



**LOST**

LANDSCAPES FOR  
LINA BO BARDI  
**ANA MARIA TAVARES**

CURATOR | ANA CAROLINA RALSTON

**CASA DE VIDRO**

16.AUG - 13.SET. 2025

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ORGANIZATION

**GALLERIACONTINUA**

SAN GIMIGNANO BEIJING LES MOULINS HABANA ROMA SAO PAULO PARIS

INSTITUTIONAL PARTNERSHIP

**instituto bardi**

casa de vidro

# LOST

## LANDSCAPES FOR

### LINA BO BARDI

### ANA MARIA TAVARES

Climbing its many staircases, the inhabitants of Andria, one of the invisible cities described by Italian writer Italo Calvino (1923–1985), discover that the true correspondence between the sky and the city is hidden in the empty spaces, between one sequence of steps and the next. This interval reiterates the idea that architecture is made as much of matter as of absence, of gaps and interruptions. The connections that occur in Andria take place in the spaces of suspension and the invisible, which escape our immediate sight. Its staircases create trajectories and possibilities of circulation, but the true mystery and beauty reside in what they do not directly touch. The same gaps are an essential part of the thought of the Italian-Brazilian Lina Bo Bardi (1914–1992) and appear consistently in her first built work, the Glass House, completed in 1951. It is in this space suspended on pilotis that the house floats and now encapsulates a series of works created by visual artist Ana Maria Tavares.

As Lina Bo Bardi once said, linear time is an invention of the West. Time is a marvelous entanglement, where, at any instant, points can be chosen and solutions invented, with no beginning or end. Thus, among the invented solutions in Tavares' works, possibilities of existence unfold on different planes, which become evident in three new pieces created by the artist in dialogue with the space: "Acquajungle", "Raio-X Noturno" and "Dobra Azul em Três Rotações". In common, the three works feature as protagonist the residence where Lina and Pietro Maria Bardi lived for more than 40 years. The first, "Acquajungle", encompasses two representations of this space: the physical, in a kind of model of the house made in acrylic with subjective elements incorporated by the artist, and the digital, reinforcing the intrinsic relationship of Tavares' research with the universe of technology. Both address in complementary ways the metaphor of the forest of the unconscious, a fluid and mysterious terrain where the tangible and the imaginary coexist. In the couple's

quarters, Tavares uses the blue curtains installed on the windows as the backdrop for the projection “Dobra Azul em Três Rotações”. The video installation creates digital mirroring and reflections, mainly around the emblematic staircase that elevates the glass cube. In the optical illusion unfolding on the fabric, the relationship between Tavares’ research and another architect by training, the Italian Giovanni Battista Piranesi (1729–1778), becomes evident. In his famous “Carceri d’Invenzione” (Imaginary Prisons), Piranesi creates architectures that exist only in representation. Labyrinthine, vertiginous, and with infinite perspectives, his engravings become manifestations of a mental architecture—and the influence of his thought can be seen in this and other works by the artist.

Both discuss the idea of ruin and memory: on the one hand, that of the Roman Empire, inviting the viewer to traverse lost time and to dream of what was or could have been; on the other, a kind of collapse of modernism, a vestige of a utopian time that today appears fragmented, revealing what modern architecture conceals: social tensions, inequalities, and the drive of the body that escapes regimes of control.

In contrast, the relationship between the works of Lina Bo Bardi and Ana Maria Tavares also arises from a profound dialogue between architecture and nature. In their productions, both employ symbolic tensions that move between the boundaries of the rational and the organic, the constructed and the natural. The artist makes use of industrialized materials—such as steel, glass, mirrors, and polished surfaces—to create atmospheres that evoke both architectural rigidity and the fluidity of landscape. This duality not only resonates with Lina Bo Bardi’s language and the sensorial designs of Burle Marx, but also reveals how spaces can be re-signified through elements of nature.

The environment, a sensitive part of both their creative universes, is revealed poetically in “Showcases for Lina Bo Bardi” (from the series ‘Lost Landscapes’), the work that gives its name to the exhibition. These showcases were inspired by drawings of Lina Bo Bardi’s projects, in which she speculated, though never realized, the possibility of constructing transparent bases that would support sculptures from the MASP collection. After an imaginative process, Tavares embraced the technical challenges proposed by Lina and developed a piece that tightens the dialogue between her work and the architect’s. Instead of serving as support structures for artworks, as Lina envisioned, the glass boxes created by Tavares acquire a new layer of meaning, internalizing their functionality and transforming them into showcases that simulate the capture of nature.

In them, images of waterfalls and mountains printed on each side of their four transparent surfaces overlap, seeming to imprison this tropical universe. Such landscape floats on a base raised by steel rods, like a spinal column. Thus, one of Tavares’ wishes, she reveals, is to encapsulate the biosphere and domesticate nature, finally commenting on the perverse ideologies that fueled the modern project. At the same time, these showcases arranged in the main hall now find their own confinement. In a kind of matryoshka, they inhabit the interior of the Glass House, which itself becomes a new showcase, reflecting the lush garden that surrounds it.

