da maioria da imprensa para com o autor e sua criação, o clamor daquelle chronista fez eco na Delegacia de Costumes. E como o Sr. Flavio de Carvalho, representando seu trabalho para os socios do club e algumas pessoas cultas, interessadas pelas modernas transições da arte, julgára inutil submeter a ao viso da censura, — o delegado de Costumes, acompanhado de um grosso contingente de inspectores, esteve, ante-hontem, no Club dos Artistas Modernos, com o proposito de prohibir as representações da peça até que a mesma fosse submettida ao viso da censura.

Como naquella occasião estivesse o "Bailado do deus morto" para ser levado á scena, o Sr. Flavio de Carvalho convidou a autoridade policial para as-

sistir a representação, a fim de que constataste a improcedencia das accusações que vinham sendo feitas á peça.

Acceceu o delegado, e ao retirar-se do Club dos Artistas Modernos, após a representação, solicitou ao Sr. Flavio de Carvalho a remessa do seu trabalho á Delegacia de Costumes para ser vista convenientemente.

Hontem, voltou o "Bailado do deus morto" a ser representado.

Fala á NOITE o Sr. Flavio de Carvalho

Procurámos, hoje, o Sr. Flavio de Carvalho para que nos desse alguns esclarecimentos sobre o seu trabalho. Recebeu-nos com muita gentileza, fazendo referencias elogiosas á NOITE.

Começou por dizer que o escandalo creado por um chronista theatral em torno de "O bailado do deus morto" não se justificava absolutamente. O seu trabalho tinha que ser visto através de sua concepção philosophica e nunca pelos termos que contivesse, se bem que os mesmos fossem necessarios para a expressão perfeita da peça.

— Fui obrigado a supprimir cinco termos e substituil-os por outros de muito menor realismo, bem contra minha vontade. Mas o que hei de fazer?... Assim, será representado "O bailado do deus morto", com mutilações, até o dia em que a senhora Moral se mostre mais condescendente. Fora isso, a peça permaneceu a mesma: theorias, bailados, dialogos, scenarios, etc. E nem se comprehenderia de outra forma, pois tudo que ali existe foi feito com um intuito de arte e não de immoralidade.

— Qual é a concepção do seu trabalho?

— "O bailado do deus morto" é uma grandiosa recordação historica em torno da idéa da divindade, creada

pele homem, no primeiro acto, assistimos o nascimento dessa idéa e a influencia que nella teve a mulher; depois vem a morte da idéa, e os homens resolvem applicar os residuos da mesma na formação de um novo mundo, compativel com a idade da machina. O bailado que acompanha as varias fases da peça, é um bailado de grande effeito scenico e luminosidade; funciona ao som de instrumentos africanos.

"A nossa orientação no theatro, — continuou o Sr. Flavio de Carvalho — é ambiciosa; não pretendemos reformar coisa alguma, mas sim construir novas coisas. Um novo theatro para o Brasil e para o mundo. Somos um laboratorio de experiencias; funcionamos como qualquer laboratorio de physica ou chimica; observamos phenomenos e dessas observações tiramos as nossas conclusões e a nossa diretriz."

Terminou agradecendo a visita do representante d'A NOITE, e prometeu dar-nos uma maior entrevista acerca da sua orientação á frente do Theatro da Experiencia.

BRITANNIA

nomes acebjam

O THEATRO DA EXPERIENCIA, DENTRO DA LEI realizará hoje dois espectaculos do "Bailado do deus morto"

Os originaes do Bailado do deus morto submettidos a censura foram ligeiramente alterados e o theatro da Experiencia teabre hoje as suas portas ao publico de São Paulo com dois espectaculos, um ás 21 horas e o outro ás 22 e meia.

O grande successo alcançado pelo bailado não será prejudicado, pois que as alterações da censura são insignificantes e o publico poderá apreciar todo o sabor philosophico e toda a essencia anthropologica do bailado. Certamente o theatro da rua Pedro Lessa, 2, estará repleto.

Fig.14: Press clippings in Flávio de Carvalho's personal scrapbook detailing his "Theatre of Experience", which was closed down by the police after the first performance, 1933.

Estado de Lello

CONFERENCIAS

"OS INHABITANTES DA AMAZONIA" PELO SR. PEDRO FABER HALEMBECK. AMANHÃ, NO CLUBE DOS ARTISTAS MODERNOS

Amanhã, às 22 horas, no salão do Club dos Artistas Modernos á rua Pedro Lessa n. 2, o sr. Pedro Faber Halembek realizará uma conferencia sobre os Inhabits, que vivem na região do Amazonas. O conferencista falará sobre aquillo que os indigenas designam pela expressão "rara agulapá", que quer dizer cooperacão fraternal, e a

Journal do estado
19-7-33

CONFERENCIAS

597
CLUBE DOS ARTISTAS MODERNOS

Hoje, ás 22 horas, o sr. Pedro Kalembeck, fará uma conferencia no Clube dos Artistas Modernos, á rua Pedro Lessa, sobre os Inhels da Amazonia. O conferenciata passou grande tempo entre esse povo e teve occasião de observar coisas que o explorador, de passagem, não poderia observar.

Diario da Noite
19-7-33

Exposição de cartazes no Clube dos Artistas Modernos

597
A exposição de cartazes russos, no Clube dos Artistas Modernos, está despertando grande interesse. É a primeira vez que, em S. Paulo, se realiza uma exposição dessa natureza. Os cartazes expostos possuem, além de valor artistico, uma feição de publicidade que os torna sobremaneira interessantes e curiosos.

Diario da Noite

EXPOSIÇÃO DE CARTAZES DA U. R. S. S. NO CLUBE DOS ARTISTAS MODERNOS

A exposição de cartazes da U. R. S. S. no Clube dos Artistas Modernos, está atraindo grande numero de pessoas. É a primeira vez no Brasil que assistimos a uma exposição dessa natureza. A exposição possui não somente um valor artistico extraordinario, mas tambem é uma mostra interessantissima do cartaz na vida moderna. O cartaz se torna uma arma tão forte quanto o radio, e talvez venha a ser a mais forte que se conhece. Os nossos commerciantes pouco, ou nada, entendem da arte de anunciar — a estes interessa a exposição.

Uma exposição de cartazes no Clube dos Artistas Modernos

Diario da Noite
597
O "DIARIO DA NOITE" VISITOU HOJE A INTERESSANTE EXPOSIÇÃO QUE SUCEDE A DOS TRABALHOS DE KAETHE KOLLWITZ 15-7-33



AO ALTO, UM ASPECTO DA COLLEÇÃO DE CARTAZES EXPOSTA. EM BAIXO, OS PINTORES TARSILA DO AMARAL E ANTONIO GOMIDE, O DR. OSORIO CESAR, O ENGENHEIRO FLAVIO DE CARVALHO E O REPORTER DO "DIARIO DA NOITE"

No Clube dos Artistas Modernos, á rua Pedro Lessa 2, inaugurou-se ha alguns dias uma notavel exposiçáo de cartazes russos, organizada por um grupo de artistas modernos, a cuja frente está a pinto-

ra Tarsila do Amaral, que trouxe da Rússia a collecção ora apresentada. Essa collecção consta de algumas dezenas de cartazes utilizados na URSS, não só para a propaganda revolucionaria, mas

principalmente como efficiente elemento de divulgaçáo de noções, referentes á hygiene, ao combate ao alcoolismo, á orientaçáo e ao desenvolvimento da produçáo, etc.

Sob o ponto de vista politico, da

influencia dos cartazes preenchendo o fim objectivado pelos artistas que os compuzeram, dadas as condições excepcionaes do meio em que foram produzidos, não ha considerações a fazer.

Entretanto, sob o ponto de vista artistico e de interesse intellectual, a collecção de cartazes exposta tem um valor fóra do common, constituindo mais uma das esplendidas iniciativas do Clube dos Artistas Modernos, na missáo cultural e de propaganda artistica que realiza.

Os cartazes aqui expostos são verdadeira maravilhas de concepção e de organizaçáo, falando mais á razão e ao entendimento, do que ao sentimentalismo, por uma equilibrada composiçáo dos motivos e elementos decorativos e historicos utilizados.

Sob o aspecto psychologico da influencia dos cartazes nas tendências das massas humanas, estudando muito particularmente no que se refere á arte commercial, fóra da URSS, esta collecção tem tambem peculiaridades que estão fortemente ligados ao regime implantado na patria de Lenine, e que só poderiam ser sufficientemente conhecidas em confronto com as condições do meio. Por outro lado, a escolha das cores demonstra claramente a orientaçáo adoptada, para a funcção emocional a que se destinam os cartazes russos, visando fixar no vermelho vivo e nas cores intensas, reforçadas pelas combinações de largas superposições, os episodios simples e eloquentes de que se dão os exemplos graphicos.

A impressáo destes cartazes é outro aspecto de uma importancia tecnica invulgar, bastando a compagação do que alli se realiza, com o que de mais perfeito se faz presentemente em todo o mundo. Dentro da arte graphica, o país dos Soviets se mantem, como em outras multiplas faces da actividade humana, na vanguarda da industria moderna.

Fig.15: Press clippings in Flávio de Carvalho's personal scrapbook detailing the exhibition of Russian posters organised by painter Tarsila do Amaral at the Modern Artists' Club, 1933.

THEATRO

O pintor Hugo Adami, que com uma terrível máscara de alumínio, serviu de corypheu da bizarra "troupe".



NÃO ha duvida que ha uma ansia de revelar coisas novas, superar a monolonia das existentes, saciar o paladar enfiado do grande publico com novos e originaes processos de exprimir a realidade intima da vida através da arte.

O theatro, com seu dramalhão, com sua estafada comedia versando sempre sobre o classico aduiterio, já não satisfaz o gosto das platéas. O cinema, si ainda possui algumas creações grandiosas e dignas é, no mais, uma banalidade quotidiana, parecida com os folhetins de Montepin e de Labouriau. O theatro é ainda um trampolim de surpresas, de onde, imprevisivelmente, podem saltar para os olhos do publico novidades capazes de sacudir-lhe os nervos e alertar-lhe a curiosidade.

Pirandello conseguiu esse milagre. Não ha duvida que elle e Shaw são ainda os grandes creadores de "algo" de original.

Mas não se descobrirá de prompto esse "quid" que o povo está a exigir e que não se sabe o que é, si não se pesquizarem, na ribalta, tal qual num laboratorio, as formulas inda entrevistas e irreveladas ainda desse novo Theatro.

E' o que se está tentando em S. Paulo. As tentativas tem causado certo escandalo e mesmo dado trabalho á policia. Mesmer, o descobridor e inicial disciplinador das forças psychicas, tambem deu trabalho á policia. E a sorte dos vanguardeiros, que perturbam a ordem existente na descoberta da ordem nova, tem contacto desses. O misomismo é sempre defendido pelas baionetas...

Não. Não são almas do outro mundo. Não se trata de uma sessão do famoso Mirabelli, mas de scenas do Theatro da Experiencia.



Braços para o ar, gestos mecanicos, as carpideiras choram "o deus morto".



Nesta página vemos algumas cenas do Theatro da Experiencia organizado por artistas da esquerda nesta inquieta e illustre Cidade de S. Paulo. Atraz desses vultos estão authenticas prelas, que fazem o orgulho da vassoura e da cosinha nacional, elevadas á gloria de Duses e de Sarahs... O autor procura no material scenico que offerecem a realidade directa do proprio instincto, transportando para a scena não a theatralização da emoção, mas a propria emoção pura.

Esses personagens bizarros e phantasticos trazem mascaras de aluminio, impressionantes na sua immobilidade e ao mesmo tempo expressivas na sua conformação.

Nesse espectáculo, o unico branco que actuou foi o pintor Hugo Adami, uma especie de corypneu consciente do grande cõro negro.

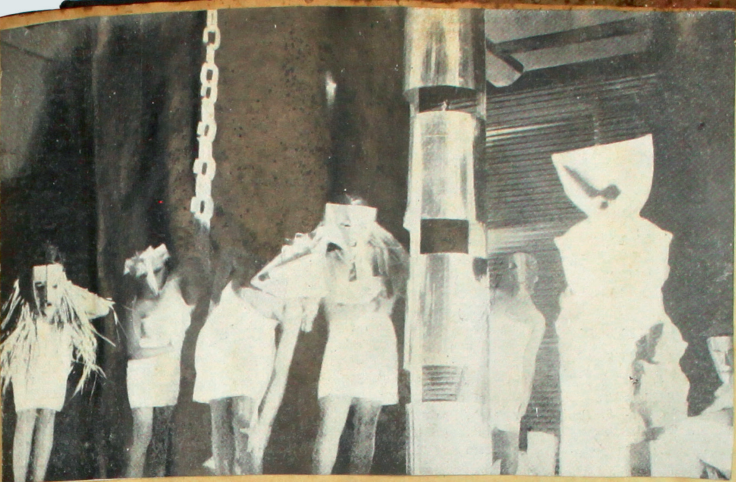
A peça representada denomina-se "O Bailado do Deus Morto", e é de autoria do chefe vanguardista Flavio de Carvalho.

O Theatro da Experiencia é uma novidade para este S. Paulo que, em 1922, tentou a grande reforma da arte, reforma que sómente agora, passados onze annos, começa attingir os tardos e longinquos pontos do paiz.

Não ha negar que o paiz deve á nossa terra todas as tentativas iniciaes de revolução cultural. Na pintura, na esculptura, na literatura e na politica cabe a S. Paulo uma inconteslavel primazia. E a obra dos audazes pioneiros de 22 continúa seu desenvolvimento no arrojo renovador de outro grupo de artistas que tomou a si o trabalho de abrir caminhos para a nossa retardada e preguiçosa cultura. — M.

Não tenha o leitor medo destes phantasmás. Atraz dessas roupagens e dessas mascaras estão apenas pacificas e optimas cosinheiras.

Outro aspecto do "Bailado do deus morto", a primeira criação do Theatro da Experiencia.



XPERIENCIA

Fig.16: Press clippings in Flávio de Carvalho's personal scrapbook detailing his "Theatre of Experience", which was closed down by the police after the first performance, 1933.

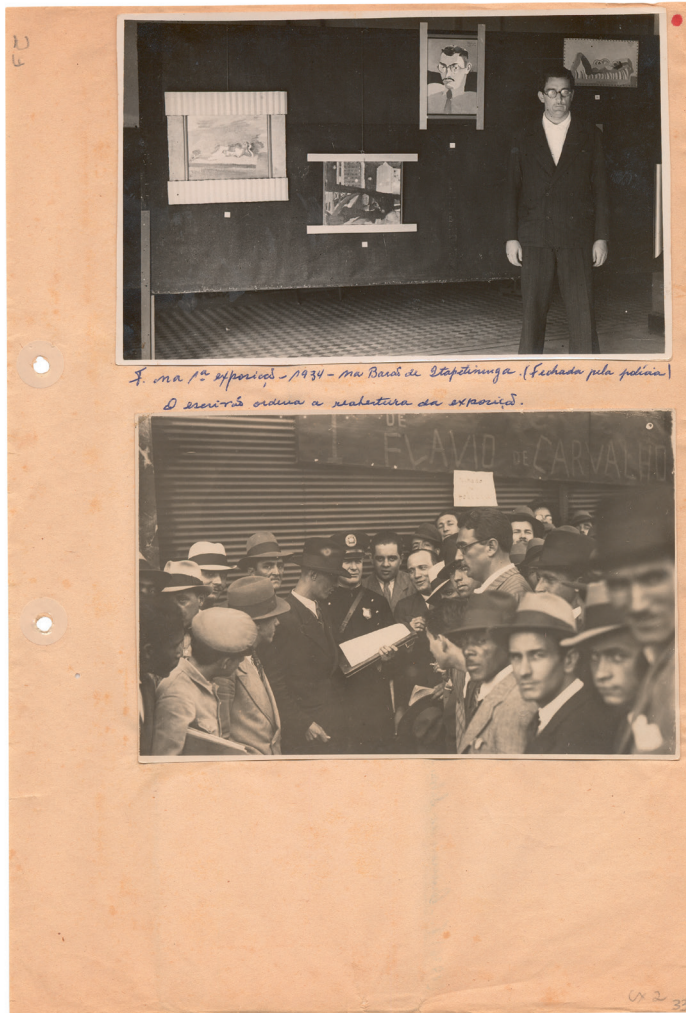


Fig.17: Top – Flávio de Carvalho at his first solo exhibition in 1934. The exhibition was closed by the police but soon reopened.
Bottom – A government official declares the reopening of the exhibition.



PORTRAIT OF ARCHITECT AND PAINTER CARLOS PRADO
1933

FLÁVIO DE CARVALHO IN CONVERSATION WITH SILVEIRA PEIXOTO

Flávio de Carvalho gave the following interview to Silveira Peixoto in 1942 for the Brazilian magazine *Vamos Ler!* However, rejected by the periodical, it only became available in 1977 with the publication of a three-volume collection of interviews¹ by Silveira Peixoto. The present version was annotated by Rui Moreira Leite.¹

The career of Flávio de Rezende Carvalho has not been free from persecution and antagonism. In fact, perhaps this is exactly why he has secured an established position in the clan of São Paulo's intelligentsia: hostility implies a reaction and this reaction brings a greater effort to legitimate the diverging viewpoint. He is currently one of the leading figures in the local avant-garde movement that – as expected – seeks to reshape artistic and literary processes.

My aim here is not to defend the cause that Carvalho and his colleagues have embraced and supported. In fact, I see certain excess in their beliefs, as their idea of freedom of forms and systems is often mistaken for debauchery. However, I have never sided with those who seek to annihilate them. I prefer and have always preferred to attempt to best understand them. I find their excesses indeed justifiable, as they are an invaluable element in the attack against tin gods and bigwigs without real expression. Having said that, I would like to remark that the attitude of those who are constantly investing against Carvalho and those who endorse and follow him is perfectly understandable. Society in general is wilfully against – often using wild violence – the emergence of any new idea. As suggested by Sigmund Freud, behind this attitude we often find an unmistakable dose of alarm and fear. This is the defence mechanism that the guardians of the *status quo* use to destroy pioneers.

It is precisely this defence mechanism that has been applied against Carvalho. With good faith and an unbiased view, no one can deny his uncommon intelligence and cultural knowledge, which are undisputedly above average levels. Besides his intellectual gift and cultural attributes, he also possesses the qualities of a pioneer. And obviously this is enough for the *status quo* to see him as a dangerous man.

As for myself, I have no hesitation in saying that this is not how I see him, even if I run the risk of lacking modesty. In fact, I feel comfortable adding that I do not believe in modesty, except as a form of shyness or presumptuousness. Experience shows that an individual is only modest when he cannot bear to be bold or when he is seeking the acknowledgement of his modesty.

The truth is that I do not see Carvalho as a dangerous man. On the contrary, I see him as a necessary man. He is restless, he is an innovator; his brain never stops working. He is – if you prefer the term applied by Le Corbusier³ – a *révolutionnaire romantique*. Men of this breed are indispensable to the movement and renovation of the ‘scene’ and indispensable to the struggle against prejudice, conventionalism, feeble superstitions and literary-artistic taboos.

I would also like to highlight a curious and fairly disconcerting detail of Carvalho’s psychology. This towering man who, when walking down the street, looks like a moving pillar; this impudent, rebellious and restless intellectual, who is out to eat away the crystallised mentalities of the past, also has his moments of weakness and is not immune from the influence of people’s opinion.

I explain: when answering one of my questions, he told me that he works better when in a state of ‘trance’. A few hours later, I received a phone call from Carvalho asking me to refrain from using this expression in the interview as people could assume he was inclined toward Spiritism... The reason this detail is mentioned here is to support the examination of one of the facets of my interviewee’s personality.

Flávio de Carvalho was born in Amparo da Barra Mansa: a small town in the state of Rio de Janeiro. He studied in Paris and England, and secured a civil engineering degree from Durham University⁴. He has been working as an engineer for many years in São Paulo and has deservedly been granted the title of founding father of modern architecture in our country and in South America. In effect, as early as 1927, he submitted an open-call project for the construction of the São Paulo State Palace, which was the first revolutionary proposition in the whole of South America in this field. This, as well as other projects Carvalho submitted to similar competitions, was – do I even need to say it? – declined. All of them were far too progressive...

In 1930, Carvalho participated in the Pan-American Congress of Architects, which took place in Rio de Janeiro⁵. Soon after, he began to focus on the study of psychology and in the beginning of 1931 decided to carry out an experiment on the reaction of crowds. Wearing a cap, the artist – who doesn’t normally use a hat – stood at the corner of a main road waiting for a Corpus Christi procession. He then decided to walk in the opposite direction of the marching crowd, still wearing his headgear – a practice clearly seen as disrespectful in a Catholic context. Protests soon began to emerge and the experience almost led to his lynching. Carvalho only escaped thanks to police intervention. As a result, he wrote a book titled *Experiência No. 2* (*Experience No. 2*) that reported on his conclusions.

Still in 1931, Carvalho competed at the National Salon of Fine Arts with a few ultra-modern paintings and sculptures⁶. He also submitted an application for an international competition for the construction of the Columbus Lighthouse in the Dominican Republic. His project earned flattering comments from the press in the USA, Spain and other nations⁷.

In 1932, alongside Di Cavalcanti, Carlos Prado and Antonio Gomide, he founded the Modern Artists' Club – an avant-garde intellectual centre in São Paulo – and was elected its first president. At the club, he organised the 'month of madmen and children', which consisted of an exhibition featuring drawings produced by children and mental health patients, as well as a series of conferences with the participation of some of our most notable intellectual figures.

Shortly afterwards, in one of the club's facilities, Carvalho founded the Theatre of Experience: the first theatre laboratory in South America. However, after the premiere of *O bailado do Deus morto* [The Dead God's Dance] - a play written by Carvalho himself – the police intervened. A group of approximately 150 policemen surrounded the building but the artists involved managed to convince the force to watch the performance. In the end, the authority leading the contingent, Chief Police Officer Costa Neto, declared in an interview that he enjoyed the play. The theatre, however, remained closed and all efforts to re-open it were in vain.

In 1934, Carvalho opened his first exhibition with 140 oil paintings⁸ and several metallic sculptures⁹. Ten days later, the police closed the exhibition and confiscated five of the paintings. A legal case was opened and it was confirmed that some of the apprehended paintings had previously been shown at the São Paulo Fine Art Salon. It was not long before Judge Almeida Ferrari decided in favour of Carvalho and the exhibition re-opened. The event was widely covered by the press, particularly by satirical weekly magazines from São Paulo¹⁰.

Later, Carvalho participated in the 8th International Congress of Philosophy and the 8th International Psychotechnic Congress, which took place in Prague. There, he presented his book *Experiência No.2* and a research paper titled 'The Mechanism of Love Emotion'. In 1935, he won second prize for a project he submitted to the competition for the construction of the 1932 Constitutionalist Soldier Monument.

In 1936, he published *Os ossos do mundo* [The Bones of the World], a book in which he writes about the history of a new world. Gilberto Freyre did not hesitate to consider it one of the most important books produced by the new generation. In 1937, he participated in the 2nd International Congress of Aesthetics in Paris with the thesis 'The Psychological and Morbid Aspect of Modern Art'¹¹, which was highly praised by congress delegates and the French press.

Carvalho also competed in the May Salons that took place over the last three years. In 1937, he launched a series of experiments at Hospital dos Alienados, a mental health institution located in

the region of Juqueri. His aim was to gain insight into the way that people with mental disorders see the world. Assisted by teacher Sebastiana Teixeira, Carvalho extended his experience to the children at the hospital's school and under-age shelter. He intends to use the material he acquired to establish the Museum of Children.

In 1938, Carvalho began preparation of a critical work on architecture¹² and developed the final edition of 'The Mechanism of Love Emotion', a still unpublished work to which he has dedicated the last eight years. Recently, Carvalho submitted a project to a competition for the construction of São Paulo's City Hall. Attached to his proposition, he presented a plan for the urban renovation of the city centre, which was considered the biggest and most ambitious to date.

