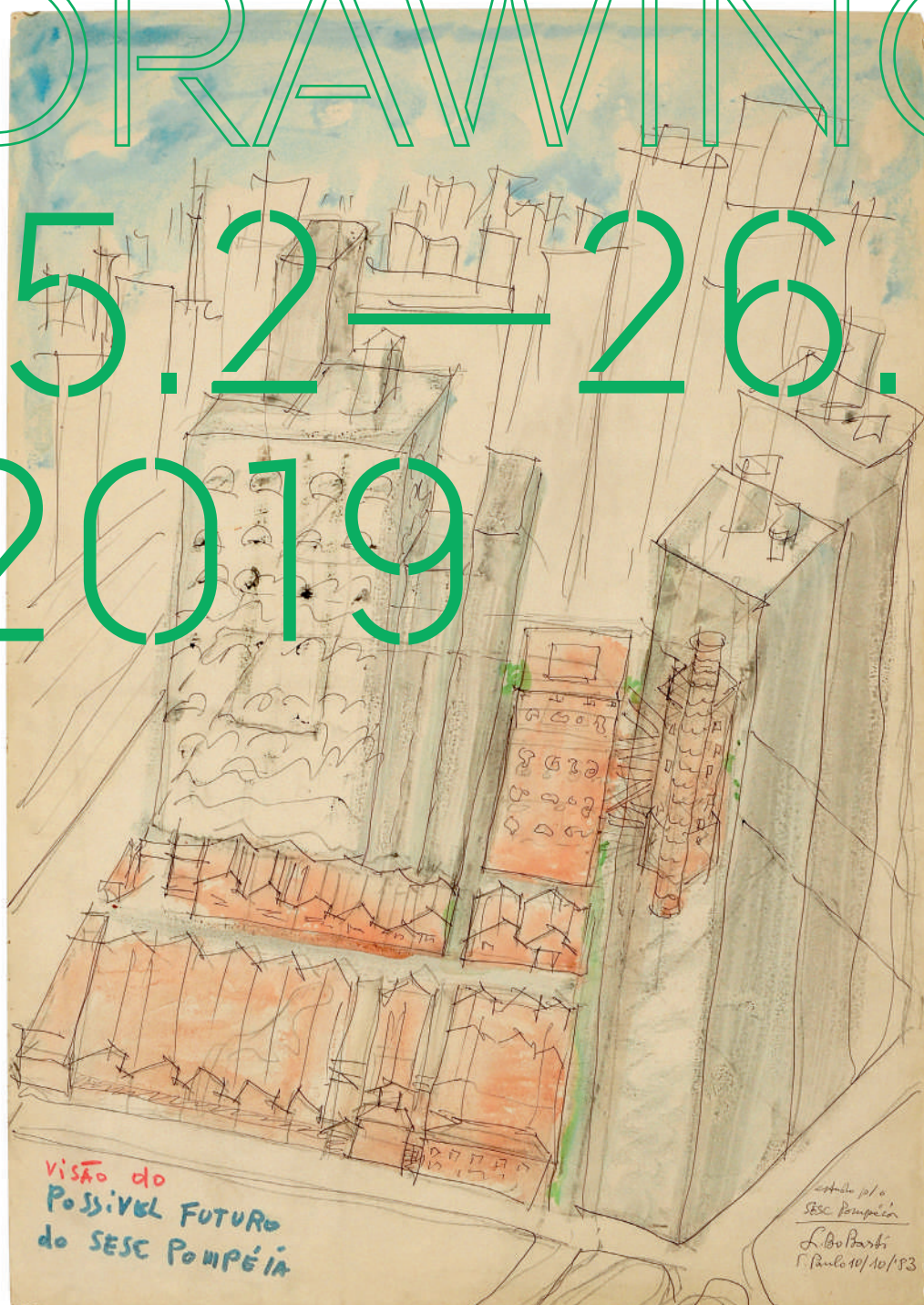


PRESS KIT

LINA BO BARDI DRAWING 15.2—26.5 2019



Study for SESC - Fábrica da Pompéia, 1983

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Press Release

Lina Bo Bardi Drawing

15/02/2019 – 26/05/2019

Curated by Zeuler Rocha Lima

In collaboration with Fundació Banc Sabadell

The Fundació Joan Miró presents *Lina Bo Bardi Drawing*, the first exhibition to focus specifically on the role of drawing in the life and work of the Italian-born Brazilian architect.

The exhibition features a carefully selected collection of a hundred drawings from the Instituto Lina Bo e P. M. Bardi, bearing witness to the importance of drawing in all the stages of Bo Bardi's multifaceted career.

The project has been curated by another architect, Zeuler Rocha Lima – also an artist, researcher, and international expert on Bo Bardi – with support from the Fundació Banco Sabadell.

Until the end of May, *Lina Bo Bardi Drawing* invites visitors to discover the broad, rich range of reflection and the output of one of the most outstanding architects and intellectuals of the 20th century, who bridged the gap between art and life using the language she felt to be her own: drawing.

Barcelona, 14 February 2019. The architect Lina Bo Bardi (1914-92) always felt a strong connection with drawing. Throughout her lifetime and in all the realms of art she ventured into, drawing was always present. Rather than a tool for designing, drawing was a fundamental means of expression for Bo Bardi, arising from a strong sense of curiosity and doubt. Drawing was her language, the extension of her thoughts, and the vehicle for her mind's explorations. Ultimately, it was her most genuine way of examining, feeling and relating to the world.

Bo Bardi discovered drawing as a child, through her father – an amateur painter – and received her training in art and architecture in her native Italy. After developing a unique and successful career in Brazil, Lina Bo Bardi is now considered one of the most outstanding architects of the 20th century and has been internationally acclaimed for her work as a designer, editor, curator and intellectual. Her oeuvre lives on as a cultural lesson in which aesthetic aspirations merge with ethical concerns.

While many architects, designers and artists debated – and continue to debate – about the formal aspects of space and artistic production, Bo Bardi devoted her career to understanding the profound connection between the practice of drawing and the acts of everyday life. From her point of view, people, rather than architects, are the true protagonists of architecture. Although only a small number of her architectural projects were actually built, Bo Bardi was highly prolific in the fields of furniture design, graphic design, as well as set and exhibition design, and never set up a hierarchy among the different registers within the broad range of her practice.