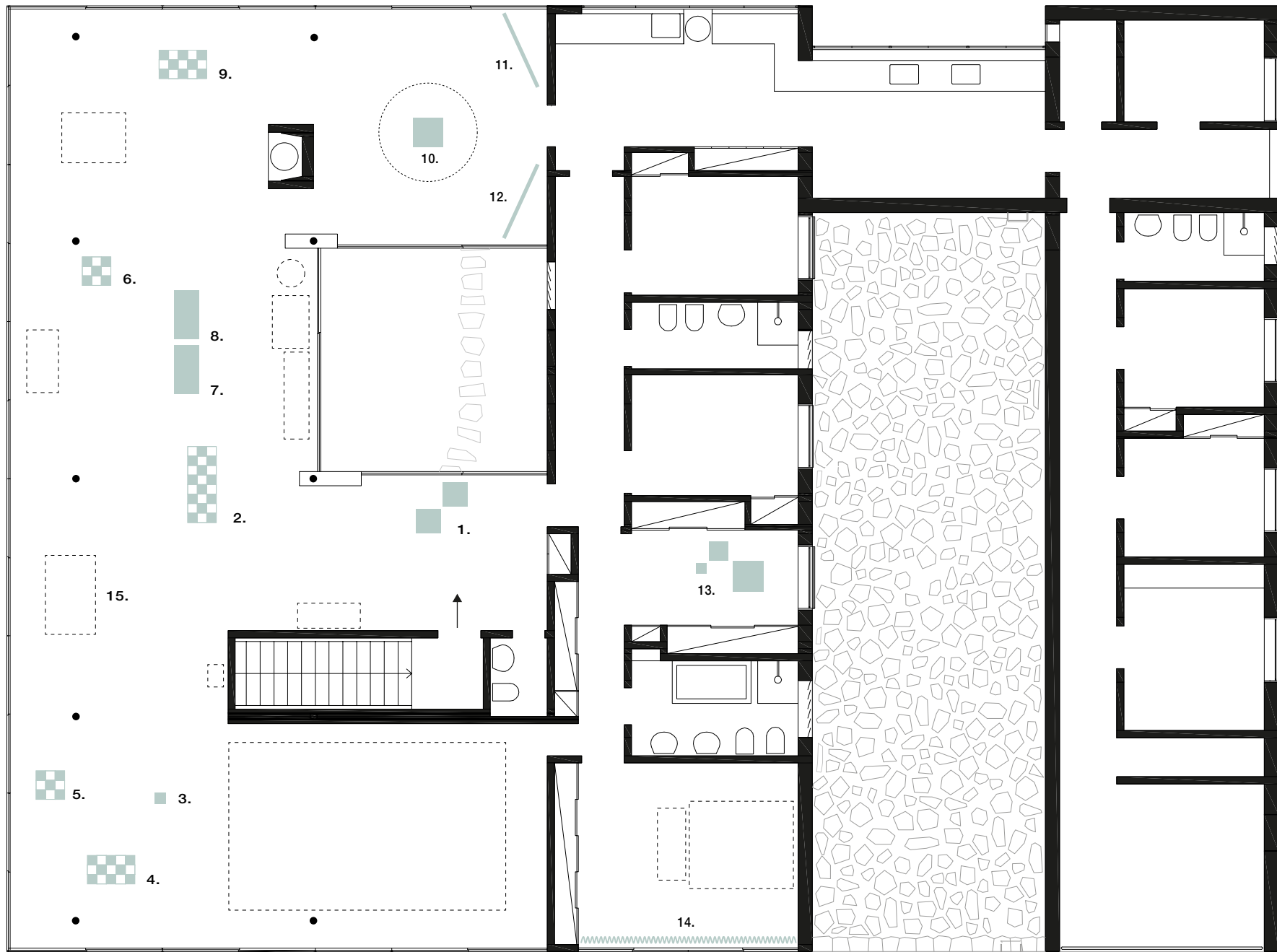
If a river does not cease to be a river because it converges with another river—on the contrary, it is in this way that it becomes itself and other rivers, growing stronger—as the thinker, writer, and quilombola leader Nego Bispo (1959–2023) would say—, the artworks of “Lost Landscapes” join in the exhibition space with other works that reflect on nature, artifice, and the feared, romanticized, and manipulated way in which tropical forests have been treated since the 18th century.

Among such works are pieces from the series “Purus e Negros” and “Rio Cocó”, which investigate the legacy of Burle Marx and the importance of rivers in the Amazon region and in Ceará, among them the largest left-bank tributary: the Rio Negro.

The work aims to exalt indigenous cosmology and alludes to the continuous struggle of native peoples against the harmful effects of illegal mining and deforestation in their lands and livelihoods.

As British philosopher and literary critic Timothy Morton argues, we are a fragment of a mesh of interconnections without defined means or contours; we share a radical intimacy and coexistence with other animated and inanimate beings. A kind of mirror that infinitely reflects the many possibilities of existence.

ANA CAROLINA RALSTON  
**CURATOR**



1. **VITÓRIAS RÉGIAS FOR PURUS AND NEGROS III (ATLÂNTICA MODERNA), 2014**  
Various fabrics and threads, acrylic, and stainless steel  
120 x 50 x 50 cm (VT09//VR23)  
110 x 50 x 50 cm (VTPnova04//VR22N, VR25N, VR37, VR11N)  
Edition: Unique
2. **VITRINE III, FROM THE SERIE LOST LANDSCAPE (FOR LINA BO BARDI), 2008**  
Stainless steel, marble, granite, UV print on glass  
180 x 160 x 60 cm  
Edition: Unique
3. **VITÓRIAS RÉGIAS FOR COCÓ RIVER V (NATURAL - NATURAL), 2013**  
Various fabrics and threads, acrylic, stainless steel, niobium, pink gold and copper  
90 x 20 x 20 cm (VT02//nióbio)  
Edition: Unique  
Work made in collaboration with the jewelry Marina Sheetikoff
4. **VITRINE VIII, FROM THE SERIE LOST LANDSCAPE (FOR LINA BO BARDI), 2014**  
Stainless steel, marble, granite, UV print on glass  
180 x 100 x 60 cm  
Edition: Unique
5. **VITRINE VII, FROM THE SERIE LOST LANDSCAPE (FOR LINA BO BARDI), 2014**  
Stainless steel, marble, granite, UV print on glass  
180 x 60 x 60 cm  
Edition: Unique
6. **VITRINE IV, FROM THE SERIE LOST LANDSCAPE (FOR LINA BO BARDI), 2014**  
Stainless steel, marble, granite, UV print on glass  
180 x 60 x 60 cm  
Edition: Unique
7. **TWILIGHT EURYALES AMAZONICA I (FOR COCÓ RIVERS), 2014**  
Various fabrics and threads, plexiglas, and stainless steel  
120 x 100 x 50 cm  
Edition: Unique
8. **RIO NEGRO EURYALE AMAZONICA III (FROM THE PURUS AND NEGROS SERIES), 2023**  
niobium and gold, plexiglas and stainless steel  
120 x 100 x 50 cm (T2V1: 7,2cm Ø; T2V2:10cm Ø; T12V3:7,2cm Ø;T2V4:13,8cm Ø)  
Edition: Unique  
Work made in collaboration with the jewelry Marina Sheetikoff
9. **VITRINE V, FROM THE SERIE LOST LANDSCAPE (FOR LINA BO BARDI), 2014**  
Stainless steel, marble, granite, UV print on glass  
180 x 100 x 60 cm  
Edition: Unique
10. **TROPICAL SYMPHONY FOR LINA, 2025**  
Various fabrics, threads and acrylic  
25 x 75 x75 cm (VR11N, VR13N, VR16N, VR22N)  
Edition: 1/5
11. **RAIO-X NOTURNO (TROPICAL SYMPHONY FOR LINA), 2025**  
Full HD; 60 fps | 16:9 [horizontal] | 10'39" Loop mood | mp4  
Digital modeling and video editing: Pedro Perez Machado  
Sound piece: Gaspar Pini  
Edition: 1/5
12. **ACQUAJUNGLE (TROPICAL SYMPHONY FOR LINA), 2025**  
Full HD; 60 fps | 16:9 [horizontal] | 7'47" Loop mood | mp4  
Digital modeling and video editing: Pedro Perez Machado  
Sound piece: Gaspar Pini  
Edition: 1/5
13. **VITÓRIAS RÉGIAS FOR PURUS AND NEGROS V (ATLÂNTICA MODERNA), 2014**  
Various fabrics and threads, acrylic, and stainless steel  
120 x 40 x 40 cm (VTPnova02//VR23N, VR03N)  
90 x 60 x 60 cm (VT08//VR20, VR21, VR22)  
80 x 20 x 20 cm (VT06//VR18)  
Edition: Unique
14. **DOBRA AZUL EM TRÊS ROTAÇÕES, 2025**  
Full HD; 60 fps | 60472 x 19606 px | 9'20" Loop mood | mp4  
Digital modeling and video editing:: Pedro Perez Machado  
Sound piece: Gaspar Pini  
Edition: 1/5

