



## Artists

### ROBERTO BURLE MARX

Roberto Burle Marx (1909–1994) was one of the most influential landscape architects of the twentieth century, yet he is not a familiar figure outside of his native Brazil. He is best known for his iconic seaside pavements on Rio de Janeiro’s Copacabana Beach, and for his abstract, geometric garden designs. But his work encompasses an enormous range of artistic forms and styles: Burle Marx was a painter and sculptor; a designer of textiles, jewelry, theater sets, and costumes; a ceramicist and stained-glass artist. He was an avid art collector, a talented baritone, a consummate cook, and a visionary self-taught botanist and ecologist. For him, all these endeavors were equally important, facets of one another.

The artist embraced modernism in the early 1930s, as the movement was taking hold in Brazil. He revolutionized garden design by using abstraction and grand colorful sweeps of local vegetation, abolishing symmetry and rejecting imported flora and European models. The son of a German Jewish father and a Brazilian Catholic mother, he viewed the role of the landscape architect in ideal terms: to mitigate the loss of the primeval garden and repair the rift between humanity and nature.

Burle Marx’s art inhabits a rare space between the rational and the lyrical. Nature’s variability was for him a liberating force: in a sixty-year career he designed over two thousand gardens worldwide, discovered close to fifty plant species, advocated passionately for the environment, and made paintings and objects of exuberant, rare beauty. The artist who called himself “the poet of his own life,” left the world a poetic legacy

### JUAN ARAUJO

Juan Araujo (born 1971, lives in Lisbon) visited Burle Marx’s Parque del Este in Caracas as a child. Today he creates appropriations inspired by iconic examples of Latin American modernist architecture, including sites designed by Oscar Niemeyer, Luis Barragán, and Burle Marx. In a recent series of paintings, Araujo, who lives and works in Lisbon, examines Burle Marx’s impact through books written about him. He paints meticulous copies of these, paying homage to his subject while subtly altering the content and obscuring details. The volumes themselves are already interpretations, for gardens are almost impossible to capture in reproductions. To this already mediated experience the artist adds new layers of meaning.

### PALOMA BOSQUÊ

Paloma Bosquê (born 1982, lives in São Paulo) grew up in the Brazilian countryside and today lives and works in São Paulo. Like Burle Marx, she sees art as a full-body experience, one that encompasses all the senses, and is thoroughly integrated with daily life. These ideas find their way into her exquisite *Trapinhos*, delicate sculptures formed of handmade cloth, suspended from projecting rods. The *Trapinhos* explore the ongoing negotiation between the observer and the object in space.

## **DOMINIQUE GONZALEZ-FOERSTER**

Dominique Gonzalez-Foerster (born 1965, lives in Paris and Rio de Janeiro) works in film, performance, and installation. *Plages (Beaches)*, shot at Burle Marx's famous patterned sidewalk at the Copacabana seaside on New Year's Eve (2000/2001), is a meditation on in-betweenness: between one year and another, between day and night, between sand and ocean. The concept is quintessentially Burle Marxian: liminal, intermediary, transitional spaces—often undervalued and overlooked—are sites of pure openness. They are invitations to encounters, both chance and staged, between the known and the unknown.

## **VERONIKA KELLNDORFER**

Veronika Kellndorfer (born 1962, lives in Berlin) investigates the process of the origination and decay of architecture in relation to the formal qualities of modernist painting. In her silkscreen prints on glass, the reflective, yet transparent medium allows real space to interact with the architectural space depicted in the work.

The artist examines Burle Marx's work as ephemeral monuments of almost forgotten social utopias. Her new piece, "Tropical Pattern," shows how the famous pavement of the Copacabana promenade is taken over by society, at the same time she puts the aesthetics of Brazilian Modernist manifestations in direct relationship with the interior and exterior of the exhibition space.

## **LUISA LAMBRI**

Luisa Lambri's (born 1969, lives in Milan) photographs investigate the relationship between architecture and the individual, exploring the psychological impact of designed space. In her light-filled photographs of Burle Marx's gardens, Lambri plays with the idea of interiority and exteriority, composing her images with formal precision. The essence of her work is a feminist deconstruction of modernist architecture—symbolic of social constructions and conventions—and the systems of power that are its foundation. These images abstract the clear lines and grids of architecture, while natural plants appear as a form of resistance to the rigidity of modernism.

## **ARTO LINDSAY**

Arto Lindsay (born 1953, lives in New York and Rio de Janeiro) spent much of his youth in Brazil. For this exhibition, he composed a soundscape in response to the landscape designs of Burle Marx, exploring aspects of shaping, patterning, and movement. Three sound sources: acoustic, electronic, and recorded nature sounds, play at intervals outside before entering the Deutsche Bank KunstHalle.

## **NICK MAUSS**

Nick Mauss (born 1980, lives in New York) creates faience earthenware plaques, emphasizing the directness, delicacy, and volatility of the material. Working in layers of glazes, sgraffito

incisions, and calligraphic drawings, he allows the materiality of ceramic firing and glaze interaction to appear simultaneous and in interference with the image itself. He is inspired by Burle Marx's murals in mosaic and ceramic, designed to bring painterly imagery and color into an outdoor setting. Mauss paints these intimate-scale plaques with layers of atmospheric color and line, using a Burle Marxian mixture of abstract and figurative imagery.

## **BEATRIZ MILHAZES**

Beatriz Milhazes (born 1960, lives in Rio de Janeiro) is known for her intensely hued and texturally rich paintings and sculptures. In her work, Milhazes intertwines visual references to Brazilian Baroque, Carnival, popular, and folk traditions with modern artistic movements such as Constructivism and Tropicália. Brazilian landscape design, including Roberto Burle Marx's Op Art-style pathways for Copacabana Beach, also has a felt presence in her work, as does the lush botanical garden near her own studio.

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