When we design, even as a student, it is important that a building serves a purpose and that it has the connotation of use. It is necessary that the work does not fall from the sky over its inhabitants, but rather expresses a need. [...] In conclusion, you should always look for the ideal, decent object, which could also be defined by the old term «beauty».

LINA BO BARDI

Throughout her lifetime, Bo Bardi documented her imaginative visions and creative processes in many sketches. Over six thousand sketches and drawings from her personal archives are held today at the Instituto Lina Bo e P. M. Bardi in São Paulo, Brazil. The exhibition at the Fundació sheds light on a concise and carefully-selected collection of one hundred of these drawings, curated by Zeuler Rocha Lima. *Lina Bo Bardi Drawing* is a constellation of images which invites visitors to discover the relevance of drawing in the career of this unique architect and make free associations between the numerous facets of her output. The drawings, produced with a variety of techniques – pencil, watercolour, gouache, felt pen, pen and ink – also reveal her broad view of design and architecture, accessible to everyone, in which she merges different artistic sensibilities that are fed by nature and everyday life. To quote the curator, «Her drawings are highly personal. They constitute an emotional exercise that goes beyond intellectual practice [...] clearly, in her hands, drawing involved a quest for knowledge and intimacy. It was an act of love. And, like all forms of love, it was full of challenges, contradictions and ambiguities».

The *Lina Bo Bardi Drawing* exhibition is divided into four thematic areas: space considered as a stage for **living** and for **seeing** and observing the objects and the minute realities of everyday life; **plants** as props; and **people**, the true protagonists of these spaces. «Through drawing», – Rocha Lima notes –, «she observed, imagined, and aspired to understand and transform reality, both externally and internally. She idealized a better world to live in, for herself and for others».

The exhibition begins in an area that focuses on the natural world as it is imagined in Lina Bo Bardi's drawings. Plants had been present in Bo Bardi's drawings ever since her childhood, as a symbol of life cycles and of nature. In 1956, when she visited Barcelona, Bo Bardi discovered Antoni Gaudí, whose interest in plants and organic forms definitively changed the Brazilian-Italian architect's language from that moment on.

People are an ongoing theme throughout Bo Bardi's drawings. The exhibition continues to address this aspect in an ensemble of pieces in which the human body appears not only as a physical object or reference, but also as a way of being in the world, both individually and collectively. According to Rocha Lima, Lina Bo Bardi «produced commanding and yet sometimes childlike hand drawings and sketches in their simplicity and colorfulness, seldom associated with mainstream twentieth century architects. She pictured joy and humanness».

Through her continued practice of drawing, Lina Bo Bardi created an original visual culture which is the subject of the following section of the exhibition. Given her experience in publishing, Bo Bardi knew how to use images to promote values and generate innovative ways of seeing. After moving to Brazil in 1946, she merged her knowledge of graphic design with popular culture, her appreciation of spontaneous forms of expression and the different traditions with which she was familiar.

Her body of work conveys her conviction that life had to be at the center of the way we conceive objects, buildings and spaces, as is apparent in the last section of the exhibition: As the curator notes, «her drawings are a reminder that everyday life is multifaceted and full of possibilities, a place for working and dreaming, for individual and social existence». The show closes with *Lina Bo Bardi, Curator*, a video originally produced by Zeuler Rocha Lima for the *Lina Bo Bardi 100* exhibition at the Architekturmuseum in Munich in 2014, celebrating the centenary of the architect's birth.

To highlight the impact of Gaudí's work on the language of Lina Bo Bardi, a selection of photographs from the series that Joaquim Gomis devoted to Gaudí's architecture will be on display in the foyer of the Fundació Joan Miró during the exhibition. Likewise, the sketches for the original design of the exhibition, also by Zeuler Rocha Lima, will be shown in the participatory space, paying tribute to the distinct spirit with which Lina Bo Bardi imbued her curatorial work and her exhibition designs. The project is completed with a programme of related activities and a monograph signed by the curator – an international expert on Bo Bardi – published by the Fundació Joan Miró in collaboration with Princeton University Press for the English edition.

Lina Bo Bardi Drawing tells the story of a woman who was driven by ethics and modesty as an artist and an architect who based her language on the principle of

simplification –a principle which she happened to share with Joan Miró. Both artists viewed drawing as an everyday practice which they maintained throughout their lives. To quote the curator, «while proficiency in hand drawing has lost prominence in the arts in general and in architectural practice in particular, Lina Bo Bardi's drawings remain an always fresh reminder of the continued importance and value of free, authentic thinking and of skillful, educated hands».

Zeuler Rocha Lima



Zeuler Rocha Lima is an architect and associate professor at Washington University with thirty years of experience in teaching and research in the United States, Brazil, Japan and Europe. His research and international publications include studies on modernity, cultural exchanges and globalisation in architecture and urban planning. After receiving his PhD from the School of Architecture and Urban Planning at the University of São Paulo, he was a post-

doctoral fellow in Comparative Literature at Columbia University. He is a designer, teacher, academic and writer with a strong interest in a humanistic approach to the built environment.

Over the past two decades, Rocha Lima has been fully devoted to studying the life and work of Lina Bo Bardi. Apart from his essays, he is the author of the highly-regarded biography *Lina Bo Bardi* (Yale University Press, 2013). In 2007 he was awarded the Bruno Zevi Prize for architectural history and criticism for his work on the Italian-born Brazilian architect. As an academic, Rocha Lima has made numerous contributions to Brazilian and international journals, museum catalogues, and books.