In this project, he examines the possibilities of transforming the main square of Praça da Sé, into a *real* square: a square levelled with 60-100 meter-wide central lanes. He also suggests the construction of underground facilities to be used as shelter in case of aerial bombing. The plan also argues for a full renovation of the traffic system on the surface and the creation of underground train lines. The concept and project received some praise from the competition's judging panel and Carvalho was granted the fourth prize.

He is currently working on the industrial production of a new type of blind, which follows a process that he invented himself using an aluminium alloy similar to a hydronalium alloy.

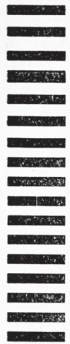
In the proximities of São Paulo's central triangle, between Viaduto do Chá and Praça da República, coming from Avenida São João towards Rua Sete de Abril, there is a street that, despite not being as quiet as the streets in faraway neighbourhoods, comparatively differs to the bustling neighbouring arteries. It is Rua Dom José de Barros – the quietest and most tranquil street in that part of town. There, only a few hundred steps from Avenida São João and contrasting with the huge adjacent skyscrapers, there is a one-storey house whose old tiled roof still holds much of yesterday's São Paulo.

It may seem strange and paradoxical that it was in this house that Carvalho – a man who designs truly incredible skyscrapers – chose to install his studio, his residence, and his blind factory¹³. Also paradoxically, the old house became a meeting point for avant-garde intellectuals and artists. Soon, an internal area of the house will be suitably adapted to be able to host a second edition of Theatre of Experience¹⁴. It was in this bohemian but above all pleasant environment, that I met Flávio de Carvalho one morning. He was still wearing a robe when he came to greet me at the gate.

We are in his studio, which is also his library and office. He climbs onto a high bench, like the ones we use to sip drinks against a bar counter and that are equally and undeniably useful for engineers and bookkeepers. I lean back on a straw armchair – a delightful armchair that makes you feel very sleepy.

na esquina da Al. Lorena com a Al. Rocha Azevedo em São Paulo

um grupo de 17
casas de aluguel



novos modelos
para 1938
e 1939

casas
frias no
verão e
quentes no
inverno

últimas
criações de FLÁVIO DE CARVALHO

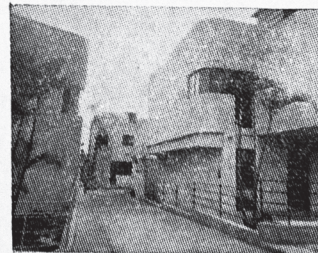
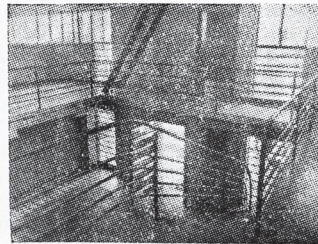
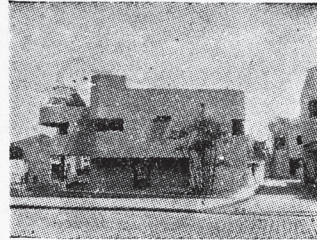
modo de usar

- As casas podem ser alugadas com ou sem: garagem, quarto sobressalente, privada sobressalente, jardim sobressalente, escada de serviço.
- Aconselha-se o uso de cortinas a dois panos: um branco face ao exterior e um preto ou verde ou azul escuro face ao interior. A superfície branca reflete a luz exterior e conseqüentemente o calor, a superfície escura absorve a luz interior escurecendo mais que o tipo comum de veneziana e conservando o quarto mais fresco e mais bem arejado.
- Aconselha-se o uso de móveis que ocupem pouco espaço pois são mais estéticos, confortáveis e higiênicos. Infelizmente os fabricantes de móveis (pseudomodernos) ainda não compreenderam o problema de espaço na vida hoje. Uma tampa de armário de 10 cms. de espessura de um móvel pseudomoderno comum ocupa o volume de dois homens. 8, % da ideia de beleza reside na facilidade com a qual o homem se movimenta no ambiente. Medite sobre este aspêto do problema e exija do seu fornecedor móveis metálicos ou bem em madeira obedecendo ao princípio de máxima economia de espaço.
O arô em torno do tapasol circular do solarium serve para amarrar cortinas coloridas de lona que são na outra extremidade atadas ao gradil do solarium, assumindo posição inclinada em forma de tenda. Pode também ser usado para pendurar gaiolas com passaros ou vasos com flores.
- Os ferros de cortina no meio da sala grande servem para dividir esta em duas salas.
- Para fechar e abrir as torneiras é suficiente uma leve pressão com o dedo sobre o pino. Um esforço violento de torção é inadequado ao tipo de torneira e prejudicial ao bom funcionamento.
- Obtem-se a ventilação desejada regulando os ventiladores superiores e inferiores.

informações:

rua Barão de Itapetininga 297
studio 805 - 8.º andar - fone 4-4550
expediente das 15 às 17 horas

A PROPAGANDISTA LTDA. - S. PAULO



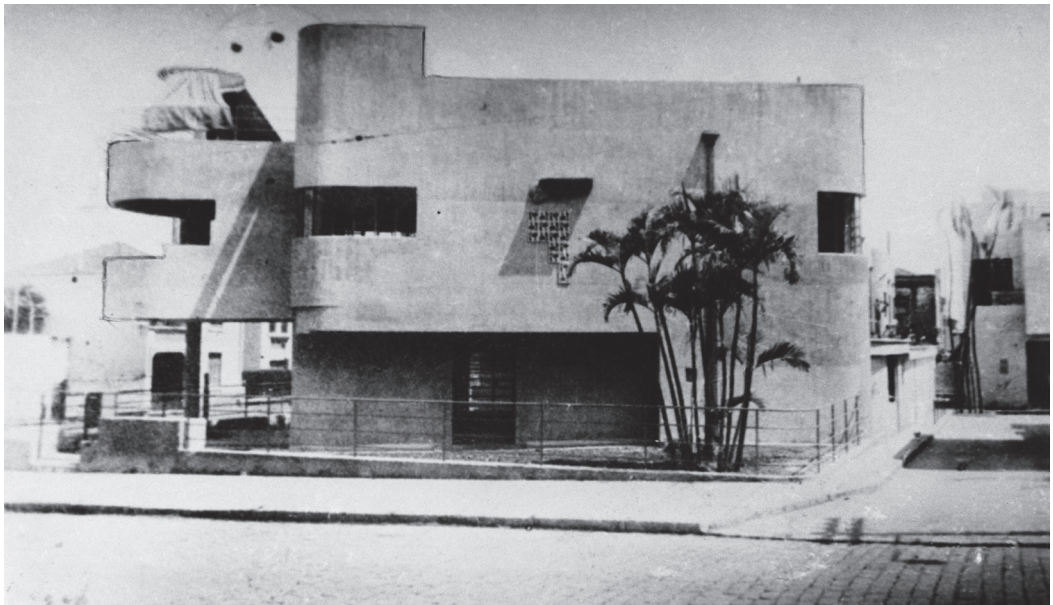


Fig.19: Flávio de Carvalho, Conjunto de casas da Lorena (Alameda Lorena housing complex), 1936-38.

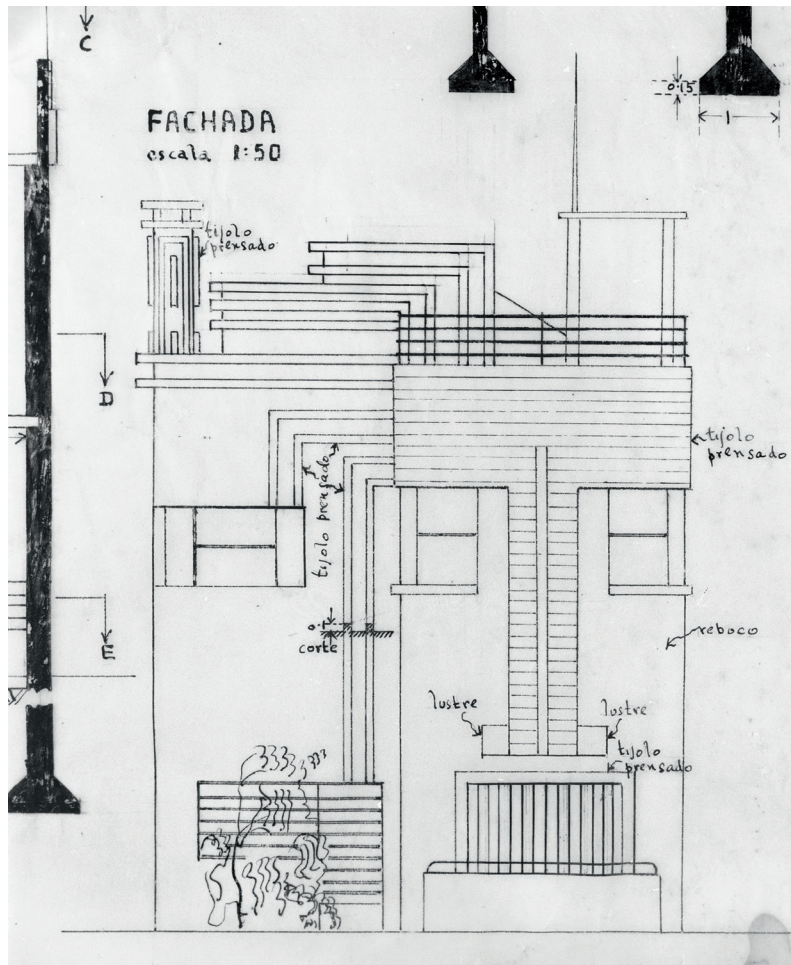


Fig.20: Flávio de Carvalho, Conjunto de casas da Lorena (Alameda Lorena housing complex) Façade 4, 1936-38.

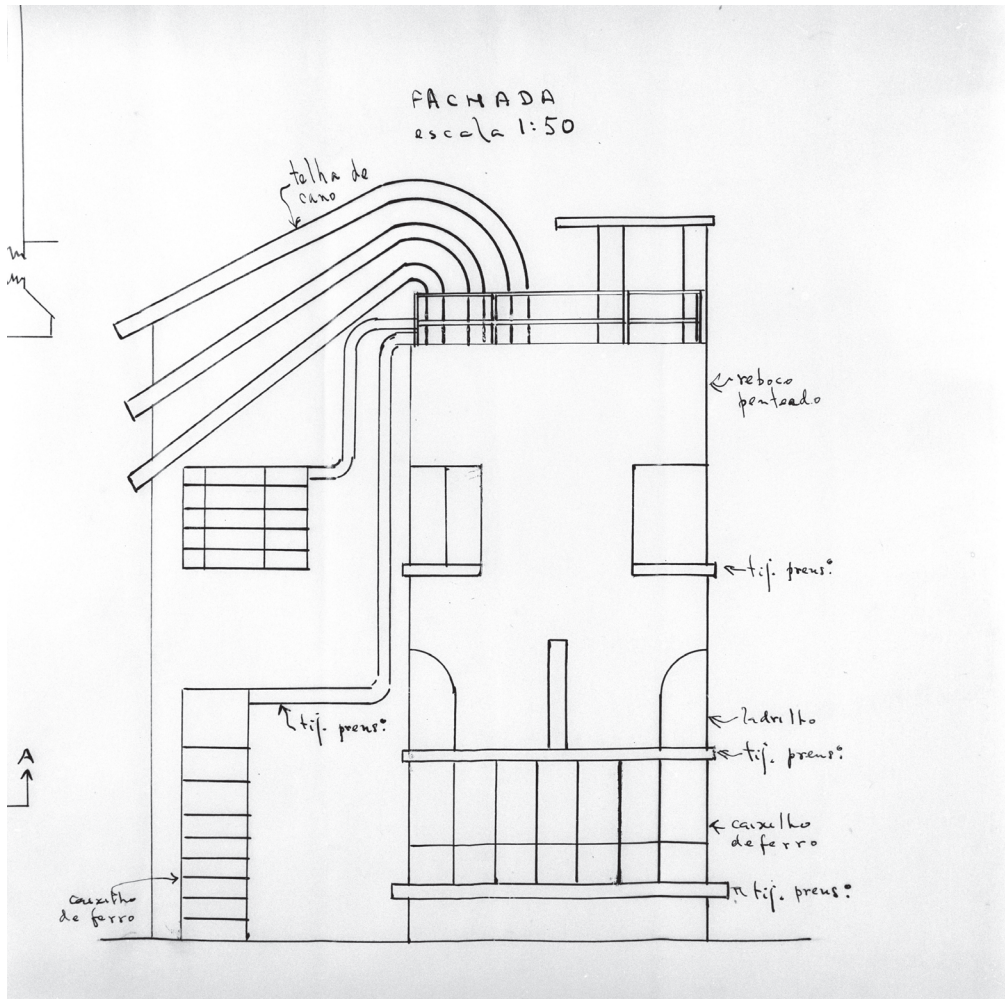


Fig.21: Flávio de Carvalho, Conjunto de casas da Lorena (Alameda Lorena housing complex) Façade 1, 1936-38.

To my right, I see the table on which Carvalho works. This is a different table, made by Carvalho himself. It features special devices that enable it to perform different movements. It moves up and down, it can twist left or right, it can go back and forth: it is basically a contortionist. On the walls, there are women: some naked, others dressed. Here I am referring to expressionist paintings (but not of the sensual type we see in some houses), as obviously a standard nail would not be able to bear the weight of a woman, even if she were free from the weight of clothes... There are also other paintings, which I don't understand.

Flávio de Carvalho: So what do you want to know? Flávio asks.

Silveira Peixoto: First and foremost, which was the first work you wrote?

FDC: My first work – if I can call them that – were some poems I wrote in French. This was around 1914. I was studying in Paris. No, I think I was in London. I don't remember it very well. I was either in London or Paris¹⁵. I was 15 or 16 years old. These were approximately 12 poems composing a sort of heroic poetry, with rhyming verses, in which women were idealised with long curly hair, almost always blond, invariably naked and often prancing – like Diana the Hunter – over rocks and streams. Always sun-kissed.

SP: What led you to opt for this genre?

FDC: I don't really know. I was – and have always been – completely ignorant when it comes to literature. At that time, I used to browse an art magazine called *The Studio*, and it gave me great pleasure to look at classic nudes in rural scenes and heroes bidding farewell. These things were fashionable at the time amongst English painters. I was probably influenced by that.

SP: What was your first published work?

FDC: My first published work was an article. Actually, it consisted of some illustrations and a text about Lōie Fuller's dance performances. I think it was published on *Diário da Noite* in São Paulo in 1923¹⁶.

SP: And how did you feel?

FDC: To be honest, your question embarrasses me. It is difficult to locate and define the feeling I had. However, it was clearly an affirmation of the self, as I have always felt that a work is not complete before it is printed.

SP: Then *Experiência No.2* was born...

FDC: You already know. *Experiência No.2* was a product of my experimental curiosity¹⁷. I have always been interested in the powers that determine man's way of acting and I have always found the actions of religious people strange and quaint. This is why I performed a long experiment during a Corpus Christi procession, which ended with me being almost lynched and the publication of my first book *Experiência No.2*. I was interested in collecting reactions – independently of

my personal tendencies and opinions – using a mechanical process of deduction that lead to conclusions highlighted by the process itself, without the interference of my own animosity. I often find pleasure in discovering that conclusions are the opposite of what I felt they would naturally be, and that the world is different from what the ancestral *status quo* suggests. I quickly realised that religion is the backbone of this *status quo* and that when stretched it tends to asphyxiate the possibilities of human organisms.

SP: How did you feel when you had the first copy in your hands?

FDC: I don't remember it very well. I believe, however, that it was a feeling of security, of affirmation and conviction of my desires.

SP: What about criticism?

FDC: I confess I have never been moved by criticism. And the main reason for this lies in the fact that I have always felt that critics were completely distant from my work and me. I have always found that instead of commenting on the important aspects of the work they are solely concerned with their own ideas. I have never found a critic who understood the core of my work. This is why the negative reviews I read about *Experiência No.2* left me completely indifferent. I should briefly mention here that, amongst writers in general, there is a tendency to consider themselves misunderstood – a sort of overestimation of the self. This tendency is often channelled into an inferiority complex that becomes a way of compensating the writer's mediocrity. It is a formula that conveniently and satisfactorily explains to writers the reasons behind their own failure.

SP: What was the print run?

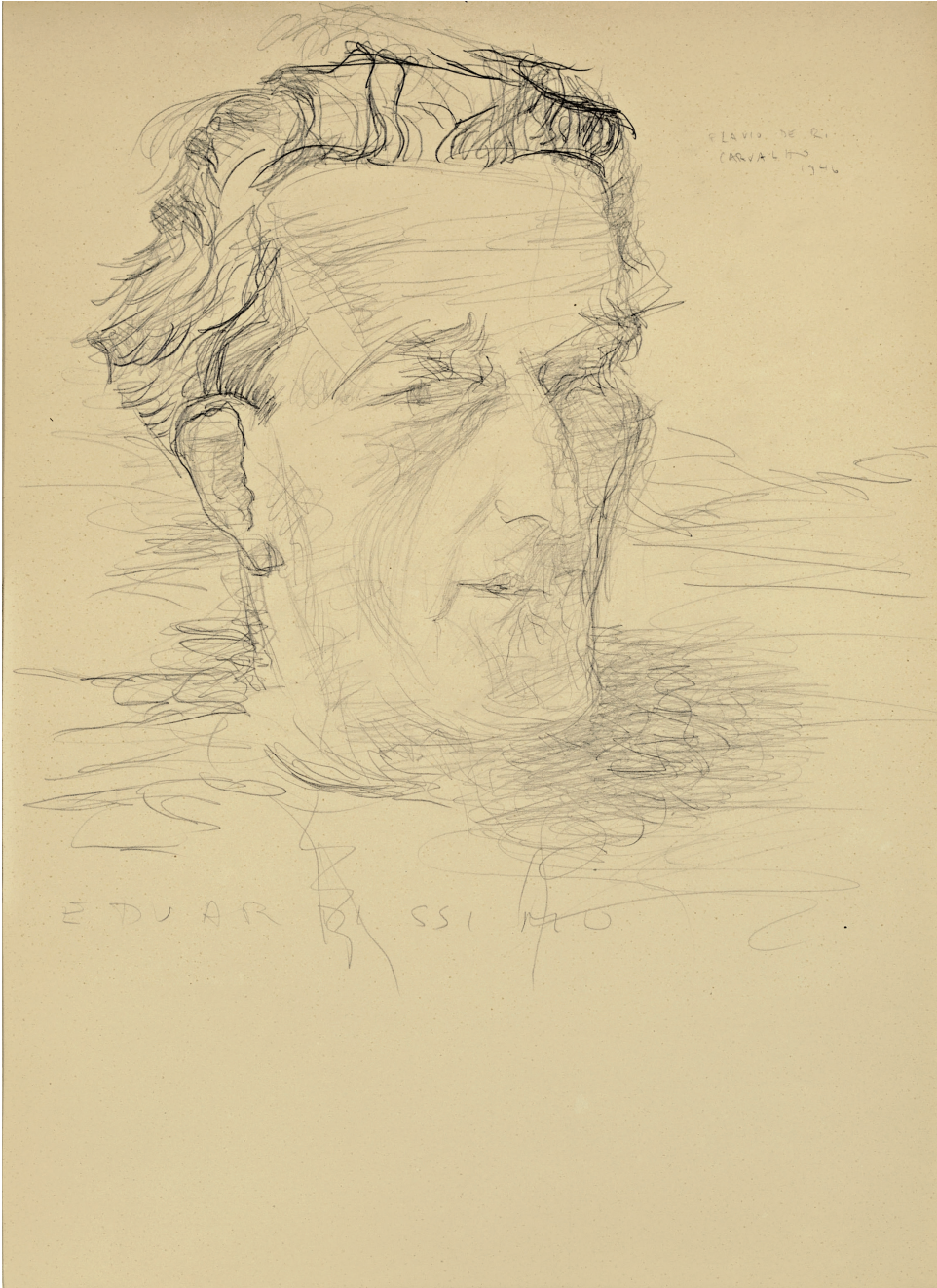
FDC: There were three thousand copies. I cannot comment on sales, as the distribution was irregular and we have only just established a method.

SP: How do you currently feel about the book?

FDC: I like the descriptive part of the experience as I think it has literary strength. I am still in agreement with the conclusions I drew from the experience, most importantly, the diagram of affective links between several sections of the crowd – in adoration or in rage – and me. However, I now find its philosophical background insufficient. This is something I would certainly write differently if I were writing it today.

SP: What is your best book?

FDC: It is *The Mechanism of Love Emotion*, which is an unpublished book I have been working on for the past eight years. It is about the subject suggested in its title¹⁸. It was, without a doubt, inspired by an attempt to resolve and locate the value of sexual and loving anxiety. It is almost finished and I think I will be able to publish it soon.



EDUARDÍSSIMO (PORTRAIT OF EDUARDO MERCIER)
1946



PORTRAIT OF MARCHAND RENÉ DROUIN
1948

SP: How many copies of your two books were printed?

FDC: *Experiência No.2* and *The Bones of the World*?

SP: Yes, the two books...

FDC: Up to four thousand copies. I don't have precise data about the public's preference. I'm a writer who doesn't write much, as I only write when I have something to say.

SP: What about your career as an intellectual and professional?

FDC: My intellectual and professional career has been, since the start, damaged by a blind campaign by sections of society that – with no real reason and influenced by the clergy – felt offended by my book *Experiência No.2*. I feel that, since the beginning of my mental existence, I have been deceived and that my rights as a worker have been stolen.

SP: So you have fought against real difficulties...

FDC: I have fought against real difficulties. My projects as an architect were never in line with average tastes and were always against what was typically acceptable. I have struggled in the field of architecture for 12 years. This has been the case since I submitted a project for the São Paulo State Palace competition in 1927, which was the first modern architectural proposition in the whole of South America. In the beginning of my career, the backward stance adopted by the juries was so pronounced that I was expelled from several competitions. At the time, I even ordered a stamp that said: 'Expelled from the Competition'¹⁹. For instance, I was expelled from the competition for the construction of the Argentinian Embassy building in Rio de Janeiro. The jury was Brazilian and the decision was made in our country in 1928. Expelling me with no apparent reason – as I had fulfilled all the required criteria – was not enough for them²⁰. They went beyond: they did not allow my project to be displayed in the exhibition at the School of Fine Arts featuring all projects submitted. They put me in the corner near the toilet. And the project was so beautiful! It featured large light surfaces that would eventually become coloured by sunlight, forming gigantic shadows, creating huge prisms that would be visible from a great distance. The walls were made of porous concrete; the floor on the main ballroom would be made of glass and lit from below. The room would lead to a terrace with tropical trees. On the top floor, there would be a sports hall, a glass swimming pool, and solariums. And they didn't even answer my letter asking them to return the material! Such thugs! However, my architecture has always been appreciated abroad. And lately I have also started to be awarded prizes here.

SP: What are your intellectual influences?

FDC: I was mainly influenced and vividly impressed by old legends, in particular, the Babylonian legend of creation; old African legends such as 'Wagadu Woman', 'The Food of the Two Women'²¹ and others. Visually and emotively I was influenced by worldwide ethnography and its psychological meaning and possible influence on the structuring of new thought. For many months I roamed the ethnographic museums of Europe to study. I took thousands of intuitive and scientific notes

in the hope of better understanding man's history and behaviour. Many years ago when I read Nietzsche, I was heavily touched by his poetic wildness and human essence. Nietzsche became an intellectual beast to me. I liked and still like a lot the strange brutality he uses when dealing with the well-dressed dolls of thought and behaviour. I read Freud and was touched by the sexual polarisation of his ideas. For me, it was perfectly natural to find the genesis of things in sex. After all, don't we owe our own existence to sex? I was deeply excited by the work of ethnographers Sir James Frazer and Bronislaw Malinowski. With regards to technical works, I have only read a few things, as I can't stand texts on architecture, except advertisements in American magazines.

SP: What about fiction?

FDC: At every age, I have always hated works of fiction and I consider myself to be completely ignorant on the topic. However, I like to read and listen to surrealist poetry. When I was 15, I liked the weirdness of Victor Hugo's work. When I was 20, I intuitively came to the conclusion that the idea and achievement of progress depended on a detachment from the past and abandonment of routine. Since then, I have tried to forget the past and escape routine. Each solution I carry out is, for me, the start of a new world.

