



Brazilian designers Humberto (L) and Fernando Campana pose for pictures at their studio in Sao Paulo. — AFP photos



## Brazil's designer brothers turn chaos into art

Designers Humberto and Fernando Campana improvise and explore in their quest for strange new creations. But their biggest inspiration is on their doorstep: Everyday, discarded objects in their colorful and chaotic homeland, Brazil. Armchairs made from rag dolls, stuffed toy crocodiles or hundreds of yards of woven rope are among the offbeat creations that have made the brothers renowned in the design world.

In their sun-flooded Sao Paulo studio, a team of artisans sews leather and brushes fleeces that will cover new items of furniture, while others enter data on computers. "This is a laboratory," says Humberto, the elder of the brothers at 63. "We are always seeking new forms of expression." The key to their work is surprising the viewer by their choice of materials. They make sofas out of cardboard and turn plastic packaging into chairs.

One of their signature works, the "Favela," is an armchair made of shards of wood, resembling the shanty huts cobbled together by dwellers in Brazil's

vast slums. The younger brother Fernando, 55, says their work aims to imitate "how people improvise shelter, building their houses out of objects they find in the street." Like other Campana designs, these "Favelas" sell for thousands of dollars in shops worldwide. Their work features in the collections of top modern art institutions such as New York's MOMA museum and the Pompidou Center in Paris. But the Campanas have also worked with small cooperatives and artisans to support local traditional crafts.

### 'Homage to chaos'

Theirs is an "urgent, spontaneous form of design," says Fernando. For him it reflects a unique "Brazilian know-how." "Brazilian design can offer the world improvisation, but done well," he says. "You transfer the material from one function to another and give it an everyday use." Works such as the "Boa," a sofa that curls like a snake, or "Coral," a chair that looks bumpy like a reef, evoke Brazil's natural

beauty. The brothers had no formal training in design. Humberto studied law and Fernando architecture.

They started designing in the 1980s and mounted their first exhibition in 1989. They dismiss rigid design conventions. "That is not Brazil," Humberto says. "Brazil has cultural richness... It is much more than just straight lines." Their "Red Armchair" was first made with 500 meters of red rope they found discarded in 1993. They wove it around a frame like a nest. "The idea for a project always originates in the materials," he adds. "We transform the banal into the sophisticated." A chic Italian design firm discovered the brothers and the chair made the Campanas name, Humberto says. "That chair is our homage to chaos." — AFP



## New York Fashion Week



Models walk the runway at the Ovadia & Sons and Cadet runway at Skylight Clarkson in New York City. — AFP photos

## Reviving 'Ghostbusters' and keeping the original spirit

Forget everything you think you know about the new "Ghostbusters" movie. For all the scrutiny, hand-wringing and vitriol, you'd think it was about a presidential campaign, not just a kindhearted comedy based on a 32-year-old idea that features four funny women instead of four funny men. But between the Sony hack, a course-shifting death and an elusive movie star, a few internet trolls were decidedly the least of anyone's worries.

As producer Ivan Reitman puts it: "The movie is the only answer to the question, 'Is the movie good, or not?'" In the long and twisty development process, the big question internally was never about gender. It was about whether to reboot or pass the torch. Reitman, who directed the original "Ghostbusters," had been working on a third film, a pure sequel to "Ghostbusters II," which would have focused on the now-grown son of Bill Murray and Sigourney Weaver's characters. The film was greenlit and a script was in the works - which, by the way, featured a mixed gender cast - but it wasn't going all that smoothly.

Murray wasn't enthusiastic about a sequel in general and demanded that his character be killed off after five minutes. And then Harold Ramis, the beloved co-star and co-writer of the original, got very sick with vasculitis and died in February 2014 at the age of 69. "It just broke all of our hearts," Reitman said. "There was no way to do that movie without him and with a reluctant Bill. I decided I would give up the directing and negotiated a deal to make it possible for the studio to continue this thing that we started."

### 'Beast fest'

Shortly after, "Bridesmaids" director Paul Feig entered the picture, through then-Sony Pictures chief Amy Pascal, with interest from comedy superstars Melissa McCarthy and Kristen Wiig. Feig brought on Katie Dippold, who wrote



In this image released by Sony Pictures, from left, Melissa McCarthy, Kate McKinnon, Kristen Wiig and Leslie Jones appear in a scene from, "Ghostbusters." — AP photos

"The Heat," to co-write the screenplay, and they were off - holding on for dear life amid the turmoil caused by the breach of Sony's computer system. Feig added up-and-coming "Saturday Night Live" cast members Leslie Jones and Kate McKinnon to round out the four Ghostbusters.

"When Paul told me the four people who were on it, I was like, 'Oh he's going for a beast fest.' All of us are comedic beasts," said Jones, whose worries about how the four personalities would mesh in an ensemble were quickly assuaged. Feig prides himself on his ability to assemble great comedic energies, and Reitman was on board too, deciding to give Feig space to make the film he wanted. "I knew very early that we were in very good shape when I saw the four of them together," said Reitman. "There's this remarkable in-step quality that really good improvisers can do with each other. You believe the truth of them having been together forever, even if they haven't." Reitman had a simple rule: he didn't want this film to be an insult to the first, a spoof, send up, or silly version.

And it's not. The story is its own creation about the formation of the

Ghostbusters, set in the present day where the 1984 Ghostbusters don't exist and only a few eccentric scientists believe in the paranormal. For Wiig, it was "an easy yes." She took comfort in knowing that they also had the support and participation of the original cast, including Murray, Dan Aykroyd (also a producer), Ernie Hudson and Sigourney Weaver. "It really felt like we were being blessed in such a way that we were all part of this thing together. It's kind of what the spirit of the movie is," Wiig said. The stakes are high, but not necessarily superhero level. The film cost around \$150 million to make, and Reitman and Aykroyd have plans for some sort of an expanded universe under the Ghost Corps banner. While there are no specific plans - or contracts - for a sequel yet, the story doesn't exactly close the books on the cast, either. "I've been waiting for this moment," Reitman said. "Let everyone see it, and you decide." — AP



In this April 12, 2016, file photo, director Paul Feig, center, poses with cast members, from left, Kate McKinnon, Melissa McCarthy, Kristen Wiig and Leslie Jones during the Sony Pictures Entertainment presentation of "Ghostbusters," at CinemaCon 2016 in Las Vegas.