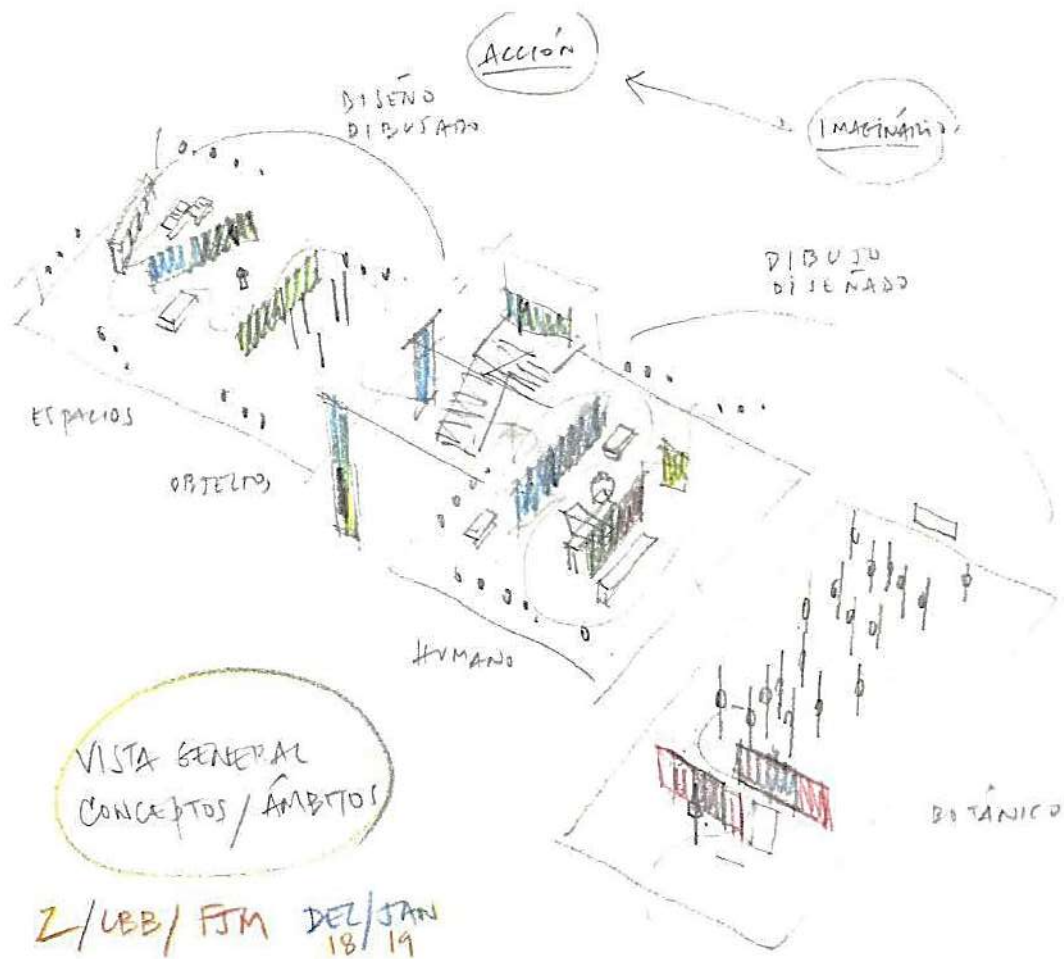
As an architect, Rocha Lima codirected the Projeto Paulista de Arquitetura architecture firm in São Paulo from 1986 to 1996, and received several prizes and acknowledgments from architecture, landscaping, and urban design competitions in Brazil, including that for the Federal District Legislative Assembly building on the Monumental Axis in Brasília (2010).

In addition, Zeuler Rocha Lima has curated several exhibitions on art and architecture, including a show about Lina Bo Bardi and Albert Frey at the Palm Springs Art Museum (2017-18). He has also been on several curatorial advisory committees, including MoMA (New York), the Museu da Casa Brasileira (São Paulo), the Los Angeles County Museum of Art (Los Angeles), the Architekturmuseum (Munich) and the Johann Jacobs Museum (Zurich).

As an artist, Rocha Lima has focused on the language of drawing and conceptual art. His work has been shown at exhibitions such as *The Architecture of Drawing* (Architecture Museum, São Paulo, Brazil / SRISA Gallery, Florence, Italy, 2012); *Becoming Drawing* (Brazilian Embassy in Rome, Italy, 2016), and *Found in Translation* (Brazilian Embassy in Tokyo, Japan, 2018 and Bonsack Gallery, St. Louis, 2019), among others.

More information available at <https://zeulerlima.com/>.

Exhibition Layout



Exhibition layout. *Lina Bo Bardi Drawing*. Zeuler Rocha Lima, 2018

Rooms and Wall Texts

Lina Bo Bardi Draws

Italian-Brazilian architect Lina Bo Bardi (Rome, 1914 – São Paulo, 1992) made drawing a fundamental part of her practice. To her, drawing was both a noun and a verb, idea and process, a way of observing and transforming reality.

She discovered drawing in her childhood and developed her artistic and architectural education in Rome in the 1930s. Bo Bardi combined her academic background with modernist aesthetics as a graphic designer and editor working in Milan during the Second World War. She developed her career as an architect, writer, curator, furniture and set designer, and public intellectual after moving to Brazil in 1946.

The 100 drawings in this exhibition come from the Instituto Lina Bo e P. M. Bardi in São Paulo. They are testimony of her anthropological approach to modern design and architecture in the second half of the twentieth century and reveal her comprehensive conception of design and architecture, merging different artistic sensitivities, imbedded in nature and everyday life, and accessible to all.

1. Plants

Lina Bo Bardi visited Barcelona in the fall of 1956 and discovered the works of Antoni Gaudí. His investigation of plants and organic shapes transformed her architectural language. A few months later, she designed the small Cirell House and her first version of the Museu de Arte de São Paulo covered with vegetation, questioning the rationalist vocabulary of her 1952 Glass House.

Plants had been present in Bo Bardi's drawings since her childhood as a symbol of the cycles of life and nature. Her first documented drawing of 1924 is of a dead tree. To her eyes, having grown up among the stony streets and walls and political upheavals of Rome, manifestations of the natural world and the countryside had an idyllic appeal. In her frail later years, plants continued to thrive in her drawings as an allegory of her will to live.

Bo Bardi combined picturesque and sublime elements in her plant drawings. She investigated figurative and abstract organic analogies in her designs, looking for simplification, intimacy and affect. She envisaged gardens inside and outside of buildings, evoking essential forms of inhabitation in romantic urban and architectural landscapes.

2. People

Lina Bo Bardi believed human beings, and not buildings, were the protagonists of architecture. Throughout her life, representations of people were a constant theme in her drawings, from careful studies of human anatomy and physiognomy to poetical and idiosyncratic aspects of social life.