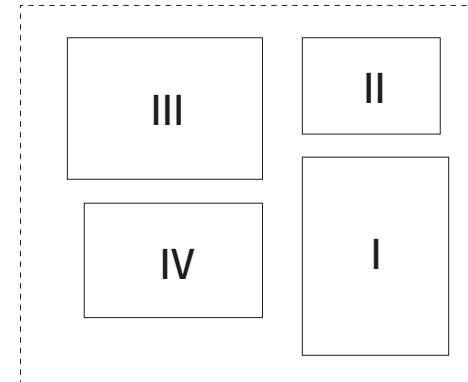


“When I first saw these drawings by Lina, I was struck by these “almost architectural” structures which, according to her project notes, were conceived as support frameworks for sculptures in stone and steel. In her highly speculative drawings, Lina questions the materials to be used and the technical feasibility of the project, clearly revealing the pleasure she took in the challenge posed by the choice of materials and the invention of techniques and processes—always ahead of her time.

I took on the technical challenge proposed in this project by Lina and, through a process of successive inversions and rotations, created the series Lost Landscapes for Lina Bo Bardi — ascetic capsules like hollowed-out bodies; this time made of glass, stainless steel, and marble”

ANA MARIA TAVARES

15. **FURNITURE FROM THE CASA DE VIDRO**  
Furniture featuring four drawings by Lina Bo Bardi. Collection Instituto Bardi | Casa de Vidro



I. **LINA BO BARDI.PERSPECTIVE OF THE GLASS BASE WITH SCULPTURE,1957-1968**

Drawing| 32,9 x 24,3 cm  
Museu de Arte de São Paulo  
código 036ARcd0466  
© Instituto Bardi | Casa de Vidro

II. **LINA BO BARDI.PERSPECTIVE OF CONCRETE BASE FOR SUPPORTING GLASS BOXES WITH OBJECT,1957-1968**

Drawing | 16,0 x 22,9 cm  
Museu de Arte de São Paulo  
código 036ARcd0451  
© Instituto Bardi | Casa de Vidro

III. **LINA BO BARDI.PERSPECTIVE,1957-1968**

Drawing | 23,5 x 32,9 cm  
Museu de Arte de São Paulo  
código 036ARcd0456  
© Instituto Bardi | Casa de Vidro

IV. **LINA BO BARDI.PERSPECTIVE OF THE RESTAURANT’S CLOSURE INDICATING BASES WITH SCULPTURES,1957-1968**

Drawing | 19,0 x 29,6 cm  
Museu de Arte de São Paulo  
código 036ARcd0465  
© Instituto Bardi | Casa de Vidro