SP: How do you prefer to write?

FDC: I always use ink for a simple reason: the trace of a pencil can easily disappear and it smudges the paper. But I will start using a typewriter as soon as I become quicker with it.

SP: In general, at what time of the day do you feel more predisposed to create?

FDC: My desire to create is not dependent on the time of the day but, more importantly, on my mood and mental state. If I am very concerned with the solution of a problem, I use every hour, day after day, until I can solve the problem in a satisfactory way. And in the meantime, I don't like to detract my attention to other issues. I have noticed that eating can have a strong impact on my intellectual productivity. The excess of food decreases our speed of thinking and psychic sensibility and intensity. Alcohol increases emotive activity, awakening the unconscious. The beginning of alcoholic libation activates reasoning. However, alcohol poisons the organism and shortens its durability, consequently also decreasing our perception and sensibility. The glimmer of insight that we sometimes achieve with alcohol doesn't make up for the harmful effects that come with it. In fact, the same insight can be achieved by other means, for example, with a strict discipline of letting go of routine and some processes of association of ideas. In a nutshell, insight is the consequence of contrasting or opposing monotony. However, according to the normal working routine of today's man, the morning hours are better for working.

SP: Do you make a draft beforehand?

FDC: Yes, I make a draft because I always need to add a lot of documentation (these are often ethnographic references) and I don't always have this information at hand or in the right

sequence. Sometimes I take three or four times longer to gather and introduce documentation in the text or footnotes than to write the work.

SP: Do you need a specific environment or stimulant to create?

FDC: No, I don't need any specific environment or stimulant to write because when I write I retrieve to my own inner world and at this point the world that surrounds me doesn't exist. Any interruption is extremely unpleasant and seriously disturbs what I am doing. The way I best create is under a sort of trance, during which I am completely immersed in the subject I am dealing with.

SP: Who are your favourite authors?

FDC: I find it difficult to answer this question. I can't name my favourite authors because I do not read books that are purely literary. I only read texts that I need for my research, in the fields of engineering, psychology, ethnography and sociology. Therefore, this material is not well-known by the greater public and listing their names would not mean anything for the majority of people who will read this interview.

SP: What about those who have caused at least an impression on you?

FDC: As I have mentioned earlier, the works that most impressed me were texts by unknown authors, such as *The Seven Tablets of Creation*, *The Epic of Gilgamesh* and some African legends. These works made an impression for the following reasons: they were produced by individuals that lie beyond history and their origin is lost in time; they contain symbols of humanity and they present, in a very simple way, man's greatest angsts (with the psychological knowledge we have today, we can see that some of the meanings they introduce used to be unimaginable and that they have opened new horizons in the domains of knowledge); and also because the literary purity and simplicity of these legends constitute the genesis of poetry itself.

SP: In your opinion, what are the elements a book must have to be successful?

FDC: I don't know and I don't intend to know the features a book must have to reach success, as I have never wrote with this goal in mind and don't intend ever to do so. I can honestly affirm that my audience is completely indifferent to me. I do not create – either in writing, painting or architecture – for the spectator. In fact, I feel some contempt towards readers and spectators who bother me with typical questions from readers and spectators. I don't really care if the reader understands what I am writing or not. I have no teaching vocation and don't like to explain my work. I think it's a waste of time to provide explanations of my work. My problem in life is always different, very different from the problems of readers and spectators. Actually, I think that my objection to providing explanations mainly comes from the fear I have that I won't have enough time to finish things I have planned and from the boredom I feel when I retrace a terrain that for me has already been exhausted.

SP: Do you have any superstitions?

FDC: No, I don't have any superstitions because I have realised that superstitions are amongst man's most vulgar aspects. They are part of the religious spirit: merely supporting ideas that indulge temporary states of insecurity. The expansion of a point of view and field of action and a deeper insight into the past and the environment contribute to increasing sensibility and decreasing the number of superstitions.

SP: Do you have an ongoing book project?

FDC: I mentioned earlier that I'm going to publish *The Mechanism of Love Emotion*.

SP: Anything else?

FDC: I have some others... I have one on the origins of architecture and its meaning throughout time...

I have another one where I will examine the relationship between man and the environment. I also intend to publish another one, with several theatre plays²². There are also others.

SP: Others?

FDC: You know what? I prefer to remain quiet about the others.



Fig.22: Interior of Casa da Fazenda da Capuava (Capuava ranch) with furniture designed by Flávio de Carvalho, 1938.



Fig.23: Flávio de Carvalho, Casa da Fazenda da Capuava (Capuava ranch), 1938.

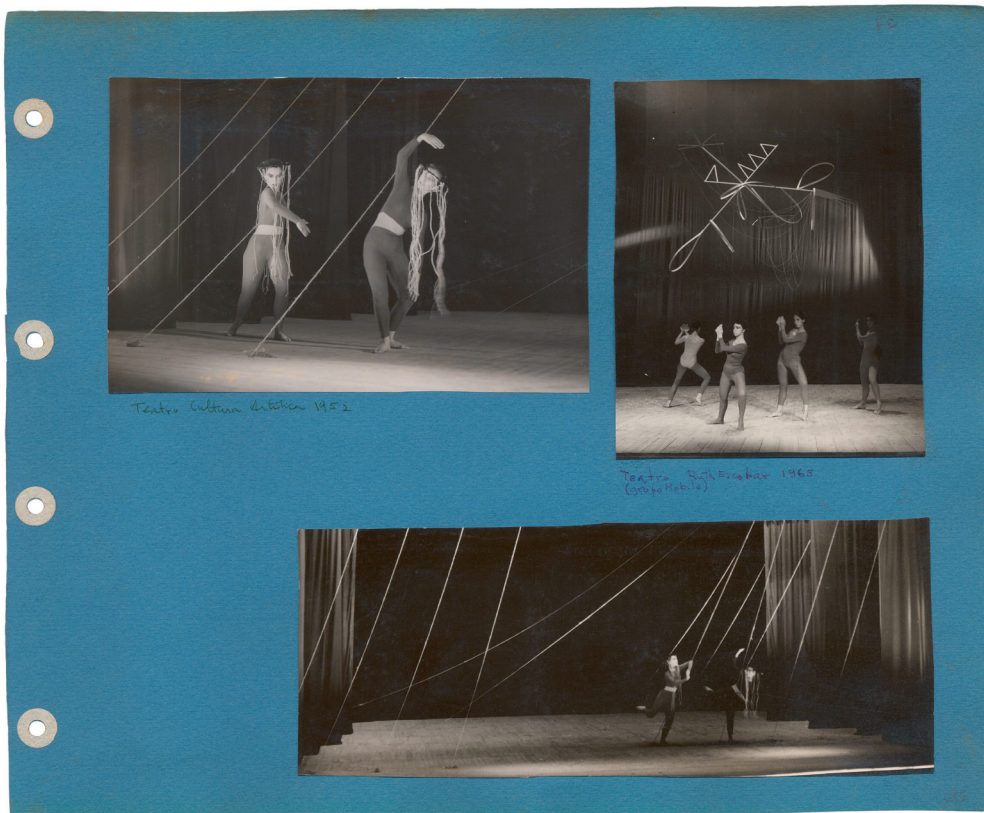
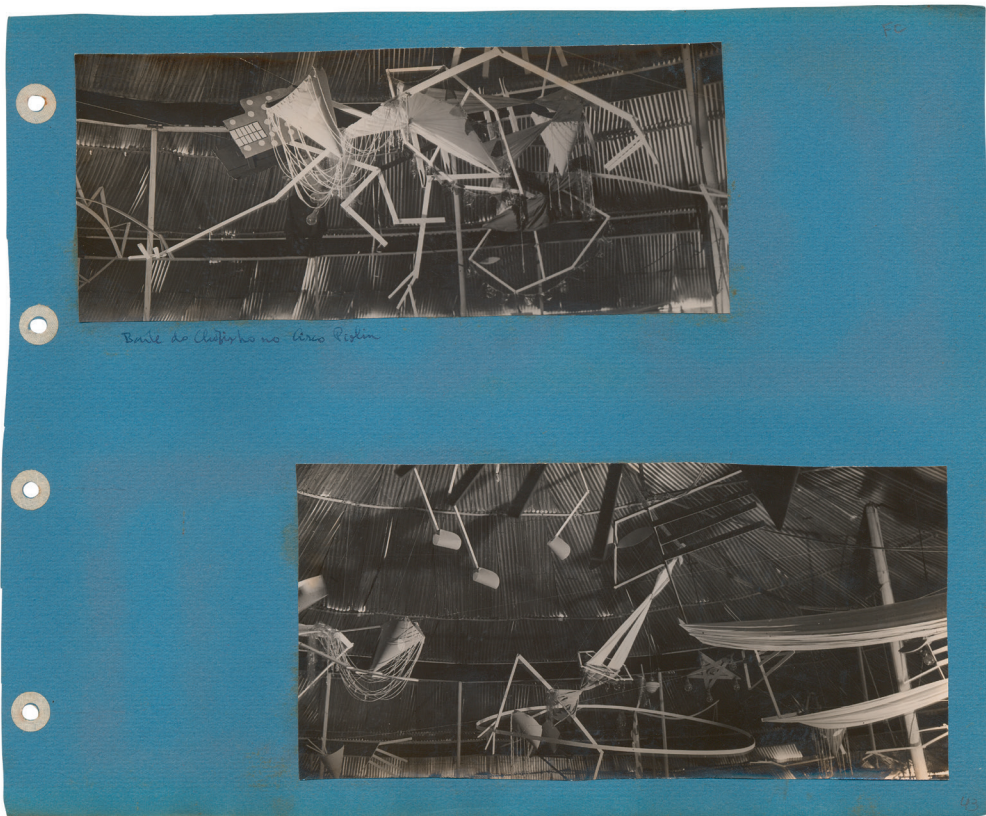


Fig.24: Top Left – Flávio de Carvalho, Set design - Cultura Artística Theatre, 1952.
Top Right – Flávio de Carvalho, Set design - Ruth Escobar Theatre, 1965.
Bottom – Flávio de Carvalho, Light scenery for the ballet, Ritmos de Prokófiev, Cultura Artística Theatre, 1956.



Barril de Clafinho no Arco Pórtico

Fig.25: Flávio de Carvalho, Set design for the ball of the four arts at Piolin Circus, 1954.

THE DIALECTICS OF FASHION OR FASHION AND THE NEW MAN: WAYS OF DRESSING, THE HISTORY OF CLOTHING, THE SUMMER OUTFIT¹

Rui Moreira Leite

My intention is to revisit the launch of the Summer Outfit on 18th October 1956 – *Experiência No.3 (Experience No. 3)* – in relation to the series of articles ‘Fashion and the New Man’², to search for new parallels. In addition, I shall illustrate the reaction to Flávio de Carvalho’s way of dressing as early as the 1930s; how, from the beginning of his career, he was interested in the evolution of garments; and how his summer outfit was a project that predates its official launch.

We can see Carvalho’s concern with fashion in a number of early examples. In 1930, during the 4th Pan-American Congress of Architects, Gama e Abreu, a delegate from Bahia, described the author of ‘The City of the Naked Man’³:

‘As an apostle truly convinced by the doctrine he preaches, Mr Flávio de Carvalho has already declared war against the superfluous elements of clothing: he no longer wears a hat and people say he has stopped using socks. Let’s wait for the next Congress in three years’ time in Havana to see which other garments he will have abolished... with the consent of the Police Department of Tradition’⁴.

In his account of *Experiência No. 2 (Experience No. 2)*, Carvalho describes how he pushed away a fat woman who was wearing a dress with buttons on the back: a detail he never forgot, as he detested the trend⁵. In an article dedicated to culinary sculpture he reproduces works featuring shapes of garments in a sequence⁶. When reflecting on the use of facial hair in his travel book *Os ossos do mundo* [The Bones of the World], he records his observations of beards during his participation in the Constitutional Revolution of 1932, in São Paulo⁷.

An article by Luís Martins from 1943 briefly mentions Carvalho’s way of dressing: ‘Where is the man behind the Theatre of Experience and the Modern Artists’ Club, the creator of the aero-tropical-aluminium shoes and of the boldest men’s outfits in Brazil?’⁸

His research on the evolution of clothing dates back to the 1930s. In an interview with Luis Martins in 1952 for the publication *Comício*, Carvalho introduced his ideas around the new outfit (talking about not only a summer outfit but also a mid-season style featuring a long-sleeved tunic and short



Fig.26: Flávio de Carvalho with Ruth Aber Crombiê and Emy Bomfim. Carnival ball at the Artists and Art Friends' Club (CAAA), c.1950s

skirt; as well as a winter look featuring a skirt or trousers⁹). Around this time, the artist personally accepted the dressing conventions of his social milieu that he contested in his work, as seen in the two pictures published by magazine *Rio*, where he appears at social gatherings in São Paulo with Gregori Warchavchik¹⁰ and Maria Kareska¹¹, wearing a tuxedo.

It seems appropriate to conclude that the creation of the *Experiência No.3* outfit, or at least its initial design, started much earlier than 1956. Rather than simultaneously working on the article 'Fashion and the New Man' and the outfit, Carvalho used the newspaper series as a platform to reveal his 'New Look'.

In the same year of 1956, an article published in *Diário da Noite* showed the outfit design in versions featuring a blouse and shorts or a skirt¹². The article suggests an upcoming exhibition with designs for his new men's collection at Museu de Arte de São Paulo (MASP) and gives examples of people who had worn it. This information would reappear in an article for the Latin American edition of *Time* in June¹³. As pointed out by art historian Cacilda Teixeira da Costa, in the 1950s, MASP was hosting a programme of activities related to Brazilian fashion¹⁴, which might explain the suggestion of an exhibition, that in the end never took place.

'Fashion and the New Man' was a collection of 39 articles originally published in the newspaper *Diário de S. Paulo* in 1956, which Carvalho planned to publish as a book under the title *A dialética da moda* [The Dialects of Fashion]¹⁵. 'Fashion and The New Man' and 'Notes for the Reconstruction of a Lost World' (published from 1957 to 1958) are the last and most extensive series of articles written by the artist. To some extent, they are a summary of his previous concerns – which had been expressed since the 1930s in his books *Experiência No. 2* and *The Bones of the World*¹⁶. The first contains the description of an experiment he performed during a Corpus Christi procession – in which he provoked the participants and was almost lynched – followed by an analysis of the reaction from different religious groups. The second is a book that contains travel notes and psychoanalytical insights, which Carvalho recorded during his trip to Europe from September 1934 to February of the following year.

The European excursion marks the start of a mature phase in Carvalho's career, when he created his most significant works as a visual artist, architect, set-designer and cultural producer. He began these activities at the end of the 1920s when he presented his first architectural project in an official competition. To some extent, 'Fashion and The New Man' and 'Notes for the Reconstruction of a Lost World' mark the passage to his final period, when, without any significant new developments in his work, he published his last text *A origem animal de Deus* [The Animal Origin of God]¹⁷, which is a condensed version of the series 'Notes for the Reconstruction of a Lost World'¹⁸ combined with some ideas from his 1930s' play *O bailado do Deus morto* [The Dead God's Dance].

The series of articles 'Fashion and The New Man' was published throughout 1956. Three days before the publication of his last article (number 39) he performed the launch of his summer outfit on the streets of downtown São Paulo. By analysing the evolution of fashion across centuries, the series suggests four conclusions: fashion alternates between curvilinear-fertilising features linked to moments of pleasure and anti-fertilising parallel straight lines associated with moments of grief and sadness; the evolution of clothing is conjured from bottom to top within a social hierarchy – as soon as the top is reached, changes are disseminated as fashion; at certain points, male and female styles tend to resemble each other (Carvalho refers to these points as 'pubertal ages of history' boosted by a recurrent process of levelling between men and women); and finally, fashion – as a product of the 'magic of history' – announces future events.

According to Carvalho, the Mycenaean civilisation was curvilinear-fertilising and the Dorian civilisation that immediately followed – marking the beginning of the history of Greece – adopted anti-fertilising parallel straight lines associated with the grief and sadness provoked by the destruction of the Mycenaean-Minoan civilisation.

To demonstrate that fashion moves from bottom to top Carvalho listed, amongst other examples, the German Peasants' War in the beginning of the 12th century. According to him, clothes worn by the troops of mercenaries who were sent to crush the uprisings had been copied from the clothes used by the shabby peasants who wandered the forests. The tattered clothes then migrated from the mercenaries to officials and later to university students and nobles.

To demonstrate that the evolution of clothing predicts historical developments, Carvalho claimed that the gorgets that emerged in the Spanish court in the 16th century – used to separate the head from the body – predicted the guillotine executions that were to follow in the French Revolution's Reign of Terror, which had also been announced in the 18th century with the use of white paint and powder to colour faces and wigs.

If there is anything that seems strange in these articles, it is not the fact that they explain little but that they try to explain everything. The evolution of clothing is determined by a huge set of variables: therefore, its reduction to a set of laws that guide change is highly improbable. A careful reading of the articles shows that Carvalho was interested in obtaining data that could confirm his initial hypothesis rather than testing his hypothesis with the collected data. The artist's affirmation that sometimes it took 'three or four times longer to gather and introduce documentation in the text or footnotes than to write the work'¹⁹ seems to confirm this impression.

It is difficult to accept the dubious idea that fashion moves from bottom to top. Perhaps Carvalho should have introduced the difference between the creation of clothes or the evolution of items



ILLUSTRATION FOR THE DIALECTICS OF FASHION SERIES
1956

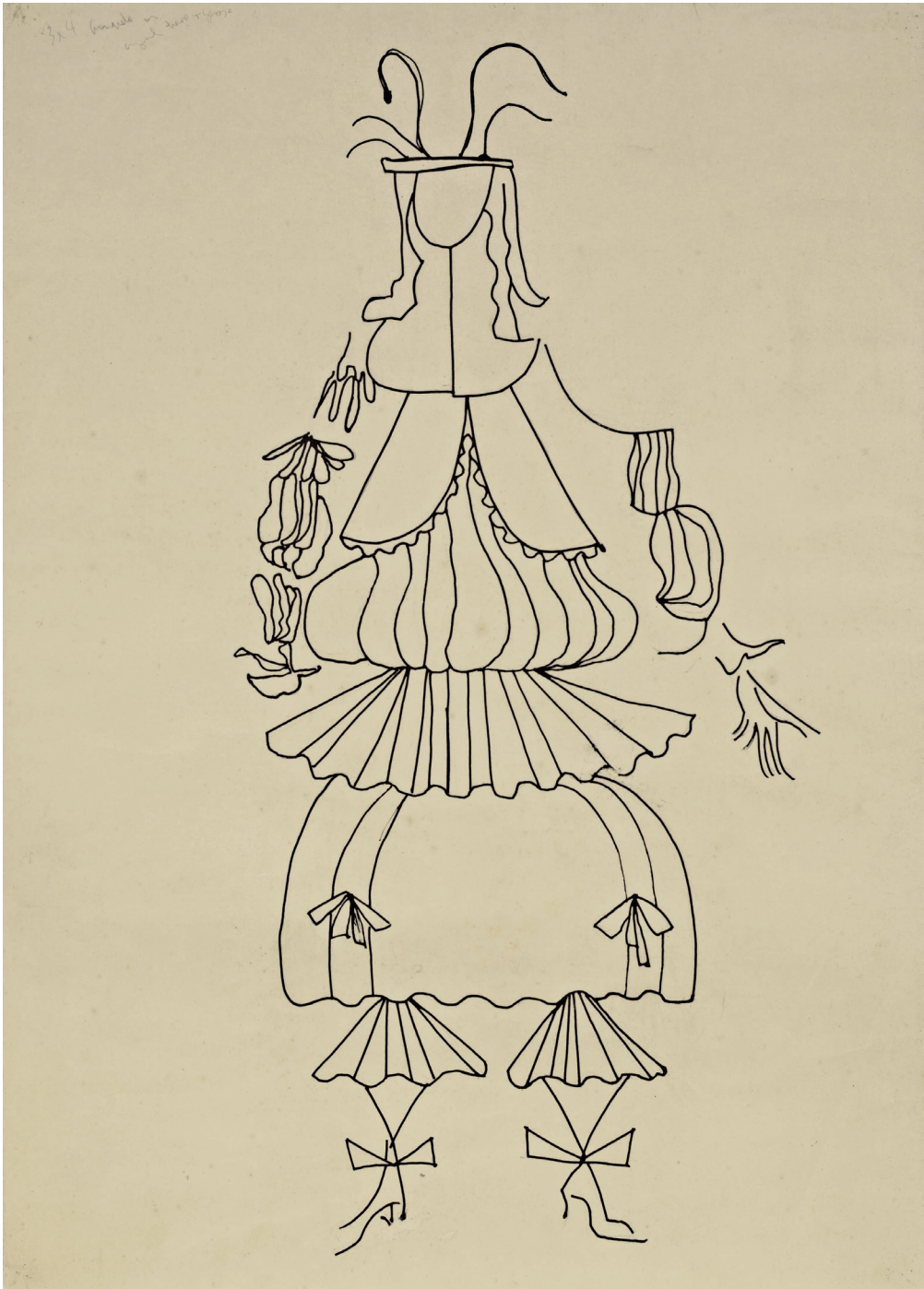


ILLUSTRATION FOR THE DIALECTICS OF FASHION SERIES
1956

of clothing dictated by the demands of work, which is a process that – as per his examples – happens from bottom to top; and the dissemination of fashion, which is a process that is instead imposed from top to bottom.

With regards to the oscillation between curvilinear-fertilising and anti-fertilising parallel straight lines, would it be possible to establish with such level of precision the exclusive domination of one over the other? Wouldn't it be more logical to imagine that they coexist in a continuous process? Carvalho's only proposition that can be accepted with no restrictions is the approximation of male and female styles. In a continuous cyclical process it is easy to imagine that this approximation takes place for reduced intervals and is followed by new discrepancies.

Regarding what the artist calls the 'magic of history', this is certainly his most random presumption. It seems logical to draw historical conclusions based on documented data and facts about clothing habits. However, as far as Carvalho is concerned, we should be open to the understanding that the opposite is actually true: that clothes announce future events. In his own words: 'Events are not always logical. Sometimes we have to accept expressions such as 'magic', which is not something logical or duly classifiable, but that conveys something. I'm talking here about magic in inverted commas'²⁰.

Fashion is governed by many variables, so it seems impossible to combine them all in a coherent interpretation. The attempts to do so have only achieved a certain degree of success when specific aspects were isolated or when the evolution of clothes was limited to certain periods. Carvalho's interpretation is a speculative exercise that reveals above all his way of thinking. In his own words: 'I was interested in collecting reactions – independently of my personal tendencies and opinions – using a mechanical process of deduction that lead to conclusions highlighted by the process itself, without the interference of my own animosity. I often find pleasure in discovering that conclusions are the opposite of what I felt they naturally would be, and that the world is different from what the ancestral *status quo* suggests'²¹.

In 'Fashion and the New Man', the artist reaffirms his framework of references – Freud, Nietzsche, Darwin and Frazer – and reorganises sets of information collected as early as the 1930s. Based on what we know from his library, Carvalho uses a general publication on clothing written by Max Von Boehn²² as his main source of references and illustrations, as well as some secondary works. However, several illustrations show pieces from European museums, which Carvalho visited during his trip in 1934/35. In an interview the artist explained: 'Visually and emotively I was influenced by worldwide ethnography and its psychological meaning and possible influence on the structuring of new thought. For many months I roamed the ethnographic museums of Europe to study. I took thousands of intuitive and scientific notes in the hope of better understanding man's history and behaviour'²³.



Fig.27: Press clipping from Flávio de Carvalho's personal scrapbook, "Flávio de Carvalho, the father of 'happening' in Brazil, commands: skirts for men, mini-skirts for women", 1956.