The human body appears in Bo Bardi's drawings not only as physical matter but also as a way of being in the world both individually and collectively. She often represented people in existential and ordinary situations. Her adolescent drawings of women and self-portraits examine and defy representations of femininity. Her early watercolours of urban scenes are inhabited by a rich everyday culture that she strived to promote in her mature designs.

In her drawings, which are imbued with artistic curiosity, social commentary, political purpose and even a sense of irony, people embody emotion and are primed for action. They are not there just for scale. She produced illustrations, visual narratives and visionary drawings representing how she expected the spaces she designed to be inhabited. As characters within theatrical plots, people in Bo Bardi's drawings embody and stage evocative forms of introspection, cultural meanings and communal relationships.

Drawing designs, designing drawings

Lina Bo Bardi approached and used drawing with observational and projective purposes. She systematically employed this medium as a designer to understand reality and to create means for transforming it. Through drawings, she made herself present in diverse settings and situations as she simultaneously contemplated their past and their future.

Bo Bardi's multifaceted career was dedicated to promoting a hybrid visual culture expressed in her insightful editorial and curatorial projects and to creating objects, buildings and spaces embodying and enhancing people's ordinary habits and needs. She drew while designing and she designed while drawing.

3. Seeing

Lina Bo Bardi initiated her professional career as a graphic designer, illustrator and editor working for Italian magazines in Milan during the Second World War. She once declared that she decided to become an architect when nothing was built and everything was destroyed. Paper, pencils, pens, gouache and watercolour were her main construction materials during this period.

Through her editorial experience she learned how to use images to advance artistic and political values and to create innovative modes of seeing. She played a special role in designing a new visual culture by supporting the collective efforts of reconstruction in Italy.

After moving to Brazil in 1946 with her husband, the art dealer, journalist and founding director of the Museu de Arte de São Paulo Pietro Maria Bardi, she expanded her Italian editorial practice into similar projects in her adopted country. Above all, she became deeply involved with the museum's curatorial projects. Her long-lasting practice of exhibition design allowed her to create theatrical cabinets of curiosity and to articulate a distinctive cultural vision merging popular traditions with professional design practices.

4. Living

Most of the drawings Lina Bo Bardi produced represented her evolving understanding of design, architecture and cities. Numerous works, ranging from quick and small sketches to large and elaborate drawings, represent her compulsive reliance on marks on paper to advance her inquisitive vision as an architect.

In the early 1940s, she drew the allegorical print *Camera dell'architetto* [The architect's room], depicting concurrent traditional and modern architectural styles. This drawing announced the inclusive view of design she would nurture throughout her career. At her arrival in Brazil, she produced an elaborate watercolour of Rio de Janeiro, attending to the country's complex social realities. This drawing suggests her belief that living should be at the centre of a designer's conception of objects, building and spaces.

Bo Bardi's drawings reveal her hybrid and comprehensive design language and her ability to creatively move among and integrate different genres, from furniture to set design and from simple buildings to complex spaces and landscapes; different spatial scales, from small objects to urban design; and different time frames, from adaptive reuse of historical sites to daring new structures.

List of exhibited works

All the pieces on display are by Lina Bo Bardi and belong to the Instituto Lina Bo e P.M. Bardi archives in São Paulo. Most of the works have been given titles, except in those cases in which Lina Bo Bardi wrote them down on the drawing.

Plants

Elevation study for the Valéria Cirell House, 1958
India ink and pencil on tracing paper
20.2 x 40.4 cm

"L'albero morto", 1925
Pencil and watercolour on card stock
10.8 x 12 cm

Untitled, 1925
Pencil and watercolour on card stock
22 x 34 cm

"Mezza macchia n. 27". Light and shadow study, 1929.
Watercolour, graphite pencil, colour pencil and grease pencil on letter stock
24.5 x 18 cm

Plant on windowsill, c. 1930
Gouache on card stock
15.6 x 10.6 cm

Study, plants, 1933
Pencil and watercolour on card stock
28.1 x 19 cm

Untitled, undated
Gouache and pencil on paper
18.1 x 12 cm

Postcard to Pietro Maria Bardi, 1990.
Ballpoint pen and felt pen on offset paper
35.4 x 21.6 cm

Illustration for *Domus* magazine, 1940
Watercolour, gouache and India ink on card stock
46.6 x 34.4 cm

View of Naples from the ship, 1946
India ink on offset paper
23.1 x 24.2 cm

Recife, 1946
Watercolour and pencil on paper
21 x 29.6 cm

Preliminary study for Córrego das Águas Pretas for SESC – Fábrica da Pompeia 1983
Watercolour, felt pen, ballpoint pen and India ink on paper
33 x 21.6 cm

Converted factory space at SESC – Fábrica da Pompeia, 1977
Watercolour, felt pen, ballpoint pen and pencil on card stock
38.7 x 57.5 cm

Logo for SESC – Fábrica da Pompeia, 1977
Felt pen, gouache, graphite pencil, India ink and collage with printed paper on card stock
67 x 44.8 cm

Study for the Coatí Restaurant on the Ladeira da Misericórdia, Bahia, 1987.
Watercolour, ballpoint pen, pencil and colour pencil on paper
29.6 x 41.1 cm

Café at SESC – Fábrica da Pompeia, 1981
Watercolour and ballpoint pen on offset paper
21.6 x 32.8 cm

Diorama project for the Museu do Instituto Butantã, 1964
Watercolour, India ink and gouache on card stock
28.2 x 46.3 cm

Detail of the roof garden for the Roberto and Eliane Profili residence, 1976.

