

**Quinta-feira interviewed by Masa. Published on the Die-Gestalten Verlag book Brasil Inspired.**

**How does living in Brasil affect your artistic decisions and creative process?**

By living here I learned that creativity can be understood as a game that is made under the unquestionable and precise notion of existence of limits. We live in a permanent unstable economic situation as long as the history of the country which make us reappraise plans often and admit new sets of conditions endlessly and, for the bad part, sometimes silently. Maybe this approach to accept new rules and overcome difficult situations are what we call "ginga". The reflection on my work is that I have to adopt many different attitudes to new problems. No preconceptions allowed, just sincere encounters.

**There's a well known market rhythm difference between living in Rio And São Paulo, how does it influences you?**

In Rio de Janeiro you are allowed to listen to your own voice clearer, which does not mean people will listen to but it's just that the frenzy-market-driven-paranoia lives in São Paulo. Instead, in SP, you have far better structure and money-flow to develop anything, i mean investors and good clients which means well paid jobs and professionals working for you. It's the province against the metropolis, with all the goods and bads. I am from RJ but i lived in SP for the last two years. My city is amazing to live and very inspirational but on the professional side is some light-years away from SP.

**How is the new wave of artists and designers creating a new artistic vision of Brasil? Which are your brasilian influences and which are from overseas?**

I am not very sure if it's because a new breed of artists or because the whole world is communicating and sharing experiences faster. We have a lot of good artists in many different areas but the boom came in the mid-90's when the world "re-discovered" Brasil. It's clear when you look at the music of the 60's and 70's with Jorge Benjor, Tim Maia, Moacir Santos, Eumir Deodato, the visual arts of Hélio Oiticica, Lygia Clark and Mira Schendel among others. There's a powerful body of work but weak distribution until now. In graphic design there were the one of a kind Aloísio Magalhães who was involved in many personal projects along the commercial ones and was published in Herbert Spencer's Typographica magazine at the time. Also the very personal modernism interpretation of Oscar Niemeyer, Lúcio Costa and Eduardo Reidy in architecture. My influences come mainly from areas that are not graphic design and the people I refered above. It's a daily dialogue.

**What tools define your style? The analog or digital ones?**

I like to build my own tools, as I flow between medias along a path of thought. Technology doesn't mean, it is means. Even when commented.

**Whats the importance of scketching in your daily creative process? In which way the street Brasilian culture influences you?**

There is a permanent flow between thinking and practice, sketching and the final project, idea and realisation. At the end commercial and personal works began to blur their boundaries on the process. That's the most interesting part. Sketchbooks are primarily where I register ideas or thoughts, as a friend once said "a toll of thought". The first physical test of something that exists only on my mind. But not only as a place to sketch a bigger picture, sometimes they are the work itself. On a larger perspective they are always a work by themselves. On the street culture, I was always drawn by non-conventional approaches to make things. The precarious, unstable, being surprised constantly by the freshness or oddity of what is called lower-culture. A certain level of improvisation is required to deal with that and this is the very basis of our national procedures.

**How would you define the european and overseas influences, as german, italian and japanise in the brasilian design context?**

As a colony, the formation of our country is based mainly by european culture. This make us adapt their views of the world to our reality. The problem is that we don't always have the confidence to develop our work as we somehow wait for a foreign approval. This is beginning to change as self-confidence is being reinforced through international recognition.

**Brasil is always known because of the basic clichés as futebol, samba, carnaval, bossa nova and the favelas...but which important facts in your opinion should be also known when we speak about Brasil?**

Brasil should be seen as a place where a new view of the world is emerging.

**Music is a mayor creative force in Brasil, how does it get along with your tastes and in which way you mix it with your design style?**

Music is a spontaneous and self-motivated work. I believe the same apply to my approach to graphic design, although it exists on a narrower context of commercial and practical constraints. We have a strong expression on the music scene and this inform many other areas in different levels. I'd rather work for things that I do believe or feel motivated by. Definitely music is one of them. From the musical styles of jongo to samba, brasilian soul to hip-hop, popular music to hardcore, there's a wide spectrum of possibilities.

**Define BANDIT**

MPC.

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