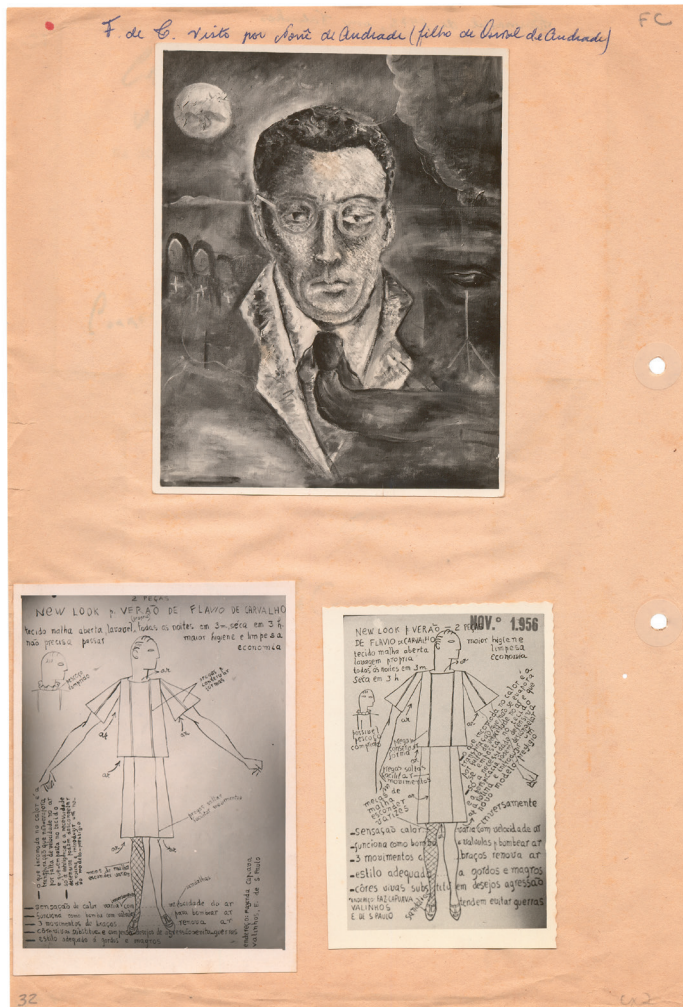


Fig.28: Above – Portrait of Flávio de Carvalho by Nonê de Andrade (Oswald de Andrade's son).
 Below – Promotional cards for the 'New Look', 1958.



Fig.29: During the 'New Look' (*Experiência No. 3*) presentation, Flávio de Carvalho entered Cine Marrocos, ignoring the venue's masculine dress code which required male guests to wear suits and ties, 1956.

In 1956, during the publication of these articles, Carvalho announced his summer outfit – short skirt and a blouse with bouffant sleeves containing gaps to help air circulation, bare legs or fishnet hosiery, and sandals²⁴. Carvalho claimed that the attire took into account the body's need for ventilation, preventing the accumulation of sweat on the skin by promoting quick evaporation and decreasing the sensation of feeling hot. The blouse's open-mesh outer fabric was kept away from the body by two wired circles: one around the waist and the other over the collarbone. The bright-coloured, lightweight fabric underneath was kept away from the body with adhesive clips attached to the blouse.

Carvalho launched his apparel in downtown São Paulo, where his studio was based. Several photographs documenting the event show the artist's striking figure – he was 6-ft-tall – unperturbedly parading the new style before perplexed and amused onlookers. In the second part of the journey, he solemnly announced: 'In at least 15 Egyptian dynasties that lived in the Nile valley – a very hot region – men wore short skirts that they found to be more comfortable and pleasant'. He further explained the advantages offered by the outfit in terms of perspiration control and the quality of the fabric used²⁵.

At one point, Carvalho gathered journalists in the writing room of media conglomerate *Diários Associados*. He stood on a desk to pose and present his innovative design to photographers. He later managed to enter a movie theatre, explicitly violating the venue's dress code, which required the use of suit and tie. This attracted great media attention and the summer outfit was featured across the country through the main news outlets of the time.

The artist also hosted a conference about the outfit, during which he alternated between wearing suit and tie and his 'New Look' in order to demonstrate its advantages in terms of comfort and freedom of movement. The following year, with his typical sense of humour, Carvalho appeared on an evening TV talk show wearing his summer outfit to illustrate the progress of his research. It is not possible to say if this was Carvalho's only TV appearance wearing the outfit, as videotape technology was not yet available in the country²⁶.

In 1958, the artist designed and produced a leaflet to circulate the concept of the summer outfit, which he claimed had not been fully grasped²⁷. The magazine *Habitat* published the leaflet and suggested that Carvalho's initiative was heading in the right direction: although the short skirt and blouse were not likely to catch on, they would definitely lead to the abolition of the use of the tie²⁸. Years later, the artist announced his intention to write a book – provisionally titled *Experiência No. 3 (Experience No. 3)* – analysing the reactions provoked by the outfit, although the project was never completed²⁹.



Fig.30: Flávio de Carvalho presenting the 'New Look' (*Experiência No. 3*) at the newsroom of newspaper *Diários Associados*, 1956.

In 1967, Carvalho was invited by sociologist Gilberto Freyre³⁰ to speak at the Seminar of Tropicology, in Recife, about the evolution of clothing and his summer outfit, which he saw as a sort of prognosis of what was going to happen in the following years. According to the artist, the outfit's parallel straight lines suggested a time when male and female clothing were going to come closer together. With regards to the popular origins of the short skirt, the artist suggested that this was the outfit used by mill workers in Pernambuco in the 17th and 18 centuries. This hypothesis was based on research conducted by him at the Museu do Açúcar (Sugar Museum) during his stay in Recife; however he did not provide any hard evidence to support his argument.

The most interesting point was raised by Sylvio Rabello, who noted that Carvalho had once claimed that the adoption of beards by youths in the 1960s meant that this was a 'curvilinear-fertilising' romantic age, therefore contradicting the introduction of his classic 'anti-fertilising' straight-line skirt with simple folds. Another interesting observation was made by Roberto Cavalcanti, who pointed out that the outfit launch was not headed towards social change, nor was it defined by the social process itself. Instead, it was a divergent behaviour: an attempt to change conventions and therefore in disagreement with the artist's own view that fashion moved from bottom to top. Mário de Lacerda insisted on the distinction between fashion and types of clothes: fashion accepts individual contributions while clothes undergo a spontaneous evolution by adapting to different needs of time and place. Wouldn't a non-spontaneous change in clothing – as opposed to a change in fashion – be something artificial?

The artist reinforced the idea that his outfit was a prognosis, a deduction based on the study of the evolution of ways of dressing: "I am simply drawing attention to certain facts found in history that must be explained. I am offering this explanation. My personal belief is not a personal belief, it is a demand from history. It is history that is pointing to a future approximation between men and women's clothing. It is not something I want myself. I see it in history. I am a clairvoyant of history"³¹.

It is doubtful that Carvalho's outfit can be taken as a forewarning to the developments in the evolution of clothing that took place in the 1960s, as claimed by the artist. However, it is intriguing how the outfit launch, in its detailed planning and delivery, would inspire the practice of future avant-garde artists – such as Grupo Rex from São Paulo (who were in contact with Carvalho) and Hélio Oiticica (who never mentioned him). Nonetheless, Carvalho never claimed that his work was actually predicting these activities.

Finally, how can we understand the series 'Fashion and the New Man' within his body of work? Carvalho was mostly attached to his travel book *The Bones of the World*, where he presents his new theory of history, particularly in the chapter 'Madonna and Child', which examines the impact of painting on the behaviour of Italian people. For the artist, both art and fashion could be used to



Fig.31: Flávio de Carvalho wearing the 'New Look' and showing one of his artworks to actors Paulo Autran and Tonia Carrero, 1956.



Fig.32: Flávio de Carvalho presenting the 'New Look' (*Experiência No. 3*) on the streets of São Paulo, 1956.



Fig.33: Flávio de Carvalho presenting the 'New Look' (*Experiência No. 3*) on the streets of São Paulo, as members of the press he invited to capture the event photograph him, 1956.

chart human desire. The evolution of Italian painting is understood in a similar way to the evolution of dressing twenty years later in the series of newspaper articles.

'Fashion and the New Man' and the launch of the summer outfit are part of a series of public interventions performed by the artist, who established a close link with the media from his early architectural projects in the late 1920s to his *Experiência No.2* and the Amazonian Expedition in 1958. His experiences are fed by his interest in psychoanalysis and ethnology perhaps because, as explained by Foucault, these sciences represent 'a perpetual principle of dissatisfaction, of calling into question, of criticism and contestation of knowledge'³². According to Carvalho, the renovation of the arts, whose development is cyclical, depends on primitive creative powers or, in his own words, 'we must recover our primitive plasticity in order to compose a new world'³³.

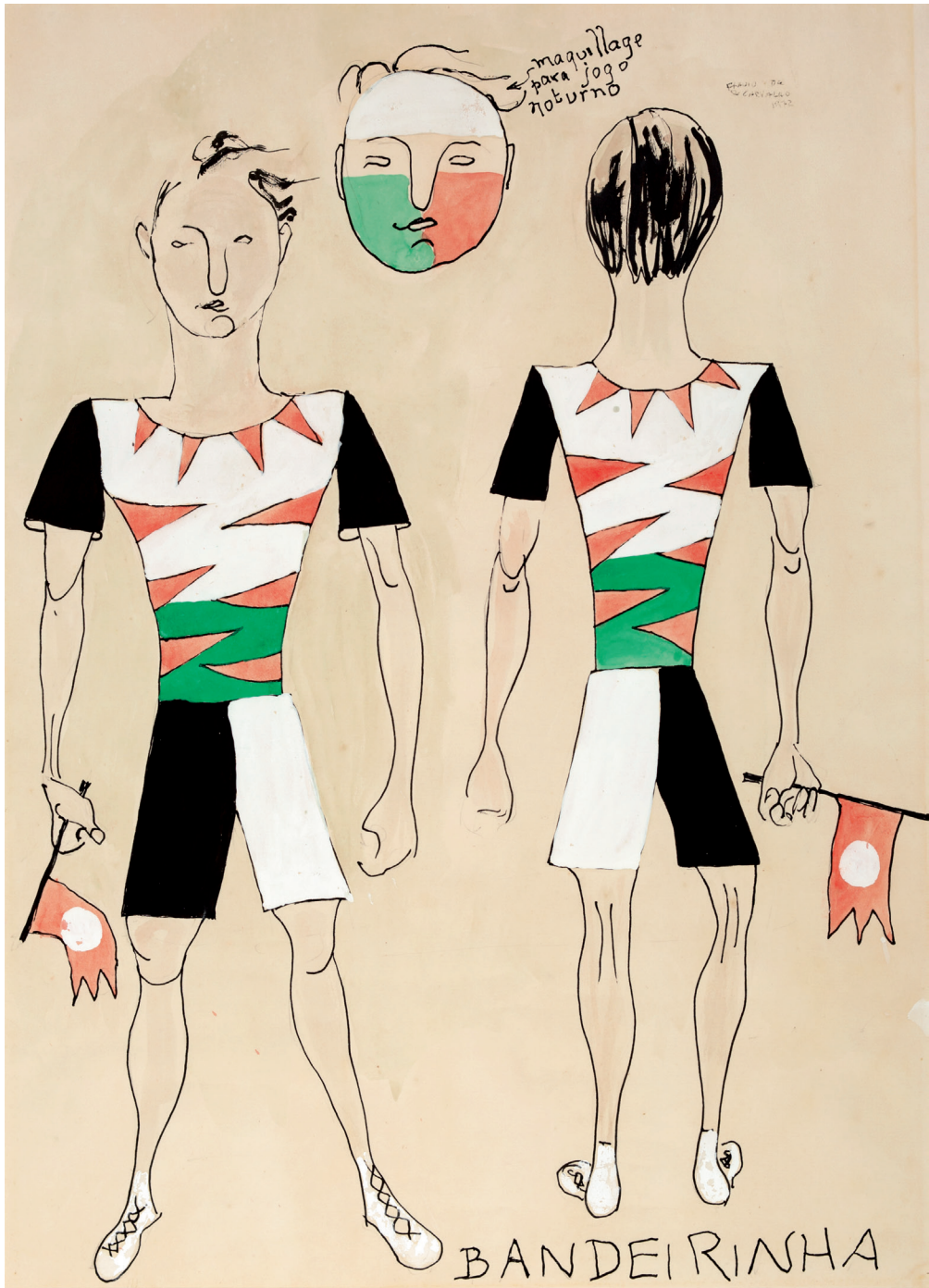
But not only that.

Upon careful reflection, we see that his body of work reveals a search for antithetic polarities. For instance, a painter of nudes becomes the author of a book on the history of clothing. A painter of nudes is also a portrait painter: the attempt to capture gestures is turned into a desire to understand the subject's psychology. A cultural producer who proposes to compare surrealist and abstract trends in an exhibition. An architect whose first project features a modern room in a traditional residence and whose last project features a traditional room in a modern residence.

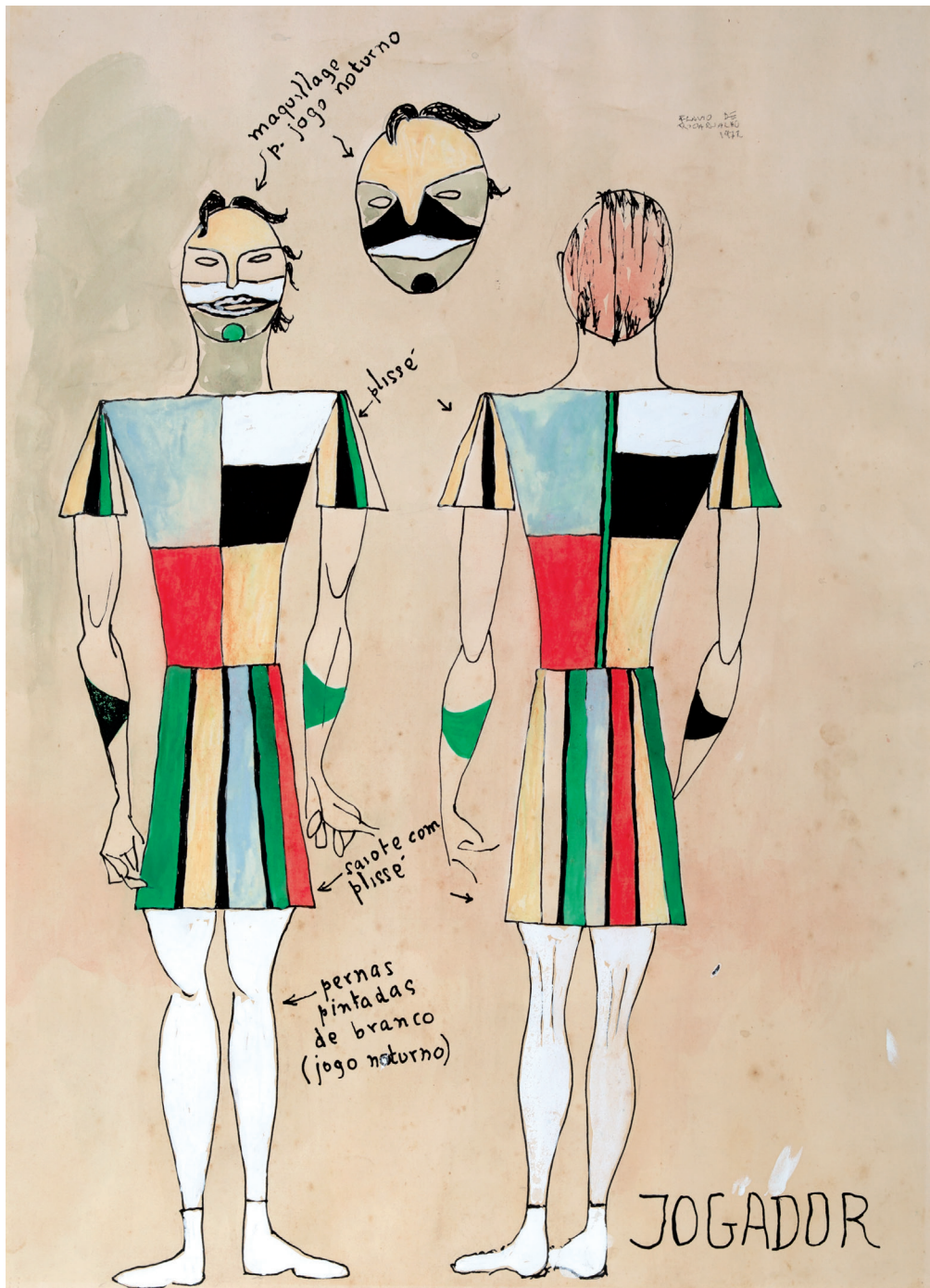
As he would say, anything in the name of 'the mental turmoil that must be applied for a better understanding of any topic'³⁴.



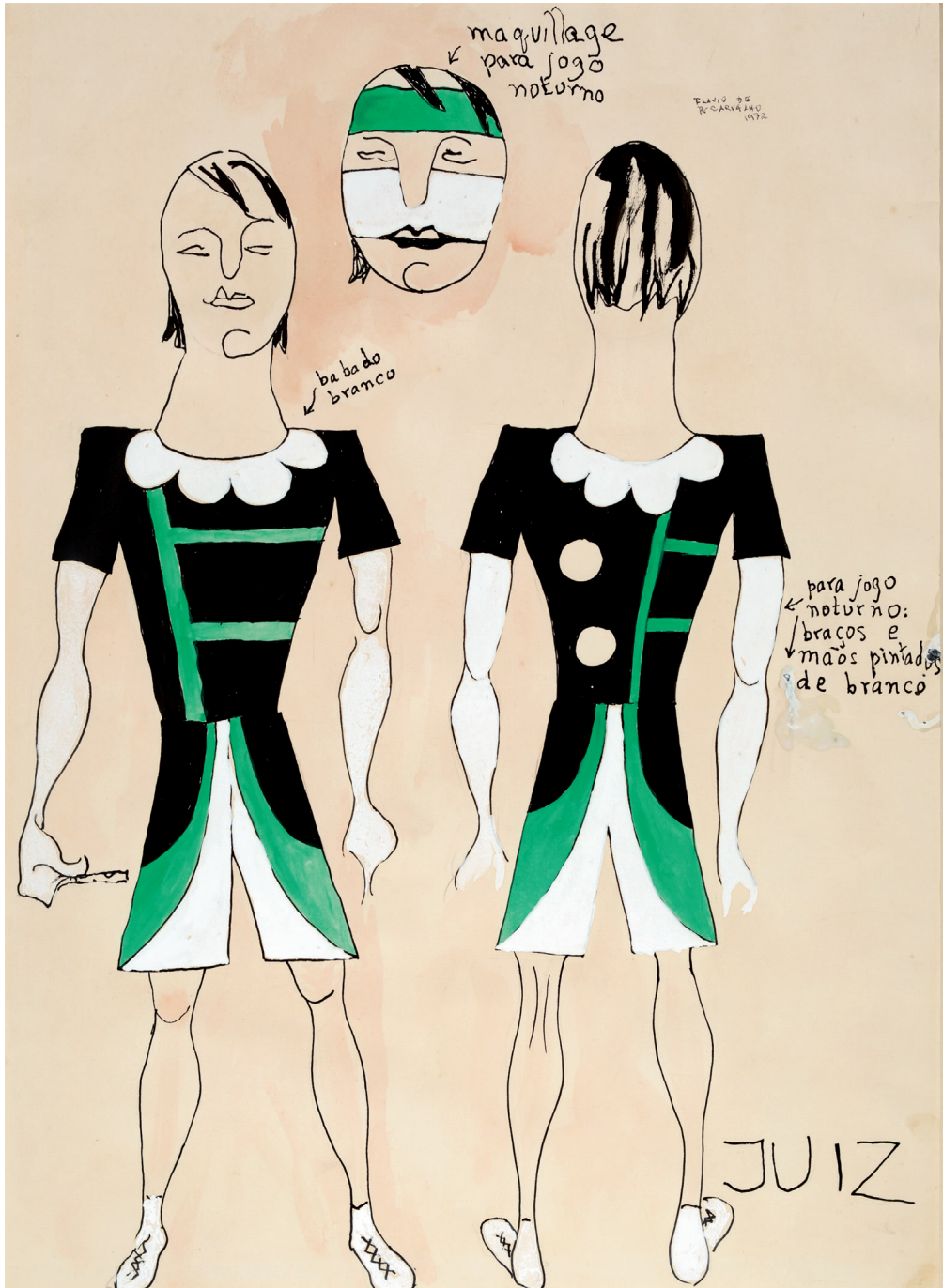
Fig.34: Flávio de Carvalho presenting the 'New Look' (*Experiência No. 3*) on the streets of São Paulo, 1956.