Watercolour and pencil on paper 23.5 x 32 cm	31.2 x 26.4 cm
Elevation and perspective for the Casa de Vidro, 1951 Felt pen, ballpoint pen and pencil on paper 21.8 x 31.3 cm	Summer watermelon, 1929 Watercolour, gouache and pencil on card stock 29.8 x 25.7 cm
Project for the Museu de Arte de São Paulo, 1965 India ink, pencil and collage on tracing paper 56.8 x 99.7 cm	"Alla Madonna del Divino Amore", c. 1930 Watercolour, gouache and pencil on card stock 29.8 x 25.7 cm
Valéria Cirell House, São Paulo, 1958 Watercolour, pencil, colour pencil and pastel on tracing paper 31.7 x 50 cm	Self-portrait, 1933 Watercolour and pencil on card stock 28 x 18.9 cm
Ground floor layout for the Chame-Chame House, 1958 Pencil on tracing paper 19 x 35.1 cm	"Medaglione", undated Watercolour and PM Fabriano graphite pencil 33.8 x 23.6 cm
Study for helical staircase, Valéria Cirell House, 1958 India ink on paper 24.5 x 27.5 cm	Untitled, 1927–1928 Watercolour and pencil on card stock 15.9 x 10.7 cm
Study for a staircase, Museu de Arte de São Paulo, 1957-1968 Watercolour and pencil on tracing paper 31.7 x 18.3 cm	Untitled, 1927–1928 Watercolour and pencil on card stock 21.5 x 12.7 cm
Study for tables, historic district of Bahia - Rehabilitation project, 1986 Ballpoint pen and pencil on tracing paper 15.9 x 19.3 cm	Untitled, undated Pencil on card stock 33.7 x 25.1 cm
Anhangabaú Tobogã – Study for tree-shaped columns, 1981 Ballpoint pen and felt pen on newspaper 21.4 x 31.4 cm	Untitled, 1931 Graphite pencil and pastel on offset paper 29.8 x 23.3 cm
Vertical garden project for the new São Paulo City Hall, 1991 Watercolour, ballpoint pen, felt pen, whiteprint, graphite pencil and collage on offset paper 85 x 223 cm	Copy of A. Dürer's <i>Head of the Dead Christ</i> , 1929 Pencil and pastel on paper 34.3 x 26 cm
People	Untitled, undated Pencil and pastel on paper 19.3 x 25.4 cm
Trinità dei Monti, 1929 Watercolour, gouache and pencil on card stock	Caricature of Graziella Bo, 1942 India ink on paper 14 x 11 cm
	Untitled, undated Gouache and pencil on card stock 44.8 x 29.9 cm

Untitled, 1936
Watercolour and graphite pencil on card stock
18 x 11.7 cm

Untitled, undated
Pencil, colour pencil and India ink on card stock
26 x 16.3 cm

SESC – Fábrica da Pompeia. Workers' uniform study, 1977
Felt pen, watercolour and pencil on paper
28 x 22 cm

Costume study for *Calígula*, Salvador, Bahia, 1961
Watercolour, gouache and pencil on paper
32.5 x 21.6 cm

Costume study for Bertolt Brecht's *In the Jungle of Cities*, 1969
Felt pen, ballpoint pen, gouache and pencil on newsprint paper
31.3 x 21.5 cm

Study for a theatrical exhibition display at the Milan Triennale Pavilion, ca. 1946
Watercolour, gouache, pencil and India ink on card stock
31.4 x 43.3 cm

Cover study for the first issue of *Habitat* magazine, 1950
India ink and collage on paper
30.1 x 23.4 cm

Illustration for the Sunday supplement of the *Diário de Notícias*, Salvador, Bahia, 1958
Felt pen and pencil on paper
32.4 x 24.8 cm

Biblioteca na Encosta, 1962
Watercolour, felt pen and graphite pencil on card stock
21.6 x 32.8 cm

Study for the interior of the theatre for the Barroquinha rehabilitation project, Salvador, Bahia, 1986.
Watercolour, ballpoint pen, felt pen and photocopy on card stock and offset paper
43.5 x 46 cm

Study for the installation of the Piolin Circus under the Museu de Arte de São Paulo, 1972
Watercolour, felt pen and pencil on card stock
32.1 x 47 cm

Seeing

Collage for the Italian magazine *Lo Stile*, ca. 1942
Graphite pencil, gouache, pastel and cutout on offset paper
29 x 23.4 cm

Study for furniture, 1940–1943
Ballpoint pen on paper
32.8 x 23.5 cm

Study for furniture, 1940–1943
Ballpoint pen and gouache on paper
32.8 x 23.3 cm

Collective cover illustration for *Lo Stile* magazine, issue 14, February 1942
Print on paper
32.7 x 24.8 cm

Perspective of a room with art nouveau decoration, 1940–1943
Pencil and India ink on Canson paper
22.9 x 32.5 cm

Illustration of an altar for *Habitat* magazine, 1950
India ink and pencil on paper
22.1 x 19.4 cm

Four details for lighting, 1947
Felt pen, graphite pencil and colour pencil on tracing paper
21.7 x 29.9 cm

Exhibition layout for *A mão do povo brasileiro* at the Museu de Arte de São Paulo, 1969
Felt pen marker and collage on card stock
21 x 37.4 cm

Illustration for the poster of the *Agricultura paulista* exhibition, São Paulo, 1951
Watercolour, colour pencil, graphite pencil, wax crayon and collage on offset paper
56.6 x 81.3 cm