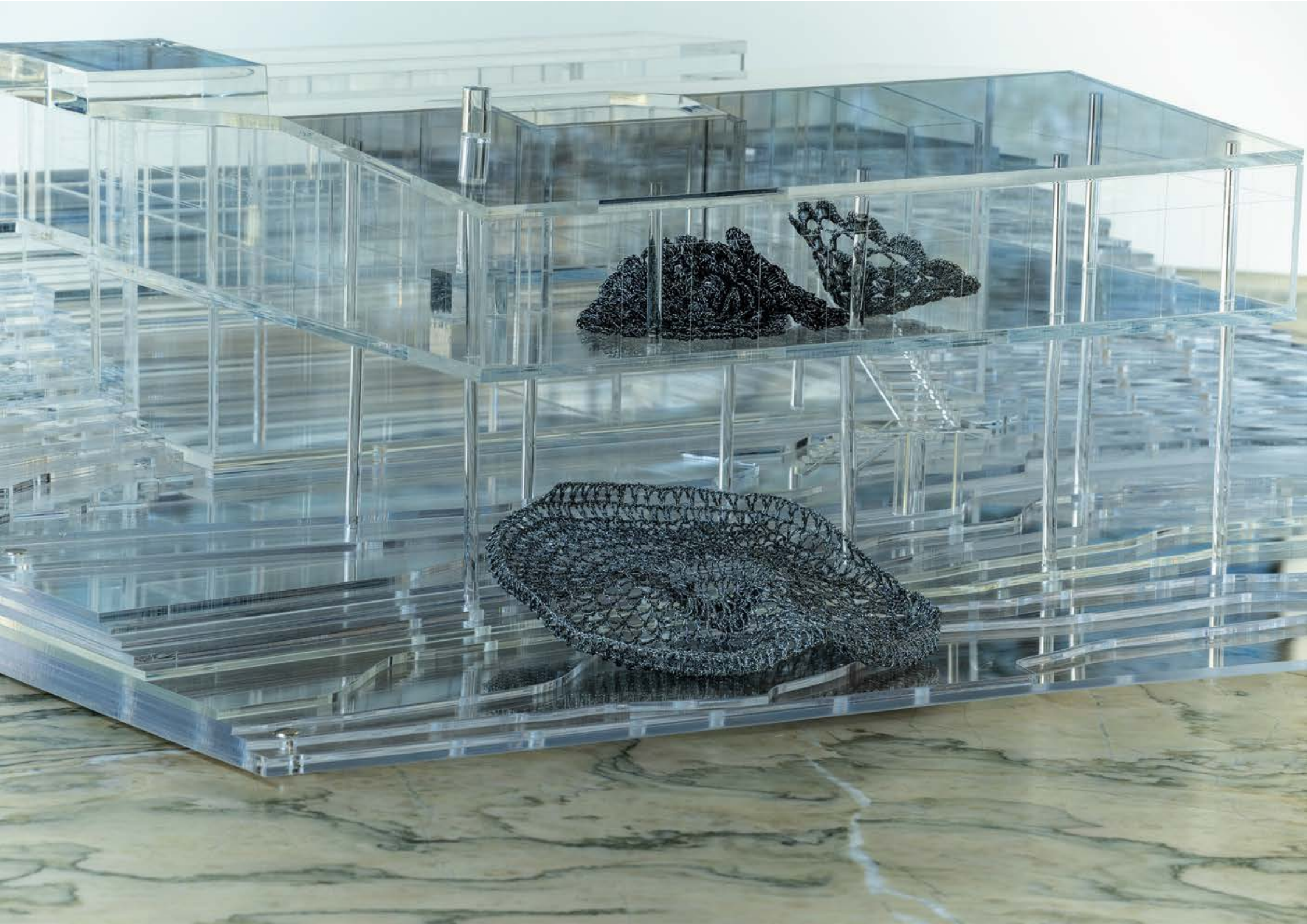


















# ATLÂNTICA MODERNA: PURUS AND NEGROS

FROM EUGENICS TO POSTHUMANISM

When I first met Tavares in 2008 at the Massachusetts Institute of Technology (MIT), she was preparing the *Vitrines* series inspired by Lina Bo Bardi's museographical elements for the Museu de Arte de São Paulo (MASP). Tavares' *Vitrines*, made of glass, stainless steel and marble, are physically empty, except for the transparent photographic images of virgin nature, printed to their glass surfaces.

In her *Vitrines*, the artist seems to capture the tropical jungle, its mountains and waterfalls, and with them, nature itself—the very threat to modernity. At that time, I was writing about the dramatic demolition of the Morro do Castelo in Rio de Janeiro, a populated mountain at the center of the city that, when totally razed in the early 1920's, displaced hundreds of “undesirable” inhabitants, ostensibly for medical but also aesthetic reasons. Tavares's *Vitrines*, like clinical devices—like architecture as I began to understand it at the time—were instruments of anaesthetizing nature.

I realized I was in front of an artwork capable of being both a synthesis and an activation of the dichotomies of purity and contamination, nature and artifice, heredity and environment that were at the center of the eugenics movement in Latin America.

And so our story begins. . .

FABIOLA LÓPEZ-DURAN (2014)  
ART AND ARCHITECTURE HISTORIAN

**VITRINE**  
**FROM THE SERIE LOST LANDSCAPES**  
**(FOR LINA BO BARDI)**  
**III,IV, V, VII, VIII**

## REFERENCE

### LOST LANDSCAPES, 2009

Solo Exhibition  
Installation  
Galeria Vermelho - SP  
São Paulo

#### Vitrines from the serie Lost Landscapes (for Lina Bo Bardi), 2008

Installation  
Variable dimension  
Stainless steel, marble, glass, and UV printing  
Edition: Unique



© CIA DE FOTOS

## REFERENCE

### ATLÂNTICA MODERNA: PURUS AND NEGROS, 2014

Solo Exhibition  
Museu Vale  
Vila Velha - ES

#### Vitrines from the serie Lost Landscapes (for Lina Bo Bardi), 2008 - 2014

Installation  
Variable dimension  
Stainless steel, marble, glass, and UV printing  
Edition: Unique



