

# GLADSTONE GALLERY

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## Rare Lina Bo Bardi and Giancarlo Palanti Designs Go on View at Gladstone Gallery

The crux of the show focuses on Lina Bo Bardi—Italo-Brazilian architect, designer, and Gio Ponti collaborator



A deck chair designed for Casa Valéria Cirelli by Bo Bardi takes pride of place in this area of the Gladstone 64 installation.

Photo: David N. Regen

This week, [Gladstone Gallery](#) opens an [exhibition](#) of some of Italo-Brazilian artist [Lina Bo Bardi](#)'s most rare, and important, works at their [Gladstone 64](#) New York space. [Bo Bardi](#) was a seminal modernist architect and designer who left an indelible stamp on the Italian and Brazilian design canons. Nevertheless, her work has often been overlooked—something that this new exhibition, which emphasizes [Bo Bardi](#)'s collaborations with architect [Giancarlo Palanti](#), hopes to help rectify.

The exhibition is made possible thanks in large part to Brazil's [Casa de Vidro](#) and [Nilufar Gallery](#) in Milan. (The show is derived from an exhibition that went on view last year at [Nilufar Gallery](#), which in turn received important assistance from the Instituto Bardi at Casa de Vidro.) Nina Yashar, founder of Nilufar Gallery, explains to AD PRO that this Gladstone exhibition "represents a focal and an unprecedented point in the research of Lina Bo Bardi's work as designer from the collectors' point of view." Simone Battisti,

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partner at Gladstone Gallery, emphasizes that after seeing the Milan exhibition, the Gladstone team became very "eager to pursue" an exhibition of their own.



Lina Bo Bardi with her chair design for MASP in 1948.  
Photo: Courtesy of Diário de São Paulo / IB Archives



Bo Bardi's Tripé armchairs and Aluisio Carvão's 1953 *Composição no 17* are seen in this installation view.  
Photo: David N. Regen

Thanks to these efforts, one of Bo Bardi's most important set of works, referred to as the MASP [chairs](#), are now on view in uptown Manhattan. The leather upholstered chairs illustrate the care Bo Bardi took to incorporate functionality into her designs, thanks to their dual foldable and stackable nature. The seats, which were first designed for the auditorium of the São Paulo Museum of Art, also indicate how she infused her works with Brazilian hallmarks, thanks to their reliance on the country's well-known jacaranda wood. (Battisti adds that other works included show off Bo Bardi's emphasis on Brazilian wood as an excellent design resource, including SESC, otherwise known as the Pompéia Stool, which was first designed for the SESC Pompéia, in [São Paulo](#).)

Adding further context to the pieces by Bo Bardi and Palanti being highlighted, Battisti notes, "The works in the exhibition demonstrate Bo Bardi's depth and varied aptitude for designing a mix of pieces that are hyperfunctional and aesthetically radical. Lina's design synthesizes in a minimal and genuine way many aspects of modernist design." Despite the seemingly large remit of the exhibition, the Gladstone 64 gallery footprint is "famously narrow," according to Battisti. "Our exhibition works around the tight interior space to create an installation that allows each work enough room to breathe, while also inviting viewers to pick up on the visual parallels between works on the floor and walls," she explains.

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Hércules Barsotti's 1965 *Leituras Superpostas* is one example of a complementary and contextualizing piece of artwork also on display.

Photo: Courtesy of Gladstone Gallery, New York, and Brussels and Bergamin & Gomide

Also of note is the fact that the works by other Brazilian artists, such as Lygia Clark, Hércules Barsotti, and Alfredo Volpi, are included in the exhibition to further extend and contextualize Bo Bardi's creations. As Battisti puts it, Bo Bardi's "geometrically inclined approach to design is mimicked and complemented [by their designs]." The individuals included are further unified by the fact that they were a part of Grupo Frente, a group of prominent Brazilian creatives, which formed in midcentury Rio de Janeiro.

According to Battisti, shows like this are relevant for designers and enthusiasts who are interested in a much broader cross section of design history. "Brazilian design will always have an important place in the conversation of global design because of its profound impact on so many creative disciplines throughout history," she says.



Another view inside the exhibition.

Photo: David N. Regen