Study for the layout of the <i>Bahia</i> exhibition at Ibirapuera, 1959 Watercolour, ballpoint pen, pencil, India ink and metallic paint on card stock 50.5 x 70.3 cm	card stock 29 x 15.2 cm
Study for the restaurant enclosure, Museu de Arte de São Paulo, 1957–1968 Watercolour and India ink on card 19 x 29.6 cm	Church of San Gioacchino and surroundings, 1943 Lithography on card stock 24.1 x 35.2 cm
Study for the exhibition hall of the Museu de Arte de São Paulo, ca. 1947 Watercolour and graphite pencil on card stock 34.4 x 51.2 cm	Lina Bo Bardi, Carlo Pagani Project for a model city, 1940–1943 Watercolour, colour pencil and India ink on card stock 24.7 x 35.9 cm
Drawing of a display case, ca. 1940 India ink on card stock 17.5 x 27.9 cm	Praça Getulio Vargas, Rio de Janeiro, 1946 Watercolour and India ink on paper 24.2 x 22.3 cm
"Camera dell'architetto", 1943 Lithography on paper 25.3 x 35.2 cm	Perspective of the main entrance of the Diários Associados building, 1947 Graphite pencil, colour pencil, pastel and India ink on tracing paper 36.5 x 36.7 cm
Exhibition hall with display panels, Museu de Arte de São Paulo, 1947 India ink on card stock 69.8 x 99.7 cm	Lateral perspective of the Museu de Arte de São Paulo, 1957–1958 Pencil, India ink and collage on tracing paper 50.1 x 69.8 cm
Study of maypoles for the <i>Caipiras, Capiaus: pau-a-pique</i> exhibition, 1984 Felt pen marker and gouache on offset paper 21.5 x 31.5 cm	Perspective of the belvedere, Museu de Arte de São Paulo, 1965 India ink and pastel on tracing paper 49.9 x 69.5 cm
Study for jewelry – Earrings, brooches, bracelets with packaging, 1947 Watercolour, gouache and pencil on paper 26.9 x 20.7 cm	Study for SESC – Fábrica da Pompeia, 1983 Watercolour, pencil and India ink on card stock 50 x 35.2 cm
Sketch for ceramic pieces, Palma Estúdio de Arte e Arquitetura, 1948 Felt pen on offset paper 22.5 x 16.1 cm	Study for housing and shops on the Ladeira da Misericórdia, Salvador, Bahia, 1987 Watercolour, ballpoint pen, gouache, graphite pencil and India ink on card stock 29.4 x 118 cm
Study for food carts, SESC – Fábrica da Pompeia, 1985 Ballpoint pen, felt pen, gouache and colour pencil on card stock 50 x 70 cm	Historic centre of Bahia, 1986 Watercolour, ballpoint pen and graphite pencil on card stock 29.3 x 41.2 cm
Living	
View of a street in Rome, undated Graphite pencil, pastel and wax crayon on	Beach house. Ground floor, undated Pencil and gouache on card stock 16.1 x 12.5 cm

Interior study, undated. Pencil and watercolour on card stock 18.4 x 12.8 cm	Perspective of the Teatro Oficina, São Paulo, 1984 Watercolour, ballpoint pen, felt pen and pencil on paper 33.2 x 48 cm
Furniture designs for the Mondadori House, Milan, 1945 Watercolour, gouache, graphite pencil and India ink on card stock 37.7 x 53.8 cm	Perspective of the SESC – Fábrica da Pompeia Theatre, 1977 Watercolour and ballpoint pen on card stock 37.5 x 57.3 cm
Project for the Pangolini family residence, 1940–1943 Watercolour, colour pencil and India ink on card stock 24.6 x 35.9 cm	Study for the <i>Caipiras, Capiaus: pau-a-pique</i> exhibition, 1984 Ballpoint pen, felt pen, gouache and graphite pencil on paper 33.4 x 59.8 cm
Affordable housing project, 1951 Watercolour, felt pen and India ink on card stock 70 x 99.8 cm	Auditorium seat for the Museu de Arte de São Paulo, 1950 Watercolour and India ink on paper 29.9 x 21 cm
Elevation and plan for the Casa de Vidro, 1951 Felt pen on paper 3.9 x 15.8 cm	Study of armchairs and chairs for Palma Estúdio de Arte e Arquitetura, 1948 Graphite pencil and colour pencil on offset paper 25.8 x 20.3 cm
Interior for the Casa de Vidro, São Paulo, 1951 Series of four drawings Colour pencil and India ink on paper, 10.9 x 11.8 cm	Sketch for serving cart, Palma Estúdio de Arte e Arquitetura, 1948 India ink on paper 10.6 x 11.8 cm
Perspective of the auditorium for the Tabacaria building, 1951 Watercolour, felt pen and photocopy on card stock 38.4 x 56.2 cm	Sketches for the Bardi Bowl chair, 1951 Ballpoint pen, graphite, India ink and wax crayon on offset paper 28.6 x 47.5 cm
MAMB – Museum of Modern Art of Bahia. Drawings for <i>Mirante das Artes</i> magazine, São Paulo, 1959–1964 Graphite pencil on paper 21.1 x 29.7 cm	Frei Egydio Chair, 1986 Watercolour and pencil on tracing paper 22 x 15.8 cm
Set design study for <i>Caligula</i> at the Castro Alves Theatre, Salvador, Bahia, 1960. Watercolour, pencil and India ink on card stock 38.5 x 50.5 cm	Chair for SESC – Fábrica da Pompeia, 1977–1986 Ballpoint pen on paper 21 x 14.3 cm
Drawing of actors on stage at the Museu de Arte de São Paulo, 1957–1968 Gouache and pencil on card stock 24.4 x 30 cm	Zeuler Rocha Lima <i>Lina Bo Bardi, curator</i> , 2014 Video, 15 min 25s

Selection of Images for the Press



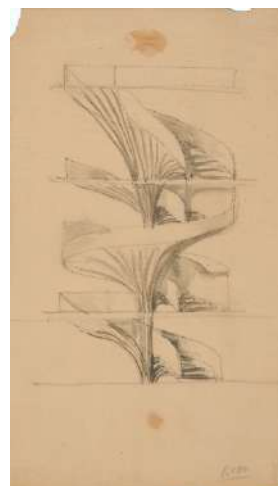
Bob Wolfenson
Lina Bo Bardi, 1978
IBCV Archives



Self-portrait, 1933
Watercolour and pencil on card
stock
28 x 18.9 cm



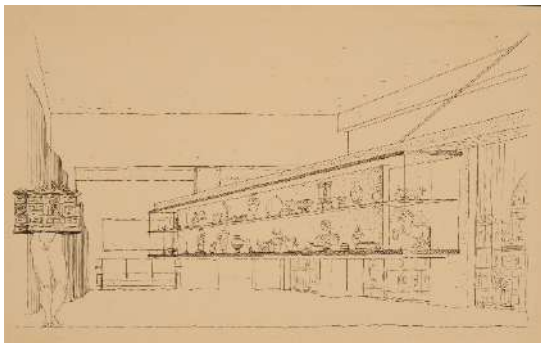
Mezza macchia n. 27". Light and shadow study,
1929
Watercolour, graphite pencil, colour pencil and
grease pencil on letter stock
24.5 x 18 cm



Study for a staircase, Museu de
Arte de São Paulo, 1957-1968
Watercolour and pencil on tracing
paper
31.7 x 18.3 cm