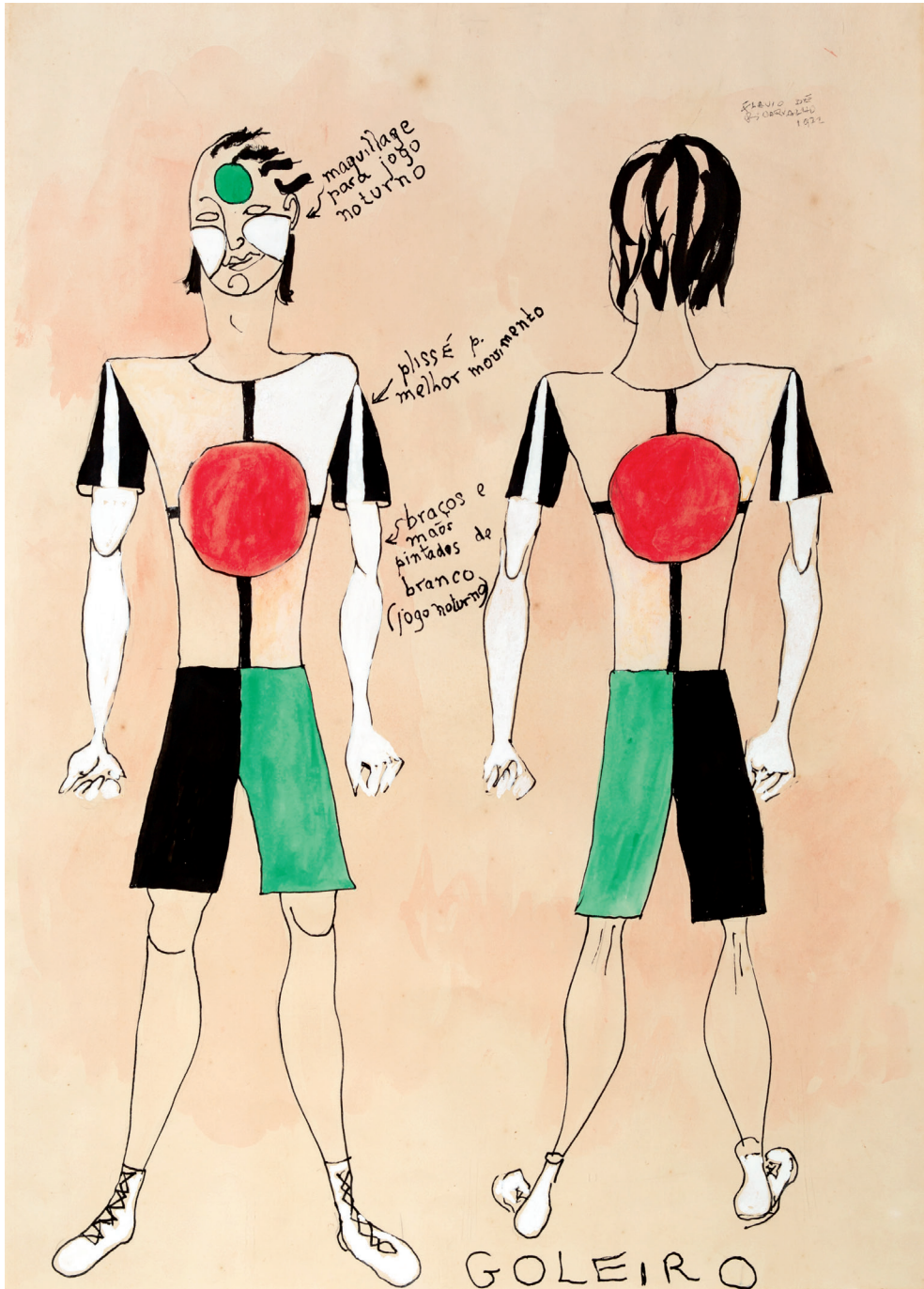
ASSISTANT REFEREE
1972



PLAYER
1972



REFEREE
1972



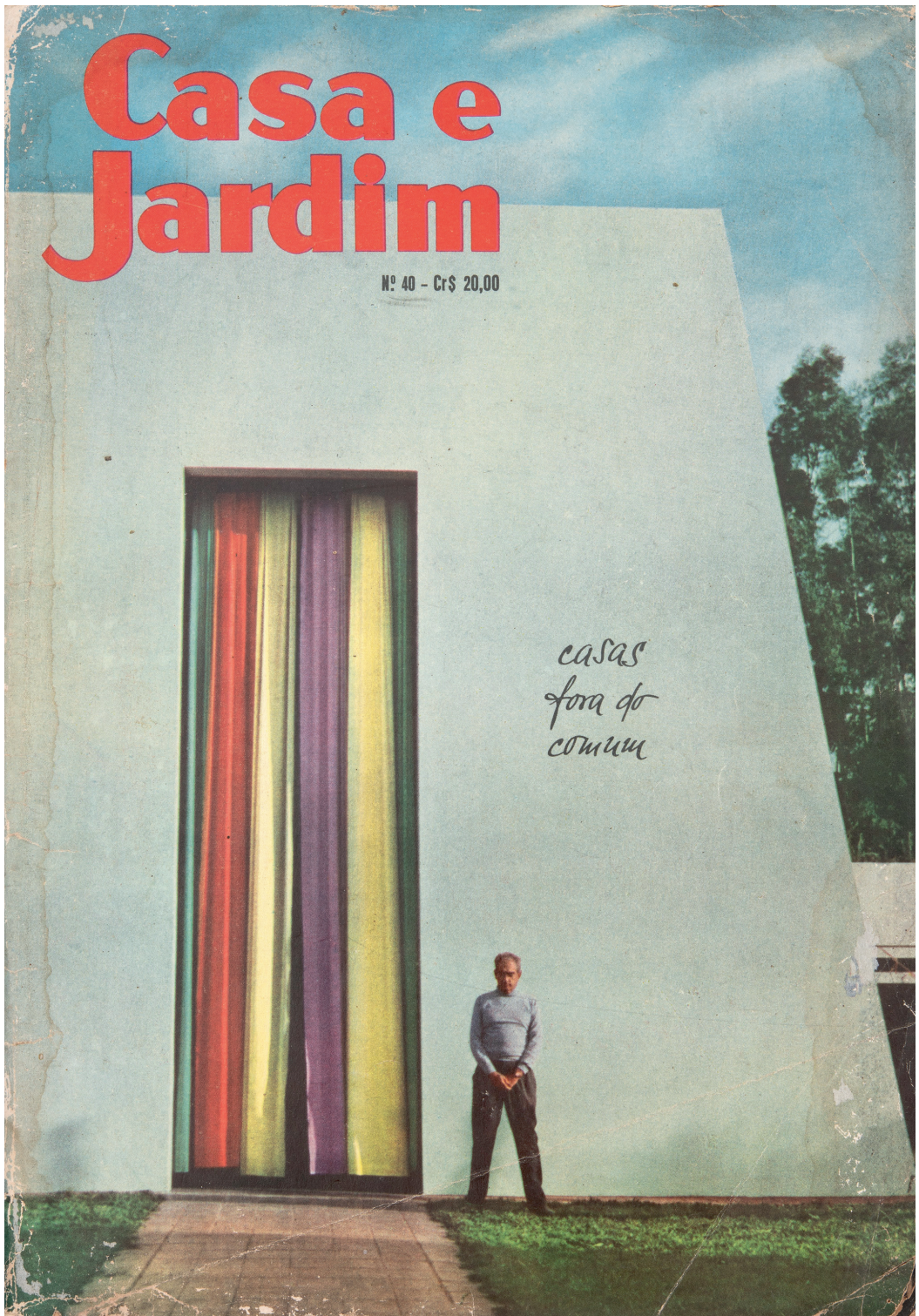
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- Fig.35: Flávio de Carvalho in front of Casa da Fazenda da Capuava (Capuava ranch) on the cover of *Casa e Jardim* no. 40, 1958.
- Fig.36: Casa da Fazenda da Capuava (Capuava ranch) featured in *Casa e Jardim* no. 40, 1958, pp. 32-33.
- Fig.37: Casa da Fazenda da Capuava (Capuava ranch) featured in *Casa e Jardim* no. 40, 1958, pp. 34-35.

Casa e Jardim

Nº 40 - Cr\$ 20,00

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“A planta foi executada para minha maneira pessoal de viver: a arquitetura é

Poderíamos dizer ser esta a “frente da casa”? De qualquer maneira, é o seu aspecto mais belo, com a horizontal calma de suas varandas laterais, oferecendo leveza ao corpo central da construção, agarrado ao solo pelos suportes triangulares. Pelo reflexo da piscina, a fachada branca é mais nítida sob o contraste das cortinas fortemente coloridas.

Flávio de



sempre uma maneira de viver, expressa em termos de alvenaria e materiais.”

Carvalho

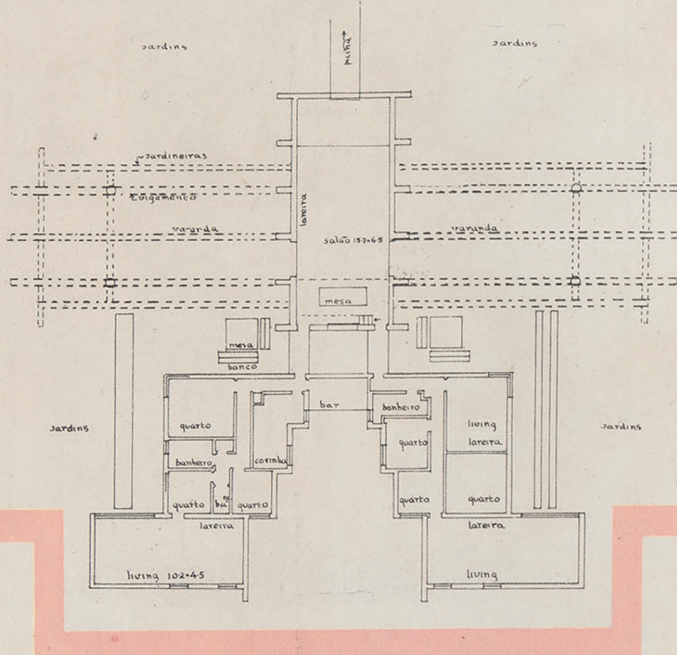
Reportagem de DULCE G. CARNEIRO

A mesa de refeições é, de todos, o mais belo móvel. De cristal vindo especialmente da Bélgica, de uma polegada de grossura, muito longa, acomoda, folgadoamente, 14 pessoas. As pernas são de metal cromado, em curvas (desenho de F. de C.). Com iluminação velada, sob o tampo, a porcelana, cristais e talheres ganham reflexos imprevistos.



Flávio de Carvalho conta como idealizou a sua residência.

Sobre a personalidade múltipla do artista Flávio de Carvalho já foi dito muito. O arquiteto, o pintor, o homem, se desdobram em inúmeras facetas, em atividades as mais várias, marcadas pelo seu talento incommum. Pesquisando sempre, em todos os ramos artísticos aos quais se dedicou, o livro "Experiência n.º 2" traz o nome de apenas uma de suas primetas e mais famosas experiências. Na arquitetura, fez pesquisas arrojadas. Há vinte e sete anos, idealizou e construiu sua residência em planos absolutamente inéditos, de tal forma, que assim permanecem nos dias atuais. Famosa no Brasil e com repercussão no estrangeiro através de tantos artistas de renome internacional que já foram seus hóspedes, essa construção é hoje apresentada aos nossos leitores com explicações do próprio autor, sobre a sua arquitetura e decoração.



Um pouco templo, um pouco monumento, solene e igualmente acolhedora, é a casa de Flávio de Carvalho. Recém-entrado na sala principal, o visitante que a vê pela primeira vez é tomado pela impressão maciça de sua amplidão. Poucos móveis, enfeites, pouquíssimos quadros. O espaço vazio — esta, uma das grandes belezas dessa residência estranha, onde o bizarro e o prático se casam em harmonia ideal.

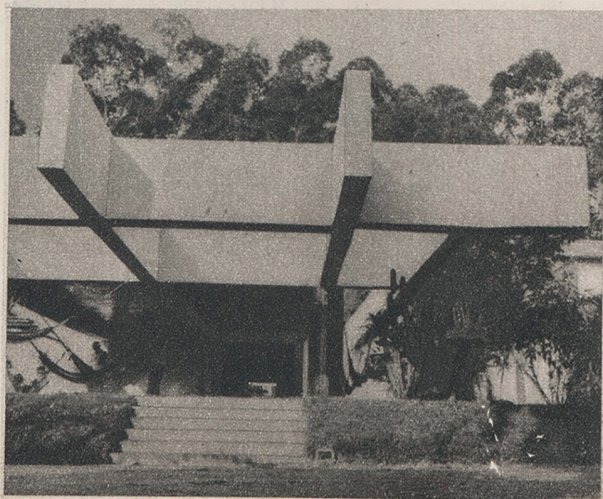
Um enorme salão de 16,50 x 7,50 m sem divisões é, simultaneamente, sala de estar, de refeições, de música, e palco para pequenas representações e "ballet". Esse acúmulo de atribuições, difícil de descrever, não a sobrecarrega, antes, aumenta o seu encanto. Aliás, tudo nessa casa foge às convenções preestabelecidas para a construção de uma residência. Imprevista e confortável, sua arquitetura e decoração criaram um ambiente pessoal que oferece perspectivas inusitadas à arte-de-morar.

No exterior, algo logo se impõe à nossa observação: não há frente, não há lados, não há fundos. Cada face se nos afigura a mais importante, toda vez que a olhamos. A grande sala centraliza a construção, ladeada por duas varandas abertas, ambas com saída para a estrada. Totalmente sem janelas, uma porta principal (há quatro outras) em toda a extensão de sua altura, até o teto (8 metros) se abre para a piscina. Esta cria uma paisagem inédita, refletindo em sua água puríssima (sem cloro, vinda de uma cisterna) a estranha arquitetura. Uma cortina segmentada, feita de vários panos em quatro côres, marca de colorido toda a fachada branca.

Um jardim meio selvagem, em que plantas se misturam a matos, árvores frutíferas a flôres, cerca de maneira ideal a casa, dentro da paisagem de uma fazenda. As fruteiras foram colocadas ao lado das janelas dos quartos, dentro da idéia poética de se colherem os frutos, ainda do interior da residência.

Tanto o jardim como toda a decoração foram idealizados por Flávio de Carvalho. E é ele quem falará aos leitores de CASA e JARDIM acerca das diretrizes que presidiram o plano da casa.

Varanda de entrada. As grandes vigas brancas de concreto se nos afiguram ainda mais fortes, sobre os delgados "pilotis" pintados de vermelho. Orquídeas pendem nos vasos suspensos. O piso é de ladrilhos vermelhos, no mesmo plano que a grama.



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1965



PORTRAIT OF MARIA KARESKA
1956

FLÁVIO DE CARVALHO/THE BONES OF THE WORLD: PROJECTIONS¹

Rui Moreira Leite

With this essay I intend to revisit my own ideas about Flávio de Carvalho's work. To this end, I will be examining his library, which I only came into contact with on the occasion of the artist's centenary. In 2010, for his solo exhibition at Museu de Arte Moderna de São Paulo, I put together a collection of documents to complement the sections on architecture, visual art, writing, cultural promotion and 'experiences'. With Flávia Carneiro Leão, I co-organised a revised and expanded edition of Carvalho's book *Os ossos do mundo*² [The Bones of the World], to which I added some lesser-known and unpublished documentation.

The publication of *The Bones of World* in 1936 was a landmark: the moment when Flávio de Carvalho's work entered its mature stage after an earlier period of personal development and travelling. As a collection of notes taken during an extended stay in Europe in 1934/35 – following his participation in the 8th International Congress of Philosophy and the 8th International Psychotechnic Congress in Prague – the book combines travel writing with his 'intellectual suspicions'³ on such themes as 'the possibilities of a mongrel world lost in time, the origins of folk art and the magical influence of painting on the conduct and formation of Italian people'. From here, my aim is to review my previous statements and present new suggestions for reading his work.

I will be making a brief commentary on Carvalho's collection of books, periodicals and catalogues. This will be followed by an analysis of *The Bones of the World*, including ethnographic references – both from ancient civilisations and modern art – and his interest in age-old legends, psychology and religious studies. In the end, I suggest a philosophical-literary approach.

Starting from his solo exhibition in 1934⁴ – his last public intervention before his trip to Europe – we can see that the portraits included in the show do not foretell his search for the psychology of the subject and the use of bold colours that characterise those produced at the end of the decade, namely the portrait of Mário de Andrade and the double portrait of Julieta Bárbara and Oswald de Andrade. For his first participation in Lúcio Costa's Salon of Modern Art in 1931, Carvalho stated in the application form that he was not anyone's disciple. On another occasion, referring to his attendance at King Edward VII School of Art, he said he did not study under any important master.

Carvalho's library contains books by Louis Raemaekers⁵ (1916) and Augustus John⁶ (1920). Raemaekers was a popular cartoonist during the First World War: a time when Carvalho was producing his first drawings. John was a portrait painter renowned for his psychological insight.

After the 1930s, the presence of *La aventura y el orden*⁷, a small publication by Guillermo de Torre with sections on Picasso and Freud – in particular the essay titled 'Psychoanalysis and Artistic Creation' – is more suggestive than the catalogues of the exhibitions in which Carvalho took part, or the 1940s' Argentinian publications on Emilio Pettoruti and Aquiles Badi, or the 1950s' French catalogues on Picasso, Léger or Lurçat published by Maison de la Pensée Française. From the 1940s, there is a small book by Toulouse Lautrec⁸: an artist who certainly interested Carvalho, both for his caricatures and portraits and for his depiction of movement.

Throughout the 1930s, Carvalho's paintings rapidly evolved, and his writings on contemporary art progressively set forth the terms of the manifesto launched on the occasion of the 3rd May Salon⁹, drawing on the opposition between abstractionism and surrealism.

As far as his travel book is concerned, it would be worth examining what Carvalho chose not to publish. The publication is split into a few groups of references. Firstly, his view of England through the Fitzroy Tavern, the congresses in Czechoslovakia and his solitary meanderings in chapters such as 'Looking for a Gypsy King' and 'The Taboo of the Vegetarian Woman', as well as his search for meaning in 'The World in Ruins' and the reconstitution of the past through well-ordered collections and records from bygone civilisations. As a counterpoint, the artist also develops his view of modern art trends in 'The Birthplace of Poetic Force'. Finally, Italy is the inspiration for the essay 'Madonna and Child', in which he sets an evolution of images that correspond to historical records.

His view of a world in ruins dates back to his time as a student in England. Amongst the publications that were preserved in his library, a large collection of catalogues from the British Museum – from the beginning of the century to the start of the 1920s – is noteworthy. There is also a catalogue on



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ethnographic collections, a book on ancient civilisations – Egyptian, Assyrian Babylonian, Greek and Roman – and a publication that describes the Babylonian legend of creation,¹⁰ based on material found in Assurbanipal's library in Nineveh.

To complement the edition of *Cahiers d'Art* dedicated to Greek Art acquired before the trip (1933), Carvalho added to the library a publication on archaic Greek sculptures¹¹ from 1939 written by J. Charbonneaux, who was assistant curator at the Louvre.

Pre-Columbian art – which had already been incorporated to the project Columbus Lighthouse¹² based on Thomas Athol Joyce's¹³ research – was later included in the library with *La civilization azthèque*¹⁴ (1934) by J. Eric S. Thomson and *Maya Art and Civilization*¹⁵ (1957) by Herbert J. Spinden. Art from Oceania – which had been introduced to the collection at the end of the 1920s with an edition of *Cahiers d'Art* – was complemented from the mid-1940s with MoMA's catalogue *Arts of the South Seas*, by Ralph Linton, Paul S. Wingert and Rene d'Harnoncourt¹⁶. From his trip to Belgium, we can read the notes taken at the Museum of Congo and the interview with Gaston Denys Perier¹⁷, founder of the Society of Friends of Congolese Art and organiser of the *Black Art Exhibition* in 1930. Editions of the *Cahiers d'Art* from the end of the 1920s and the beginning of the 1930s also highlight his interest in African art, particularly with *L'Afrique* (1930). The book *Les Sculptures de l'Afrique Noir*, from 1956, edited by Denise Paulme¹⁸ – director of the Black Africa Department at Musée de l'Homme in Paris – was incorporated 20 years after the trip.

In the 1950s, Carvalho wrote and published one of his longest series of articles dedicated to the evolution of clothing. The texts and illustrations are based on the Spanish edition of Max von Boehn's book on the history of European fashion since the origins of Christianity¹⁹. He also draws on many other sources, including the aforementioned MoMA catalogue and the Musée de l'Homme publication. Regarding the Carajás from River Araguaia, his sources were ceramic pieces from his own collection.

His writings on contemporary art are in great part the result of his contact with abstract painters: on one hand, Arne Hosek, a Czech artist who produced pictorial versions of musical pieces and on the other, French painter Jean Hélon, from the group *abstraction-crédation*. In 1935, Carvalho presented his theories on Hosek – who was an architect, urban planner and set designer, as well as visual artist – in a lecture at the Institute of Engineering in São Paulo. From Hélon, he incorporated the evolutionary line linking the artworks in the Museum of Living Art²⁰ collection. He also published an interview with Hélon shortly after his return to Brazil. It is also worth highlighting his contact with Czech artist Emil Filla, whose initial work was linked to the cubist group in Paris.



WOMAN'S FIGURE
1956



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1955

As far as English artists are concerned, in addition to his contact with Ben Nicholson and Herbert Read, we should note the publications: *Unit*¹²¹ and *Circle: International Survey of Constructivist Art*²².

His contact with the surrealists is more prolific and varied than we could initially conclude from looking at published interviews or the participation of English artists at the 2nd May Salon. In France, he met and interviewed the poets and critics Tristan Tzara and André Breton²³, as well as the photographer and visual artist Man Ray: a circle of people introduced to him by Benjamin Péret. Meanwhile, in England, available documentation leads to the conclusion that, in 1938, the artworks from the surrealist group were obtained via E. L. T. Mesens and the Living Art Gallery, whose address is annexed to one of his notebooks.

However, in 1939, in the edition of the May Salon where foreign participation was limited to abstract artists – despite the Manifesto's reference to the opposition between abstractionism/surrealism – we find, amongst the exhibition's advertising material, records of new contact with the English surrealists reporting on their actions during May Day when they dressed up as dummy Neville Chamberlains to protest against the Prime Minister²⁴; and records of Czech surrealists Madame Toyen and Jindřich Štyrský²⁵ who had not been mentioned previously. In 1934, when Carvalho was in Europe, poet V. Nezval and theorist K. Teige founded the core of the Czechoslovakian Surrealist Group.

After the conference examining Arne Høsek's theories (under the title of 'The Painting of Sound and the Music of Space'), Carvalho presented the panorama 'New Trends of Contemporary Art', in which he analyses the development of painting from impressionism to synaesthesia and phonism. A condensed version was published in the form of an article: 'The Struggle in the Field of Art'. However, it is worth pointing out that the essay 'The Psychological and Morbid Aspect of Modern Art', which was later incorporated into *The Bones of The World*, already shows parallels between artistic expression and mental illnesses²⁶. The text was written simultaneously to Carvalho's research at the Juquery Psychiatric Hospital in 1937, which he subsequently interrupted. The initiative had began with an exhibition co-organised with psychiatrist Osório César at the Modern Artists' Club in São Paulo in 1933, featuring artworks produced by inpatients.

Among his travel notes, it is worth highlighting a series of drawings, which includes notes on musical instruments. There are two titles dedicated to the history of instruments in Carvalho's library. One of them is by André Schaeffner²⁷, an ethnographer from the Musée de l'Homme who took part in the expedition Dakar-Djibouti and collaborated in the magazine *Minotaure* No. 2, a periodical acquired in 1934/35.

The Bones of the World features multiple references to Carvalho's body of work. *Experiência No. 2* (*Experience No. 2*); *O bailado do Deus morto* [The Dead God's Dance]; his painting exhibition closed down by the police in 1934; the aforementioned show displaying the works of psychiatric patients; and his lecture for the 8th International Psychotechnic Congress in Prague, titled 'The Mechanism of Love Emotions' (which was later expanded into a long essay and the conference 'The Painting of Sound and the Music of Space' delivered on his return to Brazil), all appear as comments or notes to the text. There is one particular note on the beard style he adopted during the 1932 Revolution, which is a sign of the artist's interest in fashion prior to the systematic collection of materials for his series of newspaper articles 'Fashion and the New Man' published in 1956.

Legends on the creation of humanity appear with Tiamat, the Babylonian monster of primitive chaos; with Omoroca, the Sumerian goddess who came before the creation of elements; and with Wagadu, the mysterious city that was destroyed and re-erected four times, representing the migration of the Garamantes from Libya to Burkina Faso, cutting across Nigeria and Benin. The latter is a legend told by Leo Frobenius at the beginning of the 1920s. According to his unpublished text, 'The Mechanism of Love Emotion', Carvalho came into contact with the legend of Wagadu and 'The Food of the Two Women' through an edition of *Cahiers d'Art* dedicated to Africa and published in 1930. 'Magic Act, Rites and Beliefs in Sub-Carpathian Russia' by Pierre Bogatyrev²⁸ was acquired during his European trip and later informed *The Bones of the World*.

As far as the most frequent references in his writings are concerned – Darwin, Freud, Nietzsche and Frazer – the publications by Freud and Frazer that have been preserved are those originally bought by the artist: originals that date from the time he was studying in England²⁹ and *The Golden Bough* (abridged version) acquired during his trip in 1934/35. In the content presented in *Experiência No.2*, Carvalho mentions texts by Freud, Frazer and Adler, in particular Frazer's French translation *Les Origines de la Famille et du Clan* and Adler's *The Neurotic Character*, which have been lost³⁰. They are likely to have been French editions from 1922 and 1926 respectively. Amongst the library's psychology titles, we find Van Teslaar's anthology from the mid-1920s that includes essays by Freud, Ernest Jones, Ferenczi, A.A. Brill and Jung³¹. His interest in the psychoanalytic approach led to a more intense acquisition of titles in the 1940s. There are also religious studies by F. Max Muller (1879); Lucien Henry (1939); R. de la Grasserie and R. Kreglinger (undated)³². Max Muller's extensive conference on fetishism could have been one of the suggestive readings for *Experiência No. 2*. Almost all publications by Charles Darwin are old editions that probably belonged to the artist's father. The two books by Nietzsche – from the 1940s – are those used in 'The Mechanism of Love Emotion'. The source of the German philosopher's epigraph in one of the chapters of *The Bones of the World* was not quoted.

Upon his return to Brazil, Carvalho wrote a text about architecture in which he examines several buildings³³. At the same time, he was designing and building a complex of 17 rental houses and the manor house at Capuava Farm. At this point, he also recorded a radio programme that was later converted into a lecture for the 5th Pan-American Congress of Architects, which took place in Montevideo. Some years later he announced the publication of a book called *A origem da arquitetura e sua significação através dos tempos* [The Origins of Architecture and its Meaning Throughout Time]³⁴, which had not even been drafted. There is no record of any book: not even a partial publication in the press, which would later publish Carvalho's series dedicated to urban space and landscape.

The lack of non-technical architectural titles in Carvalho's library is surprising³⁵, unless we consider that they were somehow lost. The artist stated that he preferred to read advertisements in specialised magazines rather than works on architecture. Amongst his specialised titles, we can find a book by Auguste Perret and a copy of *Brazil Builds*³⁶, a MoMA catalogue for an exhibition that took place during the war in 1943. John Ruskin's books were passed on from his father.

