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HOUSE & GARDEN

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edited by ingrid abramovitch



ART

Brazilian contemporary art and design is enjoying its moment in the sun, with global art collectors searching for the next Vik Muniz and furniture buffs vying for work by tomorrow's Campana brothers. For a primer on the Brazilian art scene, head to the São Paulo Art Biennial (October 8 to December 17; bienalsaopaulo.globo.com), held since the 1950s in a futuristic park pavilion designed by fearless modernists Hélio Uchôa and Oscar "Brasília" Niemeyer. This fall, publisher Taschen (taschen.com) opens a Philippe Starck-designed bookstore in New York's SoHo, featuring vibrant installations by Brazilian artist Beatriz Milhazes, whose *Joá* (2005) is pictured at left. The Rio de Janeiro resident, who resides beside a botanical garden, creates color-saturated canvases inspired by plants and by landscape designers such as Brazilian Roberto Burle Marx. "I'm fascinated by how in creating your own natural world, you end up domesticating nature," says Milhazes, who is represented by the James Cohan gallery in New York and by Stephen Friedman in London. Brazilian furniture design and decorative arts take center stage at Espasso (espasso.com), Carlos Junqueira's new TriBeCa gallery of collectible furniture by mid-century designers and new talents. For the opening, curator Ilene Kurtz has assembled an exhibit of Brazilian contemporary art, which will be up until Thanksgiving.

OPERA

Cio-Cio-San has killed herself 799 times at the Metropolitan Opera. When the heroine of Puccini's *Madama Butterfly* does so for the 800th time, on September 25, it will be in a production to die for. A smash last year at London's English National Opera, the work is staged by Oscar winner Anthony Minghella (*The English Patient*). Costumes by fashion designer Han Feng play vividly off of Michael Levine's understated sets. A polished floor curves upstage to meet a mirror, which gives the impression of infinity and reveals behind-the-scenes action; a Japanese Bunraku puppet plays the role of Butterfly's child. "Anthony's direction is subtle and sensual," Levine says. 212-362-6000. metopera.org. —KATRINE AMES