© SERGIO ARAÚJO

## VITRINE III, FROM THE SERIE LOST LANSCAPES (FOR LINA BO BARDI), 2008

Stainless steel, marble, glass, and UV printing

180 x 160 x 60 cm

Ed. Unique



© PEDRO PEREZ MACHADO

## VITRINE IV, FROM THE SERIE LOST LANDSCAPES (FOR LINA BO BARDI), 2014

Stainless steel, marble, glass, and UV printing

180 x 60 x 60 cm

Ed. Unique



© PEDRO PEREZ MACHADO

# VITRINE V, FROM THE SERIE LOST LANSCAPES (FOR LINA BO BARDI), 2014

Stainless steel, marble, glass, and UV printing

180 x 100 x 60 cm

Ed. Unique



© PEDRO PEREZ MACHADO

## VITRINE VII, FROM THE SERIE LOST LANDSCAPES (FOR LINA BO BARDI), 2014

Stainless steel, marble, glass, and UV printing

180 x 60 x 60 cm

Ed. Unique



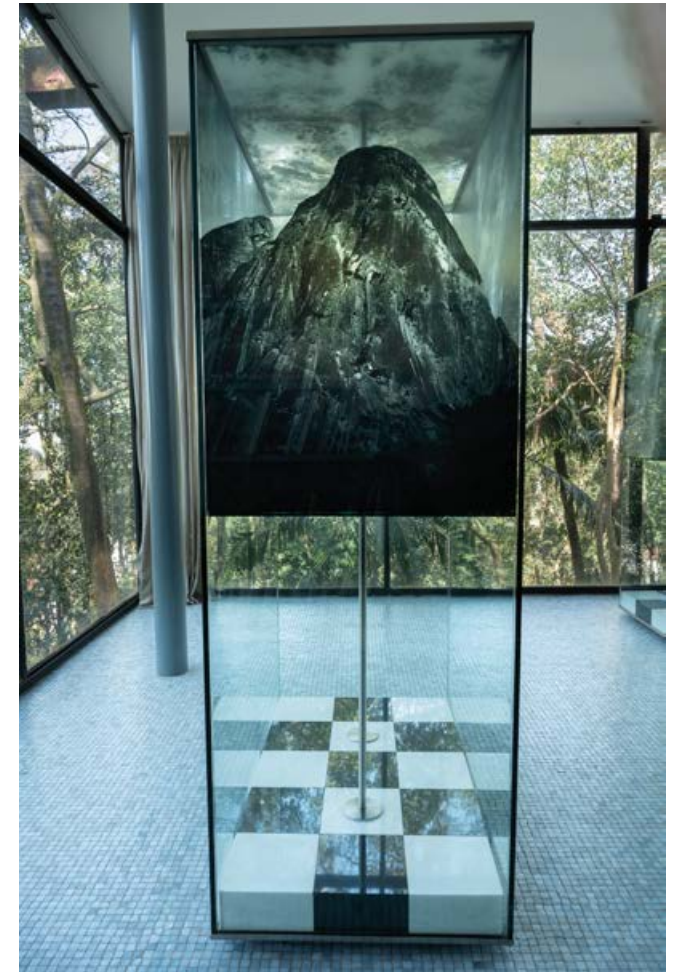
© PEDRO PEREZ MACHADO

## VITRINE VIII, FROM THE SERIE LOST LANSCAPES (FOR LINA BO BARDI), 2014

Stainless steel, marble, glass, and UV printing

180 x 100 x 60 cm

Ed. Unique



© PEDRO PEREZ MACHADO

**RIO NEGRO**  
**EURIALYS AMAZÔNICA**  
**(FROM THE PURUS AND NEGROS SERIES) III**

## REFERENCE

### **SORTIR DU SILENCE: AU-DELÀ DE LA MODERNITÉ, 2023**

Solo Exhibition  
Galleria Continua  
Paris - França

**Rio Negro Eurialys Amazônica (from the Purus and Negros series) I e II, 2023**

120 x 100 x 50 cm

niobium and gold, plexiglas and stainless steel

Ed. Unique

Jewelry: Marina Sheetikoff



© ALLISON BORGIO

**RIO NEGRO EURIALYS AMAZÔNICA III  
FROM THE PURUS AND NEGROS SERIES), 2023**

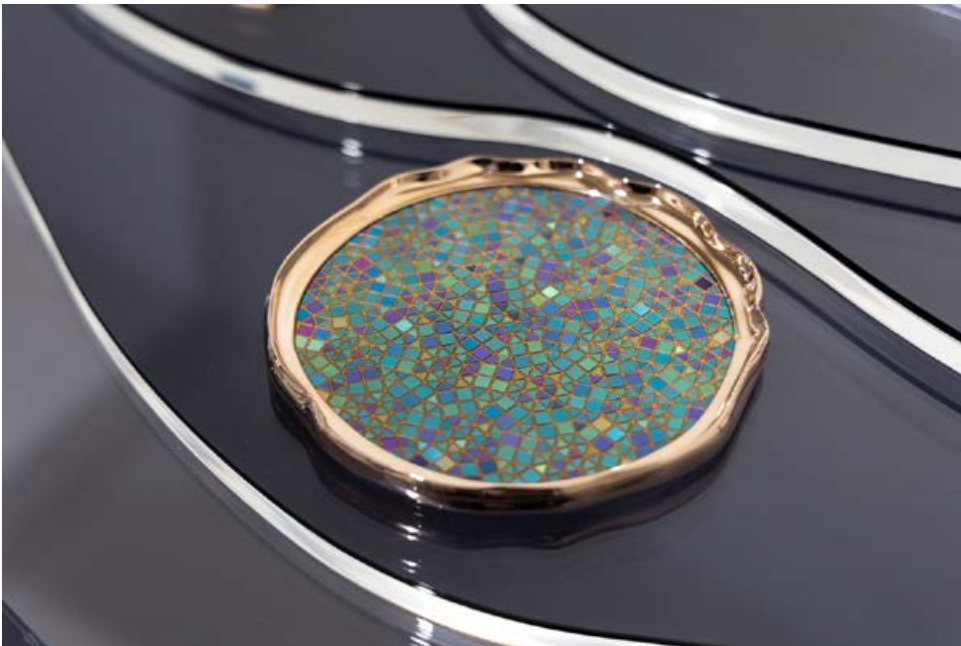
niobium and gold, plexiglas and stainless steel

120 x 100 x 50 cm

(T3V1: 7,2cm Ø; T3V2:10cm Ø; T3V3:7,2cm Ø;T3V4:13,8cm Ø)