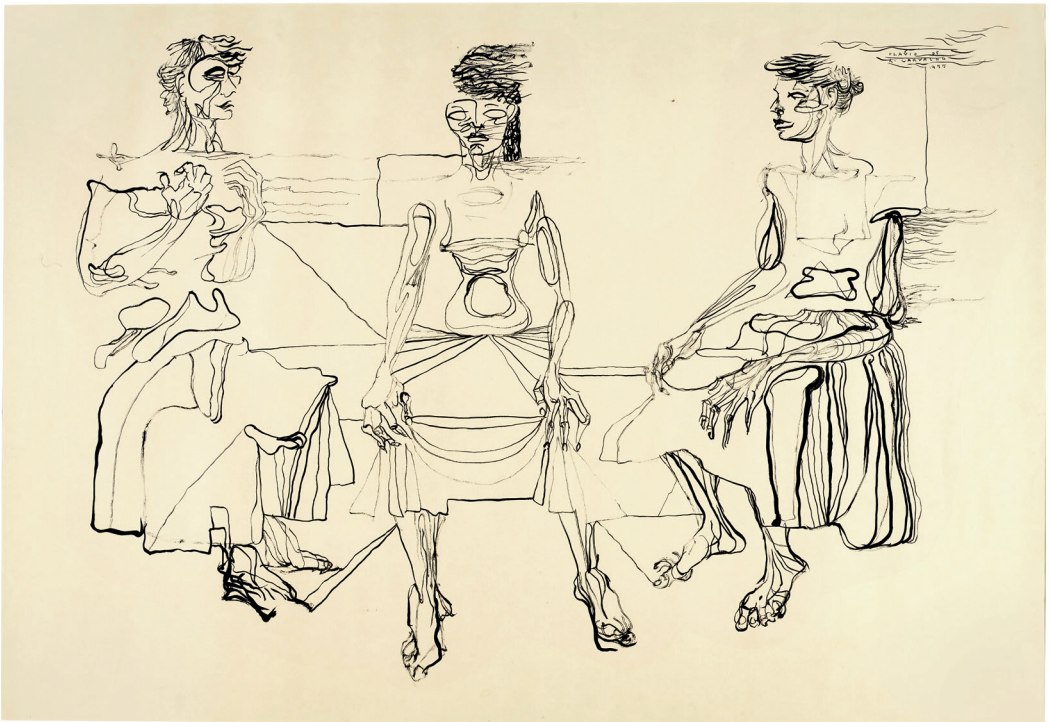
Carvalho used to say that he was averse to fiction. Victor Hugo was one of the only authors he admitted to have read. "When I was fifteen, I enjoyed all that is weird in Victor Hugo's literature"³⁷. His library contains a copy of *Notre Dame de Paris*, an edition that includes the chapter 'Ceci tuera cela', in which Hugo predicts that with the invention of printing, the city of stone would be replaced by the city of words: "It was a premonition that human thought, in changing its outward form, was also about to change its outward mode of expression; that the dominant idea of each generation would, in the future, be embodied in a new material, a new fashion; that the book of stone, so solid and so enduring, was to give way to the book of paper, more solid and more enduring still. In this respect the vague formula of the Archdeacon had a second meaning – that one art would dethrone another art: Printing will destroy Architecture".

Frank Lloyd Wright once spoke of the impact of reading Hugo's chapter: "I was fourteen years old when this usually expurgated chapter in Notre Dame profoundly affected my sense of the art I was born to live with – life-long; architecture. His story of the tragic decline of the great mother-art never left my mind."³⁸.

We could suggest that the same happened to Flávio de Carvalho, whose projects seem to aspire to obtain the power of symbols by generating meaning.



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Fig.38: Flávio de Carvalho, *circa* 1950s

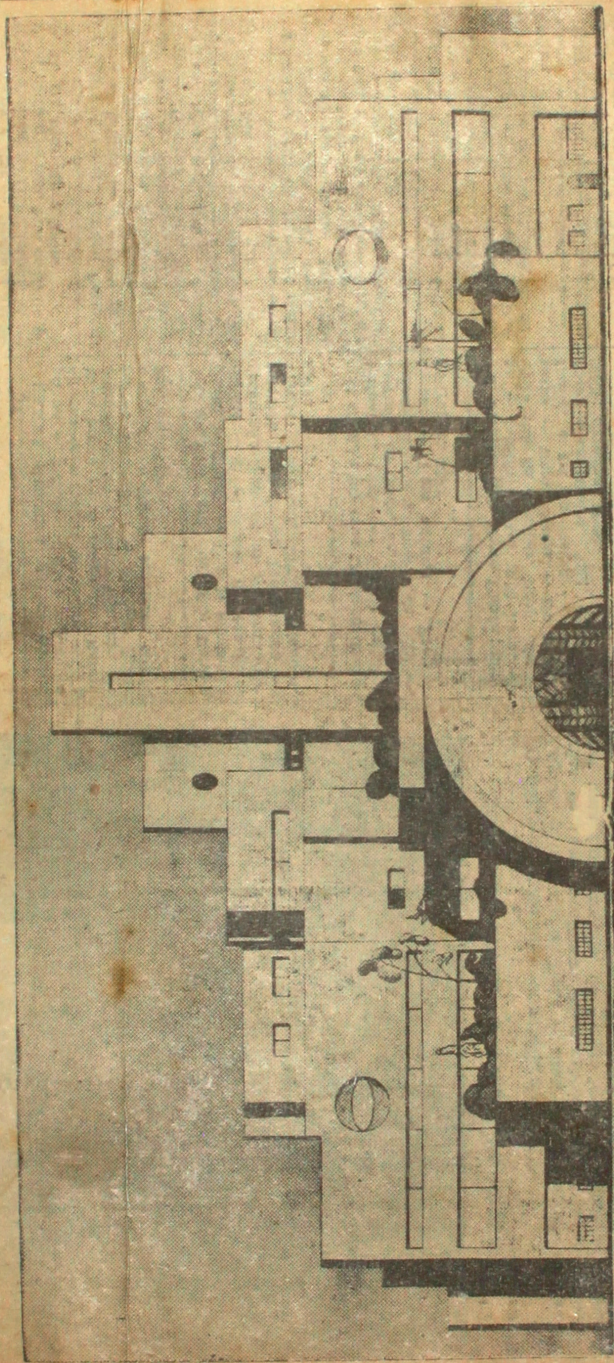
FLÁVIO DE CARVALHO

- 1899** Born in Amparo da Barra Mansa, In the State of Rio de Janeiro, son of Ophelia Crissíuma and Raul de Rezende Carvalho.
- 1907-9** Began studies at the Mackenzie Institute's American School in São Paulo.
- 1911-4** Attended the Lycee Janson de Saily, in Paris as boarder. Completed his studies at Clapham College, in London, and Stonyhurst College, in Blackburn.
- 1918** Went up to Durham University, UK, to study Civil Engineering and Fine Arts.
- 1922** Returned to Brazil.
- 1923** Began work designing civil engineering structures.
- 1926** Illustrated and commented on a ballet by Loie Fuller, in his first published article.
- 1928** Presented projects for the Governor's Palace of the State of São Paulo (1927), the Argentinian Embassy in Rio de Janeiro, the University of Minas Gerais in Belo Horizonte, and the São Paulo State Legislative Assembly (1929). Also took part in the international competition to design the Columbus Lighthouse, to be built in the Dominican Republic.
- 1930** Attended the 4th Pan-American Congress of Architects, as the anthropophagist delegate, where he spoke on "The City of Naked Men" and "Anthropophagy in the 20th century."
- 1931** Carried out Experiment n° 2, confronting Corpus Christi procession in downtown São Paulo and almost being lynched. Subsequently published a book recounting and commenting on the event. Took part in the 38th Fine Arts Salon in Rio de Janeiro.
- 1933** With Di Cavalcanti, Carlos Prado, and Antonio Gomide, founded the Modern Artists' Club, where, as secretary, he introduced hectic schedule and promoted musical performances, exhibitions, and talks. Founded the Theater of Experience, which opened with his play O Bailado do deus morto, closed down by the police after its third showing.
- 1934** Took part in the 1st São Paulo Fine Arts Salon with his first solo exhibition, again closed down by the police, who seized five pieces. The exhibition was reopened and the pieces returned following judicial ruling. Took part in Congresses on Philosophy and Psychotechnics, in Prague, in September, and stayed in Europe until February of the following year.
- 1935** Began to publish the interviews carried during his trip. Gave talk on "The Painting of Sound and the Music of Space," discussing the relations between sound and color and the work of the Czech painter, architect and town planner Arne Hošek.
- 1936** Published Os ossos do mundo, a book of travel writing. Designed a sixteen-unit rented housing estate for Alameda Lorena, work which was finally concluded in June 1938.
- 1937** Exhibited at and helped organize the 1st May Salon, at which he gave talk on "The Morbid Psychological Side of Modern Art," also delivered at the 2nd International Congress on Aesthetics and the Science of Art, in Paris.
- 1938** Lecture on "The House of the Man of the XXth Century" on Rádio Cultura, in São Paulo. Designs and builds the Capuava Ranch, in Valinhos, SP, the model for which was included in his contribution for the 2nd May Salon. This project involved the participation of British surrealists, led by Roland Penrose, E. L. T. Mesens, and Ben Nicholson.
- 1939** Registered the May Salon in his name and managed once again to put together an international event with Josef Albers, Alexander Calder, Alberto Magnelli, Jean Helion, and members of the American Abstract Artists group: Carl Holty, John Xceron, and Werner Drewes. Edited RASM, The Annual May Salon Review, with pieces on developments in art since 1922 and the exhibition catalogue. Took part in the competition for the São Paulo Municipal Palace, for which he presented a further proposal in 1946.
- 1942** Death of the artist's father.
- 1943** Trip to Paraguay on geopolitical mission. Talk on "The Cradle of World Civilization and Notes on Guarani Culture." Series of Articles entitled Bound for Paraguay.
- 1947** Presented "The House of American Man" to the 6th Pan-American Congress of Architects, in Lima and Cuzco. Death of the artist's mother; Tragic Series produced as register of her last moments.
- 1948** Second solo exhibition at the São Paulo Museum of Modern Art, where there was tumultuous discussion on his painting, and at the Viau Gallery, in Buenos Aires.
- 1950** Contributed to the Brazilian Room at the 25th Venice Biennale, along with Portinari, Cicero Dias, Milton Dacosta, Burle Marx, Di Cavalcanti, Pancetti, Volpi, Bruno Giorgi, Brecheret, Livio Abramo, and Goeldi.

- 1951** Took part in the 1st Bienal de São Paulo. Solo show at the Domus Gallery, in São Paulo. Stage design for Symphony, by Camargo Guarnieri, performed by the Experimental Ballet Group.
- 1952** Exhibition of drawings at the São Paulo Museum of Modern Art. Took part in international competition for the Monument to the Unknown Political Prisoner.
- 1953** Stage design and costumes for the ballet *A cangaceira*, with music by Camargo Guarnieri, choreographed by Aurel Miloss, at the 4th centenary.
- 1954** Decorations for the Carnival Ball at Circo Piolin. Designs the International University of Music and the Visual and Dramatic Arts.
- 1956** Published series of articles entitled Fashion and the New Man. Proposed summer men's fashions involving skirt and blouse. Launched the costumes by parading through various streets in downtown São Paulo and staged a demonstration of his work for the press on a table at Diários Associados. Solo show at the L'Obelisco Gallery, in Rome.
- 1957** Began publication of the series Notes for the Reconstruction of a Lost World. Rejected by the judges at the 4th Bienal de São Paulo, two of his drawings and the oil painting Portrait of Pablo Neruda are acquired by Alfred Barr Jr., director of the New York Museum of Modern Art.
- 1958** Took part in an expedition, organized by the Indian Protection Service, to the upper Rio Negro, to make a film.
- 1962** Took part in international competitions for the Peugeot Building, in Buenos Aires; and in the symposium Man and Civilization: Brain Control, at the California University, Faculty of Medicine, in San Francisco.
- 1963** Honored with Special Room at the 7th Bienal de São Paulo.
- 1966** Project for the Valinhos Municipal Palace. Lectures on the evolution of costume at Rex Gallery & Sons.
- 1967** Took part in the Tropicology Seminar in Recife, organized by Gilberto Freyre Candidate for president of the Institute of Brazilian Architects, São Paulo Section, for the opposition. Received an award from international panel judges at the 9th Bienal de São Paulo. Retrospective at the Museum of Brazilian Art at the Armando Alvares Penteado Foundation (FAAP).
- 1968** Built Monument to Garcia Lorca on the invitation of group of Spanish exiles and Brazilian commission made up of university teachers, composers, and actors.
- 1969** Designed cathedral for the city of Espírito Santo do Pinhal, in the state of São Paulo.
- 1971** Special room at the 11th Bienal de São Paulo.
- 1972** Ran as an alternative candidate to Alfredo Buzaid for the São Paulo Academy of Letters.
- 1973** At the 12th Bienal de São Paulo, presented design for a room paying homage to Maria Martins and Tarsila do Amaral, which was never built. Died June, in Valinhos, São Paulo.

O novo palacio presidencial do Estado de S. Paulo

Um curioso projecto apresentado



Como se sabe, o governo do Estado resolveu construir, no mesmo local occupado actualmente pela séde do executivo, um novo palacio presidencial. Varios tem sido os projectos apresentados por architectos da nossa capital; mas, dentre 'elles, nenhum, por certo, tão curioso como o que reproduzimos aqui.

Trata-se de um projecto, que, como se poderá ver pelo nosso "cliché", está em perfeito antagonismo com tudo que temos em materia de arte architectural.

Seu autor, engenheiro e artista que passou varios annos na Euro-

pe, teve, sem duvida, apresentando esse projecto, um raro gesto de audacia, dado o espirito de reserva com que recebemos sempre certas innovações, sobretudo em materia de arte.

O novo palacio presidencial, na hypothese de ser acceito o projecto, pela respectiva commissão julgadora, seria, em suas linhas geraes, o edificio que o nosso "cliché" reproduz.

O predio seria, construido em concreto armado, com numerosos elevadores de varias dimensões e velocidades. Teria numerosos salões e outras dependencias, entre as quaes um grande salão para festas, refeitório para guardas,

apartamentos particulares para o presidente e sua familia, commodos para a installação de secretarias, etc.

Proporcionando magnificas vistas sobre o Braz e o parque D. Pedro II, teria o palacio varios terraços, ornamentados, e dispondo de plantas decorativas e especimenes de nossa flora, com viveiros para aves, etc.

Varios seriam os andares do palacio, com alguns "halls", escadarias e um systema de illumination e ventilação novo.

Mas, o mais interessante é o caracter bellico deste palacio, onde se estabeleceria um plano completo

de defesa terra e aerea, com varios canhões de tiro rapido, aviãos, etc.

Outra novidade seriam os grandes holophotes, um dos quaes funcionaria permanentemente.

Numerosas outras innovações apresentaria o palacio presidencial do Estado de S. Paulo, no caso em que este curioso projecto fosse o escolhido.

Como quer que seja, a apresentação deste projecto constitue uma nota de imprévisão em nosso meio e é justamente com esse caracter que, o apresentamos aos nossos leitores.

EXHIBITION CHECKLIST

p. 18-19

UNTITLED

signed and dated 'FLAVIO DE CARVALHO 1925'
(upper right)
watercolour and graphite on paper
31 by 23 cm. 12¼ by 9 in.
Executed in 1925

PROVENANCE

Private Collection, São Paulo.

p. 23

COUPLE

signed and dated 'flavio de carvalho 1932'
(upper right)
oil on canvas
59 by 55 cm. 23¼ by 21½ in.
Painted in 1932

PROVENANCE

Collection of João Marino, São Paulo.
Private Collection, São Paulo.

EXHIBITED

São Paulo, Pavilhão Engenheiro Armando Arruda Pereira,
17ª Bienal de São Paulo: Flávio de Carvalho, 1983.

São Paulo, Pavilhão da Bienal, *19ª Bienal de São Paulo: Imaginários Singulares*, 1987.

São Paulo, Museu de Arte Moderna de São Paulo,
Flávio de Carvalho, 2010 (illustrated in colour, p. 203).

p. 26

FIGURE

signed and dated 'FLAVIO de CARVALHO 1939'
(upper right)
watercolour on paper
28 by 24 cm. 11 by 9½ in.
Painted in 1939

PROVENANCE

Private Collection, São Paulo.

p. 27

SEATED WOMAN

signed and dated 'FLAVIO DE CARVALHO 1938'
(upper right)
ink on paper
52.5 by 40 cm. 20% by 15¼ in.
Executed in 1938

PROVENANCE

Private Collection, São Paulo.

p. 35

PORTRAIT OF SÉRGIO MILLIET

oil on canvas on masonite
90 by 70 cm. 35% by 27½ in.
Executed in 1951

PROVENANCE

Private Collection, São Paulo.

EXHIBITED

Brasília, Centro Cultural Banco do Brasil, *Flavio de Carvalho - A Revolução Modernista no Brasil*, 2012.

São Paulo, Lucas Nogueira Garcez Pavilion (Oca),
Flavio de Carvalho - a experiência como obra, 2014.

p. 36

UNTITLED

signed and dated 'FLAVIO DE R. CARVALHO 1972'
(upper right)
ink on paper
69.8 by 50 cm. 27½ by 19% in.
Executed in 1972

PROVENANCE

Private Collection, São Paulo.

p. 37

UNTITLED

signed and dated 'FLAVIO DE R. CARVALHO 1970'
(upper right)
ink on paper
69.5 by 49.7 cm. 27% by 19½ in.
Executed in 1970

PROVENANCE

Private Collection, São Paulo.

p. 40

UNTITLED

signed and dated 'FLAVIO DE R. CARVALHO 1973'
(upper right)
ink on paper
70 by 50 cm. 27½ by 19% in.
Executed in 1973

PROVENANCE

Private Collection, São Paulo.

p. 41

UNTITLED

signed and dated 'flavio de r. carvalho 1972'
(upper right)
oil on canvas
72.6 by 67 cm. 28% by 26% in.
Painted in 1972

PROVENANCE

Private Collection, São Paulo.

p. 42

FIGURE OF A MAN - PORTRAIT OF WILFRED R. BION

signed and dated 'flavio de r. carvalho 73' (upper right); titled
'retrato do psicoanalista W.R.BION' (on the reverse)
oil on canvas
88.3 by 65.3 cm. 34% by 25¼ in.
Painted in 1973

PROVENANCE

Collection of Dr Frank Julian Phillips, São Paulo.
Renot Art Gallery, São Paulo.
Private Collection, São Paulo.

EXHIBITED

São Paulo, Pavilhão Engenheiro Armando Arruda Pereira,
17ª Bienal de São Paulo: Flávio de Carvalho, 1983.

São Paulo, Museu de Arte Moderna de São Paulo,
Flávio de Carvalho, 2010 (illustrated in colour, p. 171).

p. 43

FIGURE OF A MAN - PORTRAIT OF FRANK JULIEN PHILLIPS

signed and dated 'flavio de r. carvalho 1972'
(upper right)
oil on canvas
88.5 by 65.3 cm. 34 $\frac{7}{8}$ by 25 $\frac{3}{4}$ in.
Painted in 1972

PROVENANCE

Collection of Dr Frank Julian Phillips, São Paulo.
Renot Art Gallery, São Paulo.
Private Collection, São Paulo.

EXHIBITED

São Paulo, Pavilhão Engenheiro Armando Arruda Pereira,
17ª Bienal de São Paulo: Flávio de Carvalho, 1983.

São Paulo, Museu de Arte Moderna de São Paulo,
Flávio de Carvalho, 2010 (illustrated in colour, p. 170).

p. 46-47

UNTITLED

signed and dated 'FLAVIO DE R. CARVALHO 1967'
(upper right)
ink on paper
50.4 by 70.3 cm. 19 $\frac{1}{2}$ by 27 $\frac{3}{4}$ in.
Executed in 1967

PROVENANCE

Private Collection, São Paulo.

p. 48

UNTITLED

signed and dated 'FLAVIO DE R. CARVALHO 1969'
(upper right)
ink on paper
70 by 49.8 cm. 27 $\frac{1}{2}$ by 19 $\frac{1}{2}$ in.
Executed in 1969

PROVENANCE

Private Collection, São Paulo.

p. 49

UNTITLED

signed and dated 'FLAVIO DE R. CARVALHO 1967'
(upper right)
ink on paper
70 by 50 cm. 27 $\frac{1}{2}$ by 19 $\frac{1}{2}$ in.
Executed in 1967

PROVENANCE

Private Collection, São Paulo.

p. 52

UNTITLED

signed and dated 'FLAVIO DE R. CARVALHO 1965'
(upper right)
ink on paper
48.5 by 68.5 cm. 19 by 27 in.
Executed in 1965

PROVENANCE

Private Collection, São Paulo.

p. 53

UNTITLED

signed and dated 'FLAVIO DE R. CARVALHO 1965'
(upper right)
ink on paper laid on card
50 by 69.6 cm. 19 $\frac{5}{8}$ by 26 $\frac{3}{8}$ in.
Executed in 1965

PROVENANCE

Private Collection, São Paulo.

p. 54

FIGURES

signed and dated 'FLAVIO DE R. CARVALHO 1971'
(upper right)
watercolour and ink on paper
70 by 50 cm. 27 $\frac{1}{2}$ by 19 $\frac{1}{2}$ in.
Executed in 1971

PROVENANCE

Private Collection, São Paulo.

p. 57

FEMALE NUDE

signed and dated 'FLAVIO DE R. CARVALHO 1971'
(upper right)
acrylic on paper
50 by 69.5 cm. 19 $\frac{1}{2}$ by 27 $\frac{3}{4}$ in.
Executed in 1971

PROVENANCE

Private Collection, São Paulo.

p. 65

PORTRAIT OF ARCHITECT AND PAINTER CARLOS PRADO

signed and dated 'flavio de r. carvalho 1933'
(upper right)
oil on canvas
46 by 33 cm. 18 by 13 in.
Painted in 1933

PROVENANCE

Carlos da Silva Prado, Bragança Paulista.
Private Collection, São Paulo.

EXHIBITED

São Paulo, Prédio Alves Lima, *Exposição de Pintura de Flávio de Carvalho*, 1934.

São Paulo, Pavilhão Engenheiro Armando Arruda Pereira,
17ª Bienal de São Paulo: Flávio de Carvalho, 1983.

São Paulo, Museu de Arte Moderna de São Paulo,
Flávio de Carvalho, 2010 (illustrated in colour, p. 179).

p. 76

EDUARDÍSSIMO (PORTRAIT OF EDUARDO MERCIER)
signed and dated 'FLAVIO DE R. CARVALHO 1946'
(upper right); titled 'EDUARDISSIMO' (lower left)
graphite on paper
66 by 48 cm. 26 by 18 $\frac{3}{8}$ in.
Executed in 1946

PROVENANCE

Private Collection, São Paulo.

EXHIBITED

São Paulo, Museu de Arte Moderna de São Paulo,
Flávio de Carvalho, 2010 (illustrated, p. 15, 62).

p. 77

PORTAIT OF MARCHAND RENÉ DROUIN
signed and dated 'FLAVIO DE R. CARVALHO 1948'
(upper right); titled 'RENE DROUIN' (along the lower edge)
graphite on paper
71 by 53 cm. 28 by 20 $\frac{7}{8}$ in.
Executed in 1948

PROVENANCE

Private Collection, São Paulo.

EXHIBITED

São Paulo, Museu de Arte Moderna de São Paulo,
Flávio de Carvalho, 2010 (illustrated, p. 161).

p. 90

ILLUSTRATION FOR THE DIALECTICS OF FASHION SERIES
ink and graphite on paper
35 by 54 cm. 13 $\frac{3}{4}$ by 21 $\frac{1}{4}$ in.
Executed in 1956

PROVENANCE

Private Collection, São Paulo.