Study for the exhibition hall of the
Museu de Arte de São Paulo, ca.
1947
Watercolour and graphite pencil
on card stock
34.4 x 51.2 cm



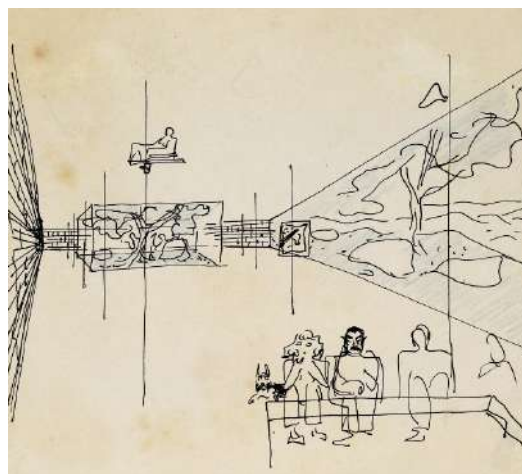
Drawing of a display case, ca. 1940
India ink on card stock
17.5 x 27.9 cm



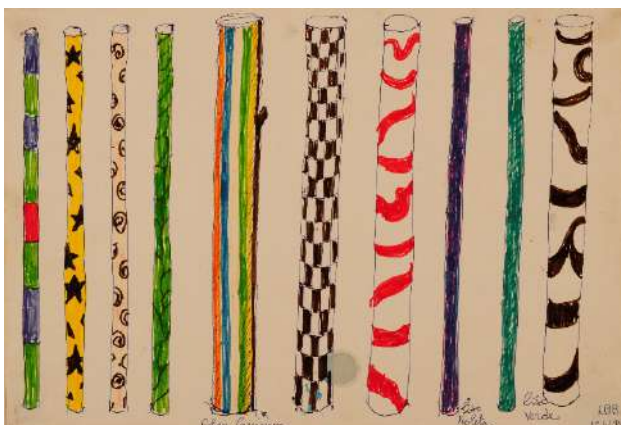
View of Naples from the ship, 1946
India ink on offset paper
23.1 x 24.2 cm



Praça Getúlio Vargas, Rio de Janeiro, 1946
Watercolour and India ink on paper
24.2 x 22.3 cm



Interior for the Casa de Vidro, São Paulo, 1951
Series of four drawings
Colour pencil and India ink on paper,
10.9 x 11.8 cm



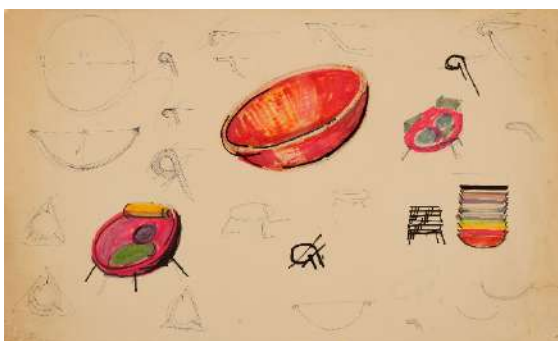
Study of maypoles for the *Caipiras, Capiaus: pau-a-pique* exhibition, 1984
Felt pen marker and gouache on offset paper
21.5 x 31.5 cm



Study for jewelry – Earrings, brooches, bracelets with packaging, 1947
Watercolour, gouache and pencil on paper
26.9 x 20.7 cm



Furniture designs for the Mondadori House, Milan, 1945
Watercolour, gouache, graphite pencil and India ink on card stock
37.7 x 53.8 cm



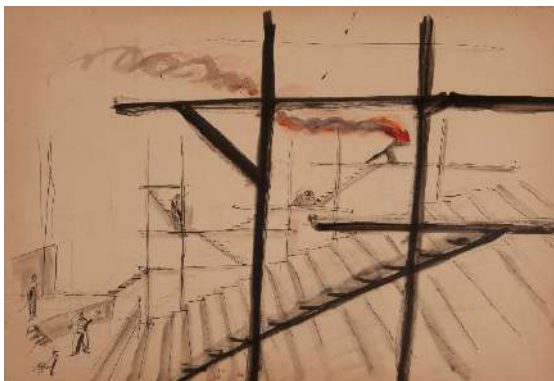
Sketches for the Bardi Bowl chair, 1951
Ballpoint pen, graphite, India ink and wax crayon on offset paper
28.6 x 47.5 cm



Costume study for *Caligula*, Salvador, Bahia, 1961
Watercolour, gouache and pencil on paper
32.5 x 21.6 cm



Frei Egydio Chair, 1986
Watercolour and pencil on tracing
paper
22 x 15.8 cm



Set design study for *Caligula* at the Castro
Alves Theatre, Salvador, Bahia, 1960.
Watercolour, pencil and India ink on card
stock
38.5 x 50.5 cm

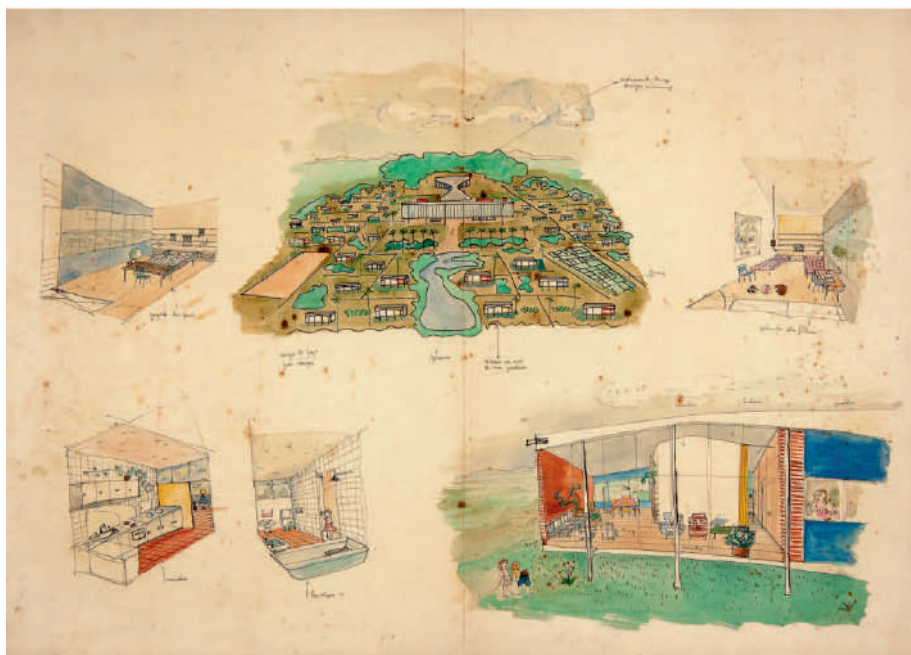


Study for SESC – Fábrica da Pompeia, 1983
Watercolour, pencil and India ink on card stock
50 x 35.2 cm