Ed. Unique

Jewelry: Marina Sheetikoff



**TWILIGHT**  
**EURYALYS AMAZÔNICA I**  
**(FOR COCÓ RIVER)**

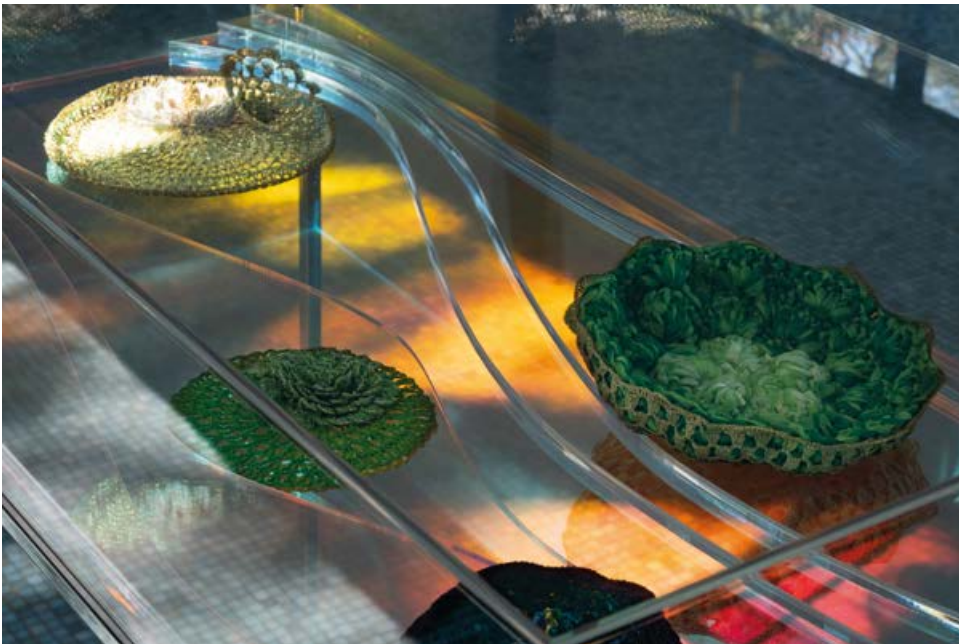


## TWILIGHT EUYALES AMAZÔNICA I (FOR COCÓ RIVER), 2014

Various fabrics and threads, plexiglas, and stainless steel

120 x 100 x 50 cm

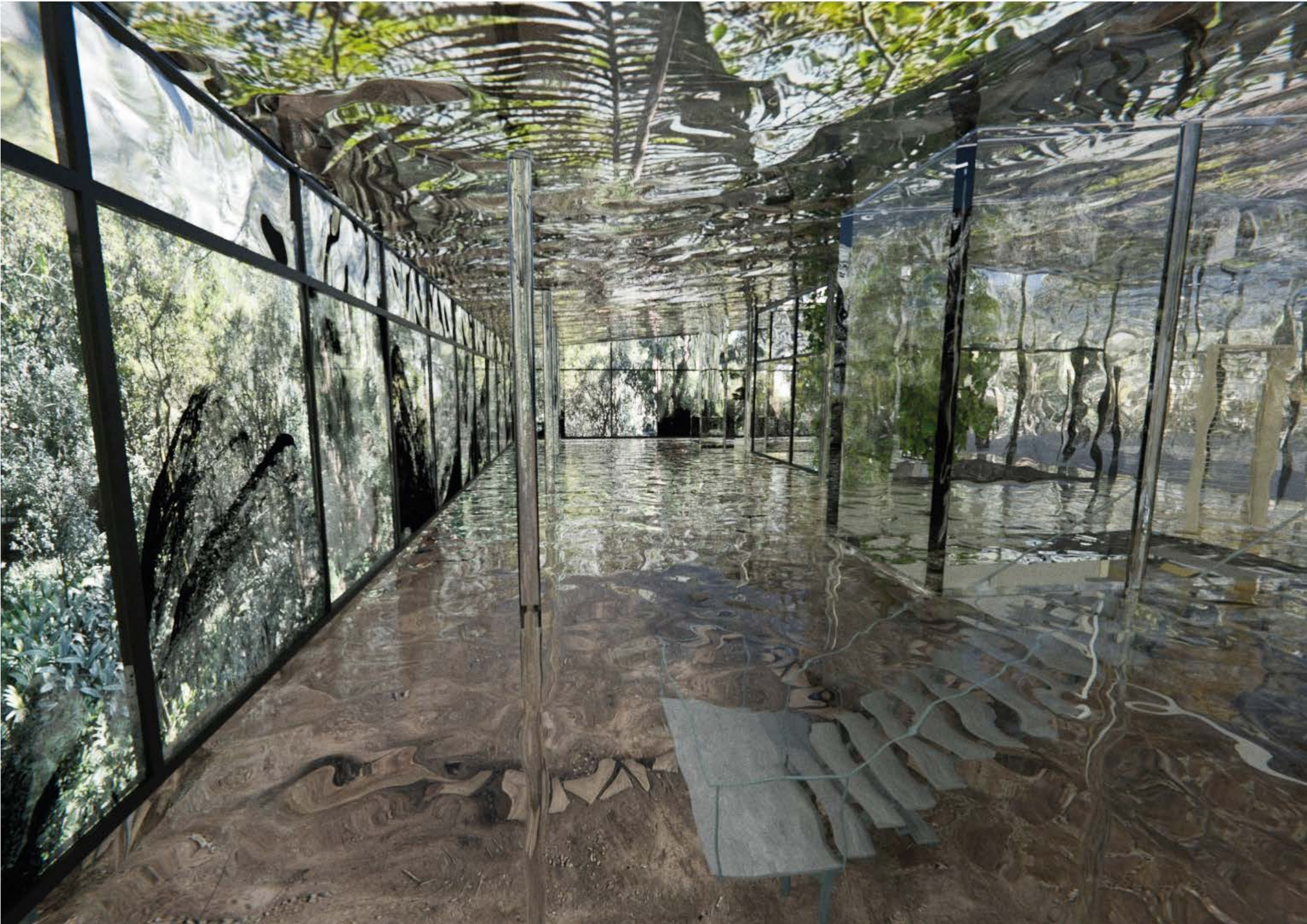
Ed. Unique



© PEDRO PEREZ MACHADO

**ACQUAJUNGLE**  
**(TROPICAL SYMPHONY FOR LINA), 2025**  
VIDEO





## ACQUAJUNGLE (TROPICAL SYMPHONY FOR LINA), 2025

Video

Format: full HD; 60 fps

Image ratio: 16:9 [horizontal]

Duration: 7'47"