EXHIBITED

Brasília, Centro Cultural Banco do Brasil, *Flavio de Carvalho - A Revolução Modernista no Brasil*, 2012.

p. 91

ILLUSTRATION FOR THE DIALECTICS OF FASHION SERIES
ink and graphite on paper
69.5 by 50 cm. 27 $\frac{3}{8}$ by 19 $\frac{1}{2}$ in.
Executed in 1956

PROVENANCE

Private Collection, São Paulo.

EXHIBITED

Brasília, Centro Cultural Banco do Brasil, *Flavio de Carvalho - A Revolução Modernista no Brasil*, 2012.

p. 104

ASSISTANT REFEREE
signed and dated 'FLAVIO DE R. CARVALHO 1972'
(upper right); titled 'BANDEIRINHA' (lower right)
gouache and graphite on paper
70 by 50 cm. 27 $\frac{1}{2}$ by 19 $\frac{1}{2}$ in.
Executed in 1972

PROVENANCE

Private Collection, São Paulo.

p. 105

PLAYER

signed and dated 'FLAVIO DE R. CARVALHO 1972'
(upper right); titled 'JOGADOR' (lower right)
gouache and graphite on paper
70 by 50 cm. 27 $\frac{1}{2}$ by 19 $\frac{1}{2}$ in.
Executed in 1972

PROVENANCE

Private Collection, São Paulo.

p. 106

REFEREE

signed and dated 'FLAVIO DE R. CARVALHO 1972'
(upper right); titled 'JUIZ' (lower right)
gouache and graphite on paper
69.5 by 50 cm. 27 $\frac{3}{8}$ by 19 $\frac{1}{2}$ in.
Executed in 1972

PROVENANCE

Private Collection, São Paulo.

p. 107

GOALKEEPER

signed and dated 'FLAVIO DE R. CARVALHO 1972'
(upper right); titled 'GOLEIRO' (lower right)
gouache and graphite on paper
70 by 50 cm. 27 $\frac{1}{2}$ by 19 $\frac{1}{2}$ in.
Executed in 1972

PROVENANCE

Private Collection, São Paulo.

p. 114-115

SUMMER LANDSCAPE

signed and dated 'flavio de r. carvalho 64'
(upper right)
oil on canvas
54 by 65 cm. 21 $\frac{1}{4}$ by 25 $\frac{1}{2}$ in.
Executed in 1956

PROVENANCE

Private Collection, São Paulo.

p. 116

UNTITLED

signed and dated 'FLAVIO DE R. CARVALHO 1965'
(upper right)
ink on paper
49 by 44.6 cm. 19 $\frac{1}{4}$ by 17 $\frac{1}{2}$ in.
Executed in 1965

PROVENANCE

Private Collection, São Paulo.

p. 117

PORTRAIT OF MARIA KARESKA

signed and dated 'FLAVIO DE R. CARVALHO 1956' (upper
right); titled 'RETRATO DE CANTORA MARIA KARESKA' (along
the lower edge)
watercolour on paper
80.5 by 62.2 cm. 31 $\frac{1}{2}$ by 24 $\frac{1}{2}$ in.
Executed in 1956

PROVENANCE

Private Collection, São Paulo.

EXHIBITED

São Paulo, Museu de Arte Moderna de São Paulo, *Flávio de Carvalho*, 2010 (illustrated in colour, p. 187).

p. 120

UNTITLED

signed and dated 'FLAVIO DE R. CARVALHO 1955'
(upper right)
ink on paper
69.5 by 99 cm. 27% by 39 in.
Executed in 1955

PROVENANCE

Private Collection, São Paulo.

p. 121

UNTITLED

signed and dated 'FLAVIO DE R. CARVALHO 1957'
(upper right)
ink on paper
51.5 by 62 cm. 20 by 24% in.
Executed in 1957

PROVENANCE

Private Collection, São Paulo.

p. 123

WOMAN'S FIGURE

signed and dated 'FLAVIO DE R. CARVALHO 1956'
(upper right)
ink on paper
72.8 by 55.2 cm. 28% by 21¼ in.
Executed in 1956

PROVENANCE

Private Collection, São Paulo.

p. 124

UNTITLED

signed and dated 'FLAVIO DE R. CARVALHO 1955'
(upper right)
ink on paper
99.5 by 69.3 cm. 39% by 27¼ in.
Executed in 1955

PROVENANCE

Private Collection, São Paulo.

p. 128

UNTITLED

signed and dated 'FLAVIO DE R. CARVALHO 1955'
(upper right)
ink on paper
70.9 by 99.5 cm. 28 by 39% in.
Executed in 1955

PROVENANCE

Private Collection, São Paulo.

p. 129

UNTITLED

signed and dated 'FLAVIO DE R. CARVALHO 1955'
(upper right)
ink on paper
69.5 by 99.5 cm. 27% by 39% in.
Executed in 1955

PROVENANCE

Private Collection, São Paulo.

p. 130-131

UNTITLED

signed and dated 'FLAVIO DE R. CARVALHO 1957'
(upper right)
ink on paper
99 by 68.5 cm. 39 by 27 in.
Executed in 1957

PROVENANCE

Private Collection, São Paulo.

p. 147

CATHEDRAL CHURCH OF SÃO CARLOS DO PINHAL

signed, titled and inscribed 'IGREJA CATEDRAL DE SÃO CARLOS DO PINHAL PERISPECTIVA VISTA DE 80 METROS ARQ E. ESCULTOR FLAVIO DE CARVALHO C.R.E.A. 1286'
(along the lower edge)
ink on tracing paper
63.5 by 87 cm. 25 by 34¼ in.
Executed in 1969

PROVENANCE

Private Collection, São Paulo.

EXHIBITED

São Paulo, Pavilhão Engenheiro Armando Arruda Pereira, *17ª Bienal de São Paulo: Flávio de Carvalho*, 1983 (illustrated, p. 59).

São Paulo, Museu de Arte Moderna de São Paulo, *Flávio de Carvalho*, 2010 (illustrated, p. 253).

Brasília, Centro Cultural Banco do Brasil, *Flávio de Carvalho - A Revolução Modernista no Brasil*, 2012.

Text pp. 8-25

Flávio de Carvalho

Kiki Mazzucchelli

¹ Oswald de Andrade's quote is reproduced in J. Toledo's biography *Flávio de Carvalho: o comedor de emoções*. p. 101.

Text pp. 32-59

Flávio de Carvalho: Media Artist Avant la Lettre

Rui Moreira Leite

¹ Abraham Palatnik, statement to the author, 10 June 1997.

² "O Futuro Palácio do Governo Paulista," *Diário da Noite*, 30 January 1928; "O Novo Palácio do Governo e o Projecto Modernista," *Diário da Noite*, São Paulo, 4 February 1928; "Ainda o Atordoante Projecto 'Eficácia,'" *Diário da Noite*, São Paulo, 6 February 1928.

³ Narrative based on the description given by Flávio de Carvalho in his book *Experiência No. 2, realizada sobre uma procissão de Corpus Christi* (São Paulo: Irmãos Ferraz, 1931).

⁴ In this interview Flávio de Carvalho suggests three outfits that would be suitable for the São Paulo weather: a summer outfit; clothing for autumn or spring; and a winter outfit. See Luis Martins, "Flávio de Carvalho homem telúrico: O agricultor é o trouxa da nação!" *Comício*, 22 May 1952.

⁵ Flávio de R. Carvalho, "Nova moda para o novo homem moda de verão para a cidade" (New Fashion for the New Man: City Summer Fashion) *Diário de S. Paulo*, 24 June 1956.

⁶ "A Moda e o Novo Homem I-XXXIX" (The Fashion and the New Man I-XXXIX), *Diário de S. Paulo*, 4 March–21 October 1956.

⁷ "Experiência Social número 3: Flávio de Carvalho surpreende a cidade ao apresentar a indumentária do futuro" (Social Experiment #3: Flávio de Carvalho Takes City by Surprise with Garment of the Future), *Diário de S. Paulo*, 19 October 1956. The article announced that the artist was to present a preview of his outfit on television that same day.

⁸ Paulo Autran, statement to the author, September 1997. It is possible that Flávio de Carvalho had presented his creation on television a year earlier. At the time he announced the launching of his new outfit in downtown São Paulo, the media reported a preview on TV scheduled for that nineteenth day of October 1956. See footnote 7 for reference to the former broadcast.

⁹ "Flávio de Carvalho por ele mesmo VIII" (Flávio de Carvalho, by the author himself VIII), *Folha de S. Paulo*, 21 September 1975.

¹⁰ The first such reference was made in Carvalho's article "Rumo ao Paraguai III" (Destination: Paraguay 3), *Diário de S. Paulo*, 15 September 1943. His investigation into human and social evolution continued through a lengthy series entitled "Notas para a Reconstrução de um Mundo Perdido I-LXV" (Notes for the Reconstruction of a Lost World I-LXV), *Diário de S. Paulo*, 6 January 1957–21 September 1958.

¹¹ Francisco Brasileiro, statement to J. Toledo [1] p. 462.

¹² It is not clear if this story has basis in reality, either in part or in full. See Norberto Esteves, "Esta é a Deusa Branca autêntica que Flávio Carvalho não encontrou" (This is the Authentic White Goddess That Flávio de Carvalho Did Not Find), *Última Hora*, 19 December 1958. In this article, the photographer Norberto Esteves claimed to have found the real Umbelina Valéria but, again, it is not possible to verify this claim.

¹³ The reconstruction of the events of the expedition had as its basis the reports of three sources: Flávio de Carvalho; the photographer of the *Última Hora* newspaper, Norberto Esteves; and Raymond Frajmund, who had joined the artist as cameraman. The accounts all register the immediate hostility that arose between Flávio de Carvalho and Tubal Viana, who headed the SPI expedition. In the final stage of the expedition, after several brawls, the artist was said to have sought shelter in a boat and challenged Viana to a pistol duel. An account of the expedition was published in *Time* magazine: "Playboy at Work," *Time*, Latin American edition 72, No. 14 (22 December 1958) p. 17.

¹⁴ Flávio de Carvalho, *A Origem Animal de Deus e o Bailado do Deus Morto* (The Animal Origin of God and the Dead Man's Ballet) (São Paulo: Difel, 1973) p. 55.

¹⁵ Michel Foucault, *Les mots et les choses, une archéologie des sciences humaines* (Paris: Gallimard, 1966) p. 385.

¹⁶ See the artist's interview with Daniel de Oliveira, "A arte prevê aquilo que o homem social fará" ("Art Foresees the Future Doings of Social Beings"), *Para Todos* No. 12 (1–15 November 1956) p. 5.

Text pp. 66-81

Flávio de Carvalho in conversation with Silveira Peixoto

¹ Silveira Peixoto, *Falam os Escritores*. São Paulo: Conselho Estadual de Cultura, 1977, vol. 3, pp. 119-126.

² The interview date was deduced from the artist's mention to the book *O mecanismo da emoção amorosa* [The Mechanism of Love Emotion], which coincides with the reference to the reopening of the Theatre of Experience.

³ Le Corbusier met Flávio de Carvalho in November 1929 when he visited São Paulo.

⁴ Lycée Janson de Sailly (Paris), Stonyhurst College (Lancashire), Durham University, King Edward VII School of Art (Newcastle upon Tyne).

⁵ On this occasion, he presented his paper 'The City of the Naked Man'.

⁶ At the Salon of 1931 at the National School of Fine Arts in Rio de Janeiro, the artist presented two drawings, two oil paintings, one sculpture and his Columbus Lighthouse project.

⁷ The project for the Columbus Lighthouse international competition is from 1928. The second stage of the competition took place in 1931, with a publication featuring the winning designs and honorary mentions submitted in the first stage, including Flávio de Carvalho's project.

⁸ The information provided by Silveira Peixoto is incorrect. In fact, the exhibition featured a total of 131 works, including only 24 oil paintings, as well as numerous watercolours and drawings, 2 sculptures and one textile work. The full list was published in the exhibition brochure and reproduced in J. Toledo's book *Flávio de Carvalho: o comedor de emoções* (São Paulo/ Campinas: Brasiliense / Editora da Universidade Estadual de Campinas, 1994, p. 226-228).

⁹ Amongst the artworks listed in the catalogue perhaps *Pássaro em repouso* [Resting Bird] could be classified as a metallic sculpture; *O Último Abraço* [The Last Embrace] was originally a plaster cast, later cast in bronze.

¹⁰ This refers to *O Inventor*.

¹¹ Presented by Nicanor Miranda.

¹² There are no records of materials related to this critical work on architecture.

¹³ The company Tropicaluminium was already working from this address in 1939, when it was one of the sponsors of the 3rd May Salon.

¹⁴ The reopening of Theatre of Experience took place for one night only (24 Sept 1943), in tribute to Roger Caillois.

¹⁵ With the outbreak of the First World War, Carvalho, who was in England, could not return to France.

¹⁶ Artist's mistake: the illustrations of Lóie Fuller's dance performance were published on *Diário da Noite* on 31 July 1926.

¹⁷ In a lecture from 1963, at the School of Architecture and Urbanism (FAU), Universidade de São Paulo, Carvalho candidly revealed that he did not know what led him to carry out *Experiência No.2*. Raul Bopp linked it to the 'anthropophagic vaccine', which 'immunized' daring attitudes.

¹⁸ This was originally a paper presented at the 8th International Psychotechnic Congress that took place in Prague in September 1934. It was developed during his trip to Europe that lasted until February 1935, and completed in the following years. It comprises 267 typewritten pages and incorporates illustrations from his notebook.

¹⁹ Red ink stamp used in the album of projects printed in 1929-30.

²⁰ In contrast to what the artist says here, the jury was composed by Argentinean professionals: S. Guighazza and Raul Fitte, as well as the Ambassador Mora y Araujo. In subsequent statements, Carvalho directly blamed Christiano Stockler das Neves, who was only responsible for receiving applications.

²¹ The African legends can be found in the collection organised by Frobenius. Wagadu, although referred to as a legendary character, is in fact a mythical city evoked in a series of epic songs. The Babylonian legends can be found in publications produced at the time by the British Museum.

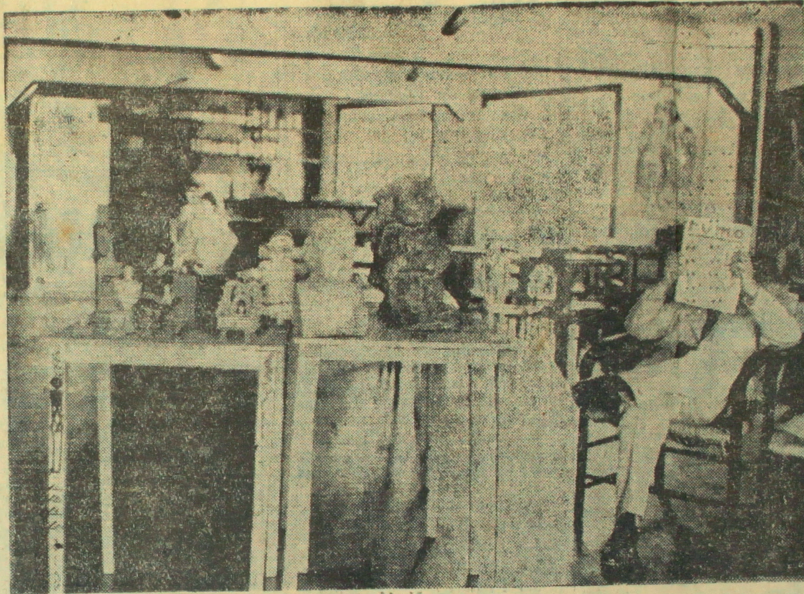
²² It was not possible to locate *A origem da arquitetura e sua significação através dos tempos* [The Origins of Architecture and its Meaning Throughout Time] and his collected plays. There is only one draft version of a theatre play in his travel notebook (1934/35) titled *O homem desmontável* [The Demountable Man]. The study of the relationship between man and the environment can perhaps relate to the series 'The Smiling Landscape', published in 11 articles for the newspaper *Diário de S. Paulo*, from 19 January to 26 February 1956.

Diário da Noite

"O mez dos Alienados e das Creanças" no C. A. M.

31-8-33

O interesse que a exposição de desenhos de psychopatas e crianças está despertando — Palestrando com Flavio de Carvalho — Uma série de conferencias sobre o original certame



ESCUPTURAS E BONECAS, TRABALHADAS PELOS ALIENADOS DO HOSPITAL DO JUQUERY, EM EXPOSIÇÃO NO C. A. M.

Realizou-se hontem á noite, na sede do C.A.M., a annunciada conferencia do dr. Osorio Cesar, "Estudo comparativo entre a Arte de Vanguarda e Arte dos Alienados", primeira de uma interessantissima série que, por iniciativa do clube, servirá como corollario á Exposição de desenhos de Crianças e Alienados, já aberta ao publico desde o inicio desta semana.

Iniciativa unica no seu genero em nosso paiz, pode-se affirmar, servirá, sem duvida, para prestar uma vallosa contribuição aos nossos cientistas e estudiosos do assumpto.

NO "LABORATORIO DE EXPERIENCIAS"

Estivemos com o engenheiro Flavio de Carvalho, um dos ideadores do certame.

— "Na exposição de desenhos de crianças — disse-nos elle — o Clube procurou expôr typos de desenhos alguns com recordações sexuaes inconscientes, outros demonstrando grande lirismo na forma e na cor, outros relembrando o primitivismo dos desenhos

encontrados nas cavernas da Africa: os primeiros passos do homem na representação das coisas de seu interesse.

Existe mesmo uma theoria, da qual o dr. Pacheco e Silva parece ser partidario, que diz que os desenhos expontaneos das crianças recordam toda a animosidade da especie, mais ou menos do mesmo modo como o desenvolvimento uterino do feto recorda todas as phases da evolução das especies, e parece ser o livro de uma historia que não está mais ao nosso alcance.

O QUE SIGNIFICAM OS DESENHOS DAS CRIANÇAS

— "Os desenhos das crianças, quando não são estupidamente controlados pelos professores, têm uma importancia que ainda não apprehendemos bem. Porque, traz para a nossa meditação todo o drama inimico dos homens das cavernas, do eplithencotropus erectus e a magnifica agitação de uma fauna incrível, que mal podemos visualizar e acreditar.

E os desenhos dos alienados in-

dicam o caminho para encontrar a genesis da tortura immensa que sacode a alma do louco..."

UMA SERIE DE CONFERENCIAS

Como dissemos, do ponto de vista scientifico, a exposição está despertando um grande interesse.

Os nossos mais competentes psychiátrats e psychanalistas, concorrendo com o C. A. M. para uma obra efficiente e duradoura, occupar-se-ão, cada qual em seu ramo, de estudos da actual Exposição de Desenhos.

Assim, o dr. A. C. Pacheco e Silva, director do Instituto do Juquery, vae tomar parte activa no "Mez dos Alienados e das Crianças".

Como, tambem, além do dr. Osorio Cesar que já se manifestou sobre o assumpto em questão, os seguintes especialistas: Durval Marcondes, Pedro de Alcantara, Fausto Guerner, Neves Manta, Raul Malta e Flavio Dias.

(Conclue na ultima pagina)

"A NOITE DOS POETAS ALIENADOS"

Num parentesis, o Clube fará realisar, em data que será opportunamente annunciada pela imprensa, uma "noite de poesia" de poetas alienados. Os poemas serão declamados pela famosa declamadora Maria Paula Adami, que São Paulo já teve occasião de apreciar quando recitou trechos da obra de Raul Bopp, no C. A. M.

A ORDEM DAS CONFERENCIAS

As conferencias sobre o "mez dos alienados e crianças" versarão sobre os seguintes temas e na ordem que segue:

Dia 13 de setembro: "Interpretação dos desenhos de crianças e o seu valor pedagogico" pelo dr. Pe-

dro de Alcantara; 19 de setembro: "Psychanalise dos desenhos dos psychopatas" pelo dr. Durval Marcondes; 26 de setembro: "A arte e a psychiatria atravez os tempos", pelo director do Instituto do Juquery, dr. A. C. Pacheco e Silva; 3 de outubro: "Marcel Pronst literaria e psychanaliticamente", pelo dr. Neves Manta; 10 de outubro: "O louco sob o ponto de vista da psychologia geral", pelo dr. Fausto Guerner; e a 17 de outubro: "A musica nos alienados", pelo sr. José Kllass.

Todas essas conferencias serão acompanhadas de projecções cinematographicas, realizadas com aparelho cedido pela casa Lutz Ferrando.

Seguindo a nova orientação do Clube, a assistencia interessada poderá apresentar objecções no final das conferencias.

UMA EDIÇÃO DAS CONFERENCIAS

Uma vez terminado o "mez dos alienados e das crianças" o C. A. M. fará uma edição illustrada de todas as conferencias, que será posta á venda.

UMA CONFERENCIA SOBRE A U. R. S. S. DE 1933

Uma pessoa que vem da Russia tem muitas coisas interessantes para dizer. Este é o caso do sr. Caio Prado Junior, o qual, tendo ha pouco regressado a São Paulo, de uma longa excursão pela U. R. S. S., fará no proximo dia 6 de setembro uma interessantissima palestra do que viu no paiz da dictadura do proletariado.

— O C. A. M. comunica que a identidade dos alienados que tem trabalhos, na exposição, não será divulgada.

