



PILOTIS AU BRÉSIL / PILOTIS AU BRÉSIL

ALVARO SEIXAS @alvaroseixas

2025 marks the Year of France in Brazil and Brazil in France. This unprecedented joint celebration commemorates two centuries of prosperous ties between the two countries. Pilotis au Brésil joins the festive calendar through an anthropophagic lens:

Alvaro Seixas presents a cartography that maps the French presence in Brazilian culture. From architecture to fashion, from painting to popular culture, references originally imported have been absorbed and dissolved as part of who we are.

At the forefront are Le Corbusier's modernist pilotis, adopted as a metaphor in the title of this exhibition. Symbols of rationalist architecture, they elevate the imposing

structures of private buildings to integrate the spontaneity of urban space into their designs. Beyond the modern space, this hybridization is intrinsic to the process of creating culture, where purism is always doomed to fail.

With the humor, agility, and irony of comic strips, Seixas reinterprets French ideas and their various re-readings within Brazil, inserting himself into this endless cycle.

This imprecision is not merely conceptual—it materially structures the artist's cartography. Without chronological or spatial compasses, it is up to the viewer to decide how to navigate it. Randomness is also borrowed from the real circulation of historical references, which here take on graphic form. They are everywhere:

In the aforementioned modernist façades, but also in the Art Deco of suburban

neighborhoods and in Art Nouveau—not exclusively French, yet predominant in Rio's Theatro Municipal, inspired by the Paris Opera; in schoolbooks illustrated with

paintings that shape our national identity, often guided by French models; in the samba school carnival, where Portela has paraded in costumes designed by Jean-Paul Gaultier; in shop windows revolutionized by Printemps—founded in 1865,

the French department store is a symbol of the bond between fashion and luxury architecture, with stained glass and monumental staircases, as well as sophisticated

campaigns, becoming a benchmark for Brazilian stores across various sectors to this day.

On the other hand, there is also Santos Dumont's flight over Paris and Hercule Florence's photographie, invented three years before the daguerreotype, placing Brazil in the race to invent photography. Alvaro Seixas's open work invites the public

to complete it, contributing to the poetic construction of History as montage.

Beyond this main ArtWall panel, it continues in the backlit totems on Level 0 of Shopping Leblon and in the video where the artist and professor reveals the historical episodes behind his drawings

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[LEBLON+ARTE]