Exhibition mode: Loop

File format: mp4 | h264

Digital modeling and video editing: Pedro Perez Machado

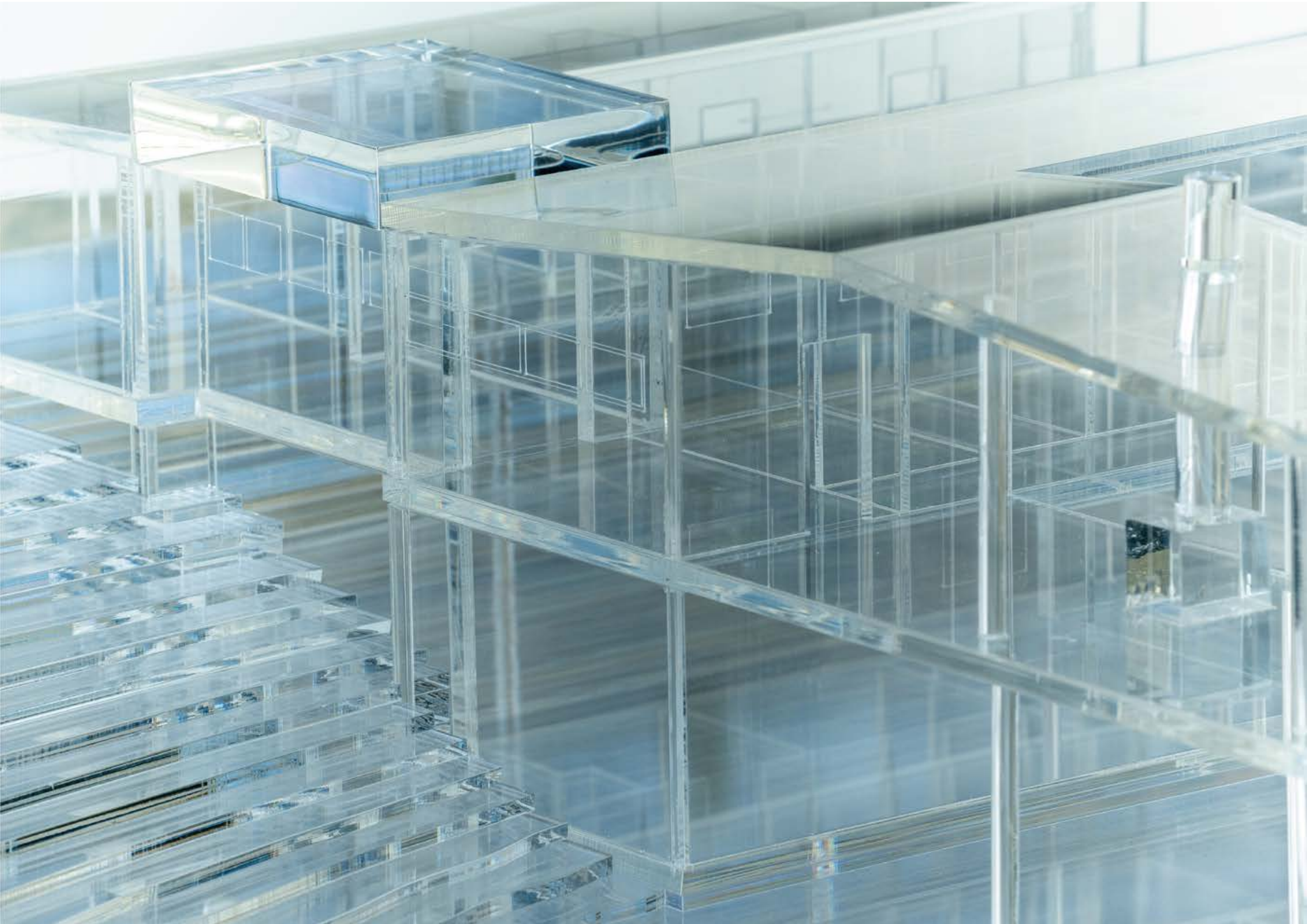
Sound piece: Gaspar Tavares Pini

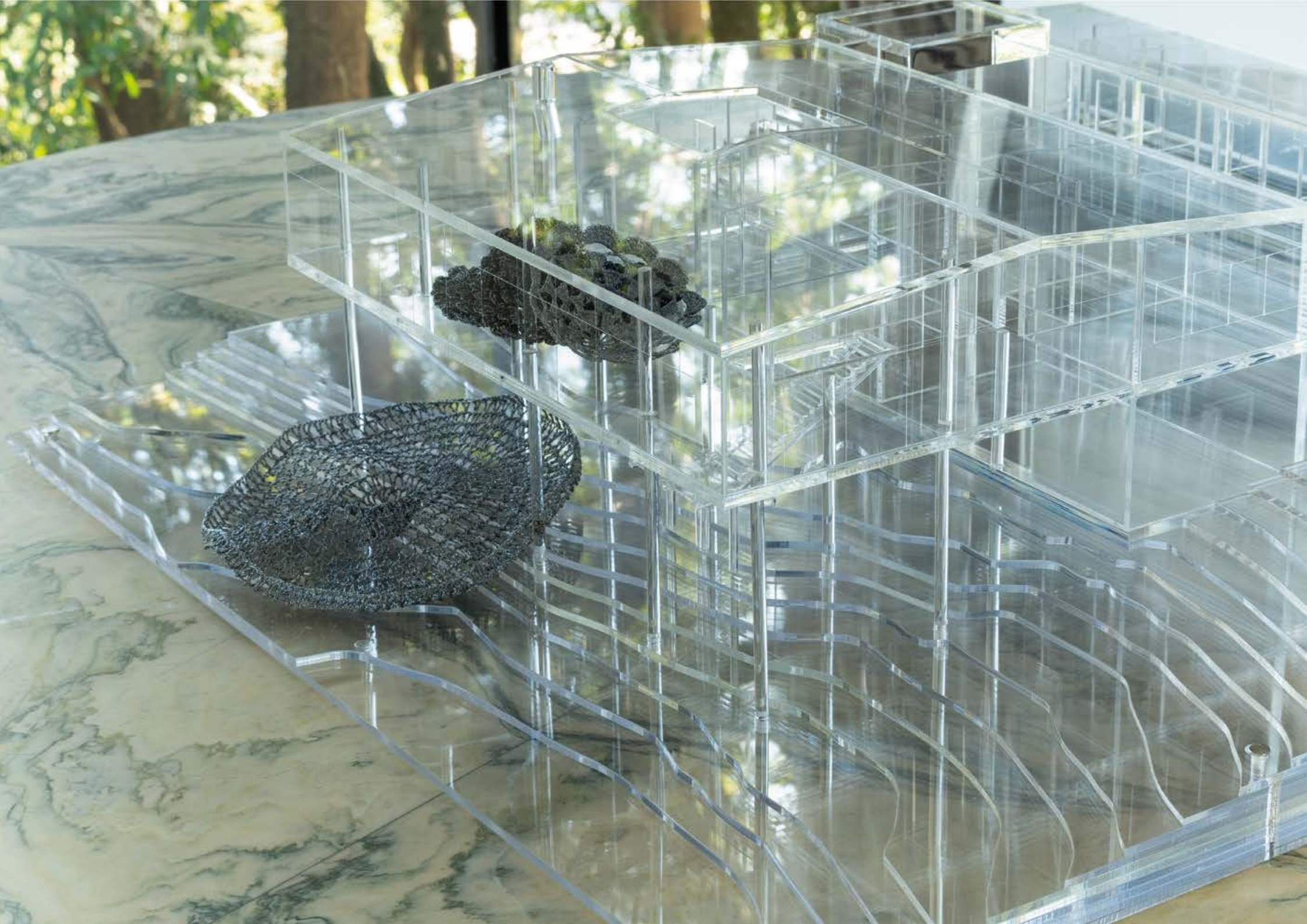
Ed. 1/5



© PEDRO PEREZ MACHADO

**TROPICAL SYMPHONY FOR LINA, 2025**  
SCULPTURE







## TROPICAL SYMPHONY FOR LINA, 2025

Various fabrics, threads and acrylic  
25 x 75 x 75 cm ( VR11N, VR13N, VR16N, VR22N)

Ed. 1/5



© PEDRO PEREZ MACHADO

**RAIO- X NOTURNO**  
**(TROPICAL SYMPHONY FOR LINA), 2025**  
VIDEO





## RAIO-X NOTURNO (TROPICAL SYMPHONY FOR LINA), 2025

Video

Format: full HD; 60 fps

Image ratio: 16:9 [horizontal]

Duration: 10'39"

Exhibition mode: Loop

File format: mp4 | h264

Digital modeling and video editing: Pedro Perez Machado

Sound piece: Gaspar Tavares Pini

Ed. 1/5



© PEDRO PEREZ MACHADO

**VITÓRIAS RÉGIAS**  
**FOR PURUS AND NEGROS**  
**III E V**

**VITÓRIAS RÉGIAS**  
**FOR COCÓ RIVER V**

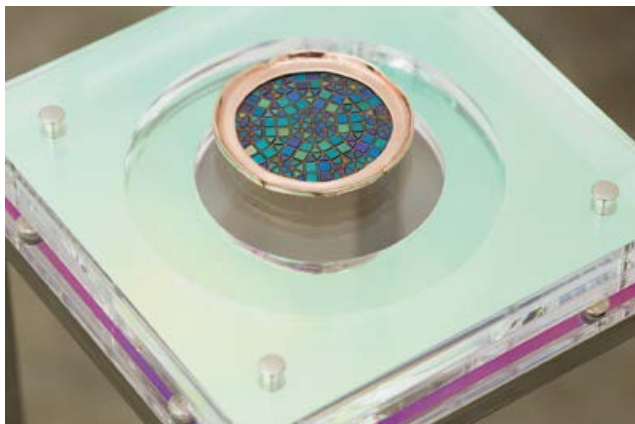
## REFERENCE

### SINFONIA TROPICAL PARA LOOS, 2015

Solo Exhibition  
Galeria Vermelho  
São Paulo- SP

#### VITÓRIAS RÉGIAS FOR COCÓ RIVER V (NATURAL - NATURAL), 2014

Various fabrics and threads, acrylic, stainless steel, niobium, pink gold and copper  
90 x 20 x 20 cm (VT02//niobium)  
Ed. Unique