DE DEBATES

DIÁRIO DA NOITE

Director: RUBENS DO AMARAL

6.2-1928

ANNO IV

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Ainda o atordoante projecto «Efficacia»

A justificação das ideias basicas que orientaram a sua organização, dentro das modernas concepções da arte

Será divulgado por estes dias o resultado do concurso que o governo mandou abrir para a construção do novo palácio. Dos anteprojectos apresentados á commissão presidida pelo sr. Pires do Rio o que mais sensação despertou é o

e baseada em principios puramente logicos, principios que obedecem a um raciocinio mathematico, ella será, sem duvida, efficiente. Uma arte altamente efficiente com relações a certos fins é talvez uma das pretensões mais justas e um dos

principal, é o ponto de accesso para todas as dependencias do predio. Tem uma grande importancia e está em grande evidencia. É um hall semi-cylindrico. O predio inteiro é assim: nelle tudo quer dizer effi-

ciencia, conforto e hygiene. O au-



Text pp. 86-102

The Dialectics of Fashion or Fashion and The New Man:
Ways of Dressing, The History of Clothing, The Summer Outfit
Rui Moreira Leite

- ¹ This text was originally presented as a lecture at Museu de Arte Moderna de São Paulo on 12th June 2010, following an invitation from São Paulo Fashion Week to revisit the previous presentation at CEDAE on 10 August 1999 to celebrate the artist's centenary.
- ² 'A Moda e o Novo Homem' [Fashion and the New Man] was a series of articles published in Flávio de Carvalho's newspaper column *Casa, Homem, Paisagem* [Home, Man, Landscape], in *Diário de São Paulo* between March and November 1956. The original articles were subsequently organised by Carvalho under the title *A dialética da moda* [The Dialectics of Fashion], but the book was never published.
- ³ Paper that Flávio de Carvalho presented at the Congress in which he reflects on the urban possibilities of a civilisation free from Christian taboos.
- ⁴ Jayme Cunha da Gama e Abreu, *Relatório dos sucessos mais importantes verificados no IV Congresso Pan-Americano de Architectos*, presented to the Governor of the State of Bahia, Imprensa Oficial do Estado, 1930, p. 36.
- ⁵ Flávio de Carvalho *Experiência No.2*. São Paulo: Irmãos Ferraz, 1931, p. 24.
- ⁶ Flávio de Carvalho 'A escultura culinária alguns exemplares do século XVII,' *Vanitas* São Paulo, (54): 22-3, Dec 1935.
- ⁷ Flávio de Carvalho *Os Ossos do Mundo*. Rio de Janeiro: Ariel, 1936, p. 239.
- ⁸ Luis Martins 'Experiência Número Zero,' *Diário de S. Paulo* São Paulo, 6 Jul. 1943.
- ⁹ Luis Martins 'Flávio de Carvalho, homem telúrico: o agricultor é o trouxa da nação!' *Comício*, Rio de Janeiro, 22th May 1952.
- ¹⁰ Gregori Warchavchik was a Russian architect who was one of the pioneers of modern architecture in São Paulo..
- ¹¹ Maria Kareska was a classical singer who was Carvalho's partner from 1949 to 1957.
- ¹² 'Saiotes ou shorts substituirão as tradicionais calças masculinas,' *Diário da Noite*, São Paulo, 12th March 1956.
- ¹³ 'Brave new look,' *Time*. Latin American edition La Habana, vol. 80 (49):30, 25th June 1956.
- ¹⁴ Caçilda Teixeira da Costa *Roupa de artista: o vestuário na obra de arte*. São Paulo: IMESP/EDUSP, 2009, p. 52.
- ¹⁵ The unpublished book *A dialética da moda* introduced additions and variations to 'Fashion and the New Man'. The first study to record and analyse these differences is Valeska Freitas' *Dialética da moda: a máquina experimental de Flávio de Carvalho*, Florianópolis: Faculdade de Letras da UFSC, 1997. *A dialética da moda* was prepared for two editions that never materialised: a Brazilian edition commissioned by publisher Martins and a French edition, which was apparently rejected due to the poor quality of the translation.
- ¹⁶ *Experiência No. 2*. São Paulo: Irmãos Ferraz, 1931; *Os ossos do mundo*. Rio de Janeiro: Ariel, 1936.
- ¹⁷ *A origem animal de Deus e O balado do Deus morto*. São Paulo: Difusão Europeia do Livro, 1973.
- ¹⁸ An abridged version of 'Notes for the Reconstruction of a Lost World' had already been presented at UCSF School of Medicine in San Francisco in 1962. See Seymour Farber; Roger H. L. Wilson (ed.) *Conflict and Creativity* part two of *Control of the Mind*. New York: McGraw-Hill, 1963 pp. 315-27.
- ¹⁹ Silveira Peixoto *Falam os Escritores* São Paulo, Conselho Estadual de Cultura, 1977, vol. 3, pp. 124-5.
- ²⁰ 'Vestuário e Trópico,' in Gilberto Freyre (dir.) *Anais do Seminário de Tropicologia*, Recife: Universidade Federal de Pernambuco, 1971, pp.317-92.
- ²¹ Silveira Peixoto *Op. cit.* pp. 120-1.
- ²² Max Von Boehn *La moda historia del traje en la Europa desde los orígenes del Cristianismo hasta nuestros días*. Barcelona: Salvat, 1928. The Alexandre Eulálio Study Centre Library of the Institute of Language Studies of Universidade Estadual de Campinas holds part of Flávio de Carvalho's original library collection.
- ²³ Silveira Peixoto *Op. cit.* p. 123.
- ²⁴ The outfit (or rather two outfits: yellow blouse to be worn with green skirt and red blouse to be worn with white skirt) was prepared by Maria Ferrara, director of the sewing studio of the ballet company IV Centenário, formed to commemorate the 400th anniversary of the city of São Paulo. Brazilian artists contributed with set and costume design.
- ²⁵ 'Experiência social número 3 Flávio de Carvalho surpreendeu a cidade ao apresentar a indumentária do futuro.' *Diário de S. Paulo*, São Paulo, 19th October 1956.
- ²⁶ At the time the press reported on the outfit launch on the streets of São Paulo, a TV appearance was announced for the same day on the 19th of October. However, there are no records of this.
- ²⁷ J. Hamilton Ribeiro 'Flávio de Carvalho lança seu "new look" para 58' *Folha da Noite*, São Paulo, 14th February 1958.
- ²⁸ *Habitat*. São Paulo (47): 83, Mar/Apr 1958, 1 il.
- ²⁹ The project for this book was suggested at a lecture at the School of Architecture and Urbanism (FAU), Universidade de São Paulo in 1963, which was later published. On the same occasion, the artist stated he had such a large amount of records that he was not able to organise them. See 'Flávio de Carvalho por ele mesmo VII-VIII' *Folha de S. Paulo*, São Paulo, 19th/21st September 1975
- ³⁰ Freyre was a pioneering sociologist in Brazil. He was Flávio de Carvalho's friend and wrote the preface to *The Bones of the World*
- ³¹ *Anais do Seminário de Tropicologia*. Recife: Universidade Federal de Pernambuco, 1971, p. 382. Sylvio Rabello, Mário Lacerda and Roberto Cavalcanti's considerations are transcribed on pages 359, 361 and 364 respectively.
- ³² Michel Foucault *Les Mots et les Choses*. Paris: Gallimard, 1966, p. 385.
- ³³ Daniel de Oliveira 'A arte prevê o que aquilo que o homem social fará - o devaneio do homem é sempre um prognóstico dos tempos a vir, afirma Flávio de Carvalho - a teoria dos ciclos e a busca das origens primitivas como forma de sobrevivência./ *Para Todos*, Rio de Janeiro (12):5, 1/15 Nov. 1956.
- ³⁴ Flávio de Carvalho *Os Ossos do Mundo*. Rio de Janeiro: Ariel, 1936, p. 3

Fig.41: Press clipping in Flávio de Carvalho's personal scrapbook featuring an article on the São Paulo State Government Palace, *Diário da Noite*, 1928.

Text pp. 118-127

Flávio de Carvalho/The Bones of the World: Projections

Rui Moreira Leite

- ¹ This text was originally presented as a Lecture on Flávio de Carvalho titled 'The Birthplace of Poetic Force' presented at the Brazilian Literature Post-Graduation programme of the School of Architecture and Urbanism (FAU), Universidade de São Paulo, on 22 August 2016.
- ² Flávio de R. Carvalho, *Os ossos do mundo*. Rio de Janeiro: Ariel, 1936. Second edition, Campinas: Editora da Unicamp, 2014.
- ³ *Op. Cit.*, author's preface.
- ⁴ Exhibition showing oil paintings, ink drawings (including those in *Experiência no. 2*), one sculpture and a felt panel. It was closed down by the Police Department of Tradition and later re-opened by judicial order.
- ⁵ *Faemaekers Drawings*. London: National Press Agency Limited, 1916.
- ⁶ Charles Marmot. *Augustus John. Masters of Modern Art*. London: Colour Ltd., c. 1920.
- ⁷ Buenos Aires: Losada, 1948.
- ⁸ Julio Rinaldini. *Toulouse Lautrec*. Buenos Aires: Poseidon, 1942.
- ⁹ Flávio de Carvalho played an active role at the May Salons (Salões de Maio), particularly the second and third editions. He was responsible for the participation of English surrealists in the second edition and of a significant group of abstract artists in the third edition.
- ¹⁰ A small plaque of *The Babylonian Legends of the Creation and the Fight between Bel and the Dragon as told by Assyrian tablets from Nineveh* (London: British Museum, 1921) is mentioned in a note.
- ¹¹ J. Charbonneau. *La sculpture grecque archaïque*. Lausanne: La Guilde du Livre, 1939.
- ¹² International competition for the construction of a Monumental Lighthouse to celebrate Christopher Columbus in the Dominican Republic. Carvalho's project was reproduced in the publication featuring short-listed bidders.
- ¹³ Thomas Athol Joyce. *Maya and Mexican Art*. London: The Studio, 1927.
- ¹⁴ J. Eric Thomson. *La civilisation aztèque*. Paris: Payot, 1934.
- ¹⁵ Herbert J. Spinder. *Maya Art and Civilization*. Indian Hills: The Falcon Wing, 1957.
- ¹⁶ *Art of the South Seas*. New York: Museum of Modern Art, 1946.
- ¹⁷ The library holds a signed and dedicated copy of *Un artiste dans l'arrière garde de Stanley: Herbert Ward*. Brussels: Goemiere, 1934.
- ¹⁸ Denise Paulme. *Les sculptures de l'Afrique noire*. Paris: Presses Universitaires de France, 1956. This was also used as reference for the illustrations in the series 'Fashion and the New Man'.
- ¹⁹ Max von Boehn. *La moda historia del traje en Europa desde los orígenes del cristianismo hasta nuestros días*. Barcelona: Salvat, 1928, 8 vol.
- ²⁰ *Museum of Living Art*. New York: New York University, 1937. Between 1927 and 1943, New York University was home to A.E. Gallatin's Gallery of Living Art (renamed Museum of Living Art in 1936), which exclusively featured 'fresh and individual' works by living artists. Among the best-known works in the collection were Pablo Picasso's *Three Musicians* (1921), Fernand Léger's *The City* (1919), Joan Miró's *Dog Barking at the Moon* (1926) and Piet Mondrian's *Composition in Blue and Yellow* (1932). In 1943, the majority of the collection was transferred to the Philadelphia Museum of Art.
- ²¹ Unit 1: *The Modern Movement in English Architecture, Painting and Sculpture*. London: Cassell & Co., 1934.
- ²² *Circle*. London: Faber & Faber, 1937.
- ²³ There is a signed and dedicated copy of *Gueule de Pierre* by Raymond Queneau – who had already moved away from Breton and the surrealists by 1930 and is casually referred to in his correspondence with Jean Hélion.
- ²⁴ Michel Rémy. *Surrealism in Britain*. Hants: Ashgate, 1999.
- ²⁵ 'Terceiro Salão de Maio' (Pintura), *Jornal da Manhã*, São Paulo, 7 December 1938.
- ²⁶ 'A pintura do som e a música do espaço', *Clima*, São Paulo, (5): 28-42, Oct 1941; 'As novas tendências da arte contemporânea', *Movimento*, São Paulo, (1): 68-72, Jul/Aug/Sept 1935; 'A lucta nos domínios da arte', *O Cruzeiro*, Rio de Janeiro, a. 10 (22): 70-1, 2 April 1938. Originally a conference paper for the 1st May Salon, 'The Psychological and Morbid Aspect of Modern Art' was presented by Nicanor Miranda at the *II Congrès de Esthétique et Science de l'Art* in Paris.
- ²⁷ André Schaeffner. *Origine des instruments de musique*. Paris: Payot, 1936.
- ²⁸ *Actes magiques rites et croyances en Russie subcarpathique*. Paris: Ancienne Honoré Champion, 1929.
- ²⁹ Two titles were added later: a Spanish edition and a Brazilian edition from the 1930s.
- ³⁰ Frazer's French edition is *Les Origines de la Famille et du Clan*. Paris: Paul Geuthner, 1922. And if we consider that Adler's book was also a French edition it was probably *Le Tempérament Nerveux*. Paris: Payot, 1926.
- ³¹ J.S. van Teslaar. *An Outline of Psychoanalysis*. New York: Modern Library, 1925.
- ³² *Origine et développement de la religion. Leçons faites a Westminster Abbey*, Paris: C. Reinwald et Ce., 1879; *Los orígenes de la religión*. Buenos Aires: Claridad, 1939; *Psicología de las religiones México*: Ediciones Pavlov, undated.
- ³³ 'O quadro estético de uma nova arquitetura', *Vanitas*, São Paulo, (55): 28-9, Jan 1936.
- ³⁴ 'A casa do homem do século XX' (1938) and later 'A máquina e a casa do homem do século XX' (1940); Silveira Peixoto, *Falam os escritores*. São Paulo: Conselho Estadual de Cultura, 1976, vol. 3, p. 126.
- ³⁵ See, for example, the publication on metallic structures from his time as an engineering student and a book about the use of aluminium from as early as the 1930s.
- ³⁶ Philip Goodwin. *Brazil builds architecture new and old 1652 – 1942*. New York: The Museum of Modern Art, 1943.
- ³⁷ Interview with Silveira Peixoto, p. 124.
- ³⁸ Françoise Choay. *El urbanismo utopías y realidades*. Barcelona: Lumen, 1976, pp. 498-9. Frank Lloyd Wright's statement was taken from *Testament* (1957). The library copy is *Notre Dame de Paris*. Paris: Flammarion, 1831.

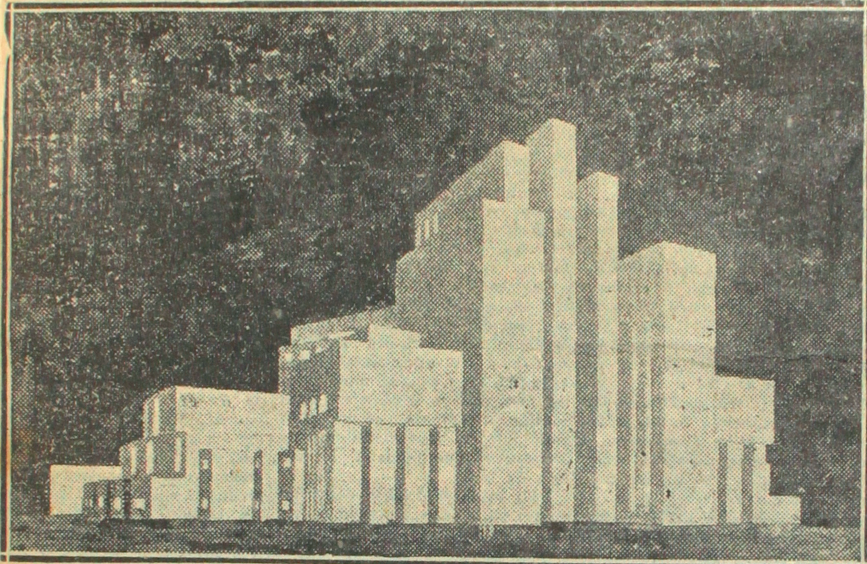
Fig.42: Press clipping in Flávio de Carvalho's personal scrapbook featuring an article on his participation in the Pan-American Congress of Architecture in Rio de Janeiro, *Correio da Manhã*, 1930.

O NOVO IDEAL DO HOMEM

FALA AO "CORREIO DA MANHÃ" O DELEGADO DO ANTHRO-
POPHAGISMO DE S. PAULO AO CONGRESSO PAN-AMERICANO
DE ARCHITECTOS

12.7.1930

CORREIO DA MANHÃ - RIO



Um dos planos de architectura cubista de Flavio Carvalho, o Palacio do Congresso de S. Paulo

Entre os membros do Congresso Pan-Americano de Architectos, ha pouco reunido nesta capital, destacou-se, pela sua originalidade, o architecto cubista, Flavio de Carvalho, um dos proceres do movimento anthropophago de São Paulo.

O sr. Flavio de Carvalho já falou ao "Correio da Manhã" sobre os seus objectivos no Congresso. Hoje elle nos fala sobre o anthropophagismo propriamente dito, expondo-nos em que consiste o movimento e quaes os seus idéaes.

O homem de hoje procura um novo ideal. Elle procura um systema social que não entrave a sua vontade de progredir. Elle se sente acabrunhado dentro da presente civilização porque ella abafa os seus desejos, repelle na sua alma aquillo que ella possui de mais maravilhoso: a ancia de penetrar no desconhecido.

As civilizações tentaram destruir a capacidade de raciocínio do homem, transformando-o numa machina de repetir.

O homem repetindo sempre a oração diaria do seu systema social tornou-se incapaz para crear uma nova oração e continuou reproduzindo a vida de seus antepassados, reforçando o recalque de suas melhores tendencias, eliminando da sua alma a

volupia das coisas, o prazer de apalpar futuros exóticos, o gozo do logico, o desejo de uma forma mental nova.

A monotonia embrutecedora do christianismo preeisa desaparecer, o homem com raciocínio livre para pensar não pôde se sujeitar a nenhum tabú de ordem religiosa; a religião poderia quando muito ser abertamente uma forma de erotismo na sua vida. Elle encontraria nos templos o prazer exotico para satisfazer os desejos de sua alma antiga.

O homem dominado pelo christianismo abdicou ao raciocínio, e acabou com a logica das coisas. Elle repete a sua vida moldada na vida do seu vizinho, elle respeita os seus antepassados sem saber porque, elle evita de pen-

sar a todo o momento. O cyclo christão ensinou-o a iludir ao proximo e a si mesmo, escondendo a sua alma atroz de pomposo aparato, procurando sempre não usar o raciocínio, procurando paralyzar o raciocínio.

O maior feito do catholicismo foi o de transformar o homem numa machina de repetir orações, se esquecendo que a repetição continua é incompativel com o vigor intellectual, recalca no inconsciente o que a vida possui de mais maravilhoso, o dese-

jo de conhecer o que não conhecemos.

O mecanismo libidinoso de Freud veiu explicar ao homem o funcionamento de sua alma; veiu mostrar que a sua alma inconsciente é diferente da sua alma manifestada; veiu mostrar as possibilidades de manejar as tendencias do homem pelo processo da comprehensão, da logica das coisas, pelo uso de psycanalis.

Freud deu á luz um poderoso pretexto para transformar a ordem das coisas na vida do homem.

Elle mostrou ao homem um meio de conhecer a si mesmo.

Elle abalou as raizes dos mais sérios problemas de philosophia; elle forneceu ao mundo as possibilidades de uma nova sociedade, uma visão gloriosa de um mundo sem religião; sem os tabús do civilizado actual.

O novo ideal procura dar ao homem um novo mecanismo de vida pelo qual elle possa caminhar, mudando, pesquisando, procurando attingir sempre a uma eficiencia maior.

Para isso torna-se necessario despil-o dos preconceitos da sociedade, apresental-o nú ao mundo, libertando-o da civilização actual, prompto para raciocinar sem entaves; para pesquisar em novas esferas, para dar ao

mundo novas idéas, impulsionado pelas suas tendencias recalçadas. A abolição dos tabús de hoje, a demolição do cyclo christão produzirá este homem com a visão nova — a criação de uma outra civilização, procurando aproveitar efficientemente a

energia latente, armazenada durante milhares de annos de recalque, produzirá um novo cyclo, um cyclo que progride, um cyclo efficiente.

A vida de hoje não mais permite que o homem desperdice as suas energias, continue a trabalhar desorganizadamente. Sabemos que a riqueza de um povo depende da natureza e organização do seu trabalho, de suas actividades.

Os tabús da sociedade actual são precisamente contrarios á organização logica do trabalho, são contrarios á natureza do homem, tendem a destruir o homem, a transformal-o numa machina quasi sem rendimento.

O mundo ancia para uma nova solução, mas esta solução só é possivel com a eliminação do presente systema social, com a demolição do cyclo christão.

As diferentes formas de socialismo, de communismo, não se basearam na psycanalise para conhecer a natureza intima do homem, para ver como funcionam realmente as suas tendencias. São systemas nocivos, porque não eliminam completamente o tabú christão; produzem uma nova sociedade quasi que dominada pelas velhas tendencias.

Uma sociedade realmente nova e progressista deve ser dominada por novos tabús. Esses novos tabús formarão o cyclo do novo ideal, darão ao homem a sublime felicidade de poder mudar sempre para attingir um maior rendimento de sua actividade na vida.

O homem novo transformará quantidades não metricas em quantidades metricas, o seu ambiente será um vasto laboratorio de pesquisas, conjugado a grandes centros de produção, os seus movimentos, o seu trabalho, organizados pelo methodo scientifico de observação, experiencia e calculo, sem o tabú christão, serão a força motriz do novo cyclo.

O homem nú, despido de preconceitos, mentalmente antropophago, é o symbolo futuro de eficiencia. O seu cerebro é uma machina metrisante.

Front cover image: Flávio de Carvalho presenting the 'New Look' (*Experiência No. 3*), 1956.

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Figs. 1-3, 5, 11, 14-17, 22-34, 38-42

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Figs. 4, 6-7, 9-10, 12-13, 18-21

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Fig. 8, 35-37

© The Heirs of Flávio de Carvalho. Photography © Sérgio Roberto Guerini

Text pp. 8-25

© Kiki Mazzucchelli

Kiki Mazzucchelli is an independent curator, editor and writer. Amongst her recent exhibition projects are *Ivens Machado: The Raw of the World* (Pivô, São Paulo, 2016), *Site Santa Fe Biennial* (Site Santa Fe, New Mexico, 2016), and *Mthologies* (Museum of Modern Art, São Paulo, 2013). She is the author and editor of a number of publications focusing on artists from Latin America and recently organized Tónico Lemos Auad's first monograph (Koenig, 2018) and *Marcelo Cidade - Blind Wall* (Cobogó, 2016). Since 2017, she has been running the independent space Kupfer, London and has been the co-curator (with Cristiana Tejo) of *Residência Belo Jardim*, a yearly exhibition programme taking place in the northern state of Pernambuco, Brazil.

Text pp. 32-59

© Rui Moreira Leite and *Leonardo*

Translated into English by Izabel Murat Burbridge, with additional translation by Eduardo Kac.

Originally published in Eduardo Kac (ed.), *Leonardo*, Volume 37, Number 2, April 2004, pp. 150-157.

Rui Moreira Leite is a graduate of the School of Architecture and Town Planning at the University of São Paulo (1980), where he also earned a PhD from the School of Communications and Arts (1995). Together with Walter Zanini, he curated the exhibition devoted to Flávio de Carvalho at the 17th São Paulo Biennial (1983). He is the curator of Flávio de Carvalho's monographic exhibition at the Museum of Modern Art, in São Paulo (2010). Notable amongst his publications are the book *Flávio de Carvalho, o artista total* (2008) and the revised and expanded edition (with Flávia Carneiro Leão) of Carvalho's book *Os Ossos do Mundo* (2015).

Text pp. 66-81

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Translated into English by Adriana Francisco and Moray McKie

Proofread by Sarah-Mace Dennis

Flávio de Carvalho was originally interviewed by Silveira Peixoto in 1942 for the Brazilian magazine *Vamos Ler!*.

The interview was not published until 1977 in: Silveira Peixoto, *Falam os Escritores*. São Paulo: Conselho Estadual de Cultura, 1977, vol. 3, pp. 119-126.

Text pp. 86-102

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Translated into English by Adriana Francisco and Moray McKie

Proofread by Sarah-Mace Dennis

Text pp. 118-127

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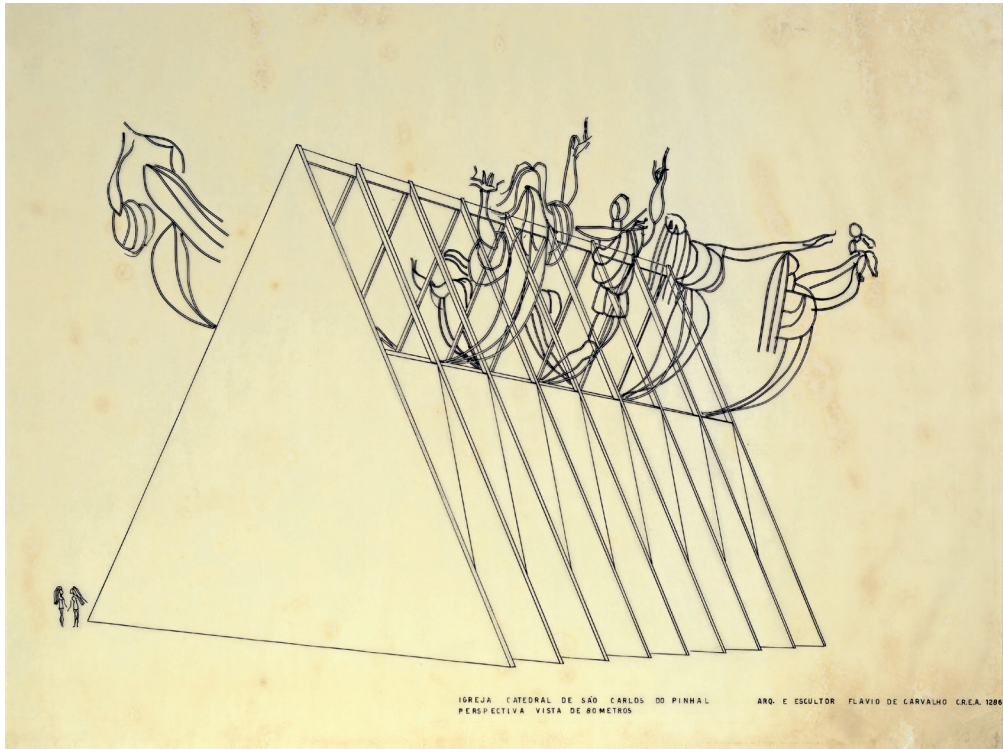
Curated by Kiki Mazzucchelli, Darren Leak and Bianca Chu

Exhibition Management by Liberty Paterson

This exhibition was organised in collaboration with Leme/AD Gallery, São Paulo.

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