Study for housing and shops on the Ladeira da Misericórdia, Salvador, Bahia, 1987
Watercolour, ballpoint pen, gouache, graphite pencil and India ink on card stock
29.4 x 118 cm

Publication



Coedition published by the Fundació Joan Miró and Princeton University Press

Texts: Zeuler Rocha Lima

Hardcover; 104 pages

Size: 14.8 x 21 cm

ISBN Catalan: 9788416411481

ISBN Spanish: 9788416411498

ISBN English: 9780691191195

In connection with the exhibition, a publication will present the curatorial essay by Zeuler Rocha Lima. It will be the first book to provide an overview of one of the most personal and expressive aspects of Lina Bo Bardi's life and work: her drawing. Zeuler Rocha Lima, the curator of the exhibition and a renowned expert on Bo Bardi's oeuvre, has put together a single collection of some of these drawings, many of which had never been published until now. *Lina Bo Bardi* offers critical insight into the creative sensibility of an exceptional architect.

The monograph is a coedition published by the Fundació Joan Miró and Princeton University Press.

Activities

From 15 February to 26 May 2019

Lina's Houses

Open workshop, free activity
Participatory Space – Room 21
Space designed by Darío Zeruto

Lina Bo Bardi believed that what really made a place was the possibility of being inhabited. *Lina's Houses* is a place for interaction where visitors venture into the space to define it. They walk around and leave their drawings or collages on the walls and on the structures in the space. These structures are inspired by the stands that Lina Bo Bardi set up in the São Paulo Museum of Art in Brazil to exhibit the works.

Saturday 16 February at 12 noon

Curator Talk with Zeuler Rocha Lima

Free activity. Advance reservations required.
Fundació Joan Miró Auditorium
A talk with Zeuler Rocha Lima, curator of the *Lina Bo Bardi Drawing* exhibition, architect, and associate professor at the School of Design and Visual Arts, at Washington University in Saint Louis. The curator will offer a professional perspective on Lina Bo Bardi aimed at architecture students.

Saturday 23 March at 5 pm

Small Stories, Great Women: Museums with Women's Eyes

Free activity
Fundació Joan Miró Auditorium
Family activity, ages 5 and up
Limited seating
Storytelling activity related to the *Lina Bo Bardi Drawing* exhibition. Seven museums in Barcelona are organizing this family activity to be held on Women's Day. At the Fundació Joan Miró, the focus will be on the Italian-born Brazilian architect Lina Bo Bardi (Rome, 1914 - São Paulo, 1992) and Martina Millà (Barcelona, 1965), art historian and head of programmes and projects at the Fundació.

Sunday 18 April at 11 am

The Imagined City

Architecture workshop

Let's all plan, design and build a city together. What services do we need to include? Where should we place them? How will we relate to this city? Let's take ourselves and the environment into account.

Suggested ages: 5 and up (accompanied)

Price: €7

Sunday 18 May

Play and Let Play

Free activity

Cypress Garden

Jointly with the Parents' Association of the Escola del Bosc school in Montjuïc, we will build a space for community interaction in one of the gardens next to the Fundació. Based on our ideas elicited by the architect's drawings and writings, we will design play areas and spaces in which visitors can explore their creativity.

May 2019 – Architecture Week Activities

Precise Poetry/Lina Bo Bardi's Architecture (Belinda Rukschcio, 2014)

Documentary screening

Fundació Joan Miró Auditorium

The film highlights the delicate poetry that emanates from Lina Bo Bardi's constructions. It gathers a series of interviews held with colleagues and friends of the architect honoring her 100th birthday. The film includes images of projects, recollections and comments about Lina Bo Bardi's concept of architecture and her sociopolitical commitment. The documentary received an award at the Arquitetura Films Festival in Lisbon in 2014.

Open-air drawing workshop

Led by curator Zeuler Rocha Lima

Parc de Montjuïc

Activity aimed at discovering the Fundació's natural and built surroundings through drawing.

Tours

Guided tours

Saturday at 6 pm (Catalan) and 5 pm (Spanish)

Beginning 23 February

Sign language tour

Saturday, 6 April at 5 pm

General Information

Tuesdays, Wednesdays, Thursdays, Fridays and Saturdays, except holidays:

10 am to 6 pm	(November to March)
10 am to 8 pm	(April to October)

Sundays	
10 am to 3 pm	(November to March)
10 am to 6 pm	(April to October)

Mondays except holidays: Closed

General Admission		
Permanent Collection + Temporary Exhibition	€13	Concession*: €7
Temporary Exhibition	€7	Concession*: €5
Espai 13:	€3	

* Students aged 15 to 30 and seniors over 65

Children under 15 and the unemployed (proof required): free admission

Annual Pass: €14

Multimedia Guide: €5

Accessibility



Photographs for the press and a digital **kit** from our virtual press room are available at www.fmirobcn.org/press and at the link <http://bit.ly/FJMLina-Bo-Bardi>
Follow the activities for *Lina Bo Bardi Drawing* on social media with the hashtag [#BoBardiDrawing](https://twitter.com/BoBardiDrawing) and online at www.fmirobcn.org

Fundació Joan Miró
 Barcelona

B Sabadell
Foundation

Cultural partner:

Fundació Joan Miró
Parc de Montjuïc
08038 Barcelona
T +34 934 439 070
press@fmirobcn.org

INSTITUTO BARDI
CASA DE VIDRO

www.fmirobcn.org