#### VITÓRIAS RÉGIAS FOR PURUS AND NEGROS III (ATLÂNTICA MODERNA), 2014

various fabrics and threads, acrylic, and stainless steel  
120 x 50 x 50 cm (VT09//VR23)  
110 x 50 x 50 cm (VTPnova04//VR22N,  
VR25N, VR37, VR11N)  
Ed. Unique



#### VITÓRIAS RÉGIAS FOR PURUS AND NEGROS V (ATLÂNTICA MODERNA), 2014

various fabrics and threads, acrylic, and stainless steel  
120 x 40 x 40 cm (VTPnova02//VR23N, VR03N)  
90 x 60 x 60 cm (VT08//VR20, VR21, VR22)  
80 x 20 x 20 cm (VT06//VR18)  
Ed. Unique



© JOÃO PINI

## REFERENCE

### ATLÂNTICA MODERNA: PURUS AND NEGROS, 2014

Solo Exhibition  
Museu Vale -ES  
Vila Velha

#### VITÓRIAS RÉGIAS FOR COCÓ RIVER III E V, 2014

Variable dimension

Various fabrics and threads, acrylic, stainless steel, niobium, pink gold and copper

#### VITÓRIAS RÉGIAS FOR PURUS AND NEGROS II, 2014

Variable dimension

various fabrics and threads, acrylic, and stainless steel  
Ed. Unique

#### VITÓRIAS RÉGIAS FOR COCÓ RIVER V, 2014

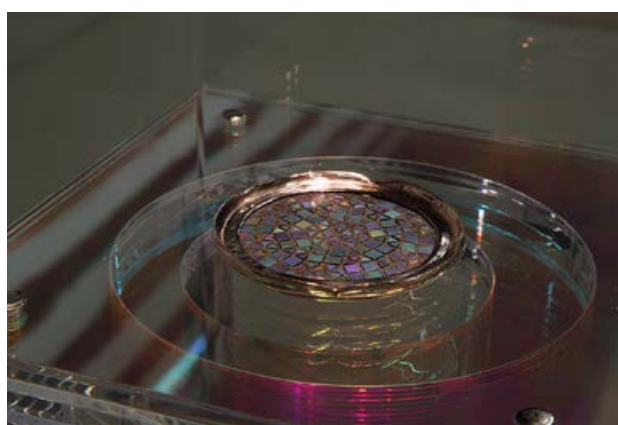
90 x 20 x 20 cm (VT02//niobium)

Various fabrics and threads, acrylic, stainless steel, niobium, pink gold and copper  
Ed. Unique

#### VITÓRIAS RÉGIAS FOR PURUS AND NEGROS V, 2014

90 x 60 x 60 cm (VT08//VR20, VR21, VR22)

Various fabrics and threads, acrylic, stainless steel  
Ed. Unique



© SERGIO ARAÚJO

## VITÓRIAS RÉGIAS FOR PURUS AND NEGROS III (ATLÂNTICA MODERNA), 2014

Various fabrics and threads, acrylic, stainless steel

120 x 50 x 50 cm (VT09//VR23)

110 x 50 x 50 cm (VTPnova04//VR22N,  
VR25N, VR37, VR11N)

Ed. Unique



© PEDRO PEREZ MACHADO

## VITÓRIAS RÉGIAS FOR PURUS AND NEGROS V (ATLÂNTICA MODERNA), 2014

Various fabrics and threads, acrylic, stainless steel

120 x 40 x 40 cm (VTPnova02//VR23N, VR03N)

90 x 60 x 60 cm (VT08//VR20, VR21, VR22)

80 x 20 x 20 cm (VT06//VR18)

Ed. Unique



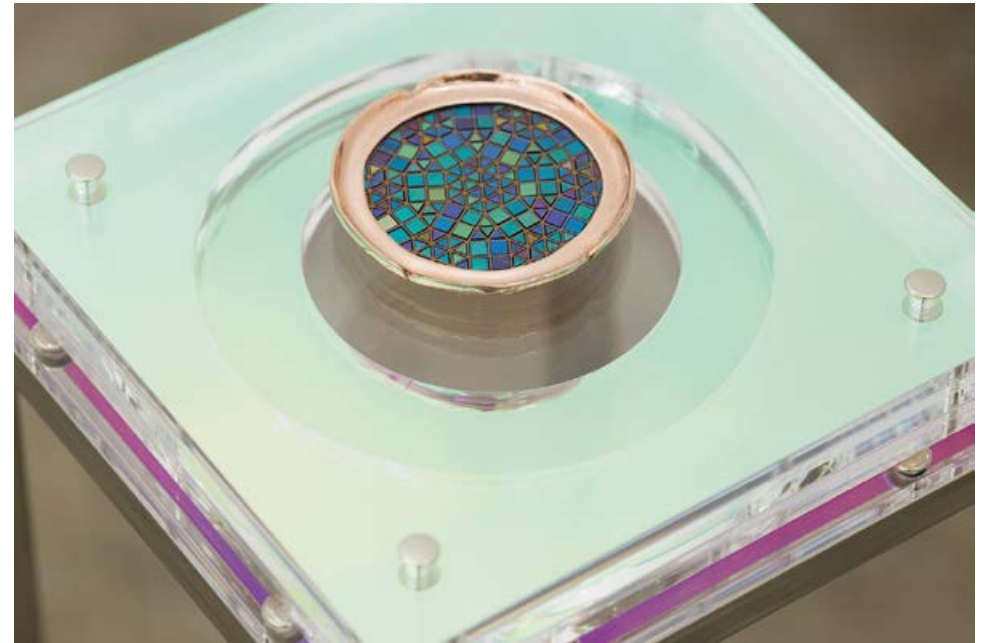
© PEDRO KOK

## VITÓRIAS RÉGIAS FOR COCÓ RIVER V (NATURAL-NATURAL), 2013

Various fabrics and threads, acrylic, stainless steel, niobium, pink gold and copper

90 x 20 x 20 cm (VT02//niobium)

Ed. Unique



© JOÃO PINI

**DOBRA AZUL  
EM TRÊS ROTAÇÕES, 2025**

VIDEO





## DOBRA AZUL EM TRÊS ROTAÇÕES, 2025

Video Installation

Formato: full HD; 60 fps

Image ratio: 60472 x 19606 px

Duration: 9'20"

Exhibition mode: Loop

File format: mp4 | h264

Digital modeling and video editing: Pedro Perez Machado

Sound piece: Gaspar Pini

Ed.1/5



© PEDRO PEREZ MACHADO

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<https://anamariatavares.com.br/front/obras/listing/thumb/title>

<https://www.instagram.com/anamariatavares.oficial/#>