

17.10.2026 –
7.2.2027

Press kit

Roberto Burle

Modernismo tropical Marx


Zentrum
Paul Klee

Founded by:

Maurice E. & Martha Müller
and the heirs of Paul Klee

With the support of:



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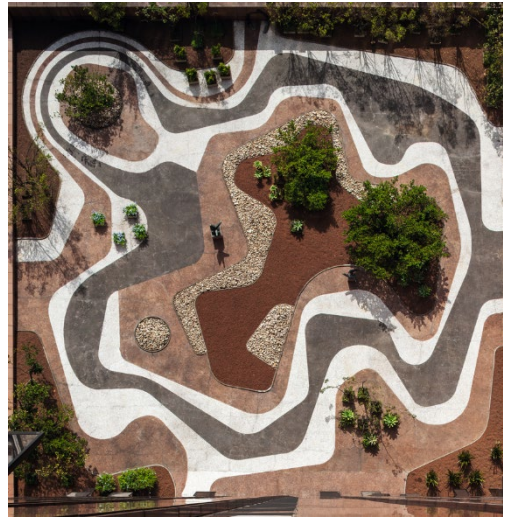
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Burggemeinde
Bern

Roberto Burle Marx, 1974, photo: Luiz Knud Correia de Azeijbo



In transferring creative principles from art and music to nature, the Brazilian artist Roberto Burle Marx (1909–1994) revolutionised landscape architecture in the first half of the 20th century. From 17 October 2026 to 7 February 2027, the Zentrum Paul Klee is devoting the first major exhibition in Switzerland to the ‘inventor of the tropical garden’, who was also a painter, graphic artist, designer, collector and environmentalist. It invites the viewer to discover the whole interdisciplinary artistic universe of Roberto Burle Marx, with a particular focus on his projects in landscape architecture.

Roberto Burle Marx was a multi-faceted creator: he painted, drew, sketched, passionately loved singing, was a collector and an environmental activist, who cultivated countless plants from the various ecological regions of Brazil. His most important legacy lies in his projects in landscape architecture: he revolutionised the field by transferring creative principles from painting and music to nature, and by becoming involved in the cultural valorisation of what was considered ‘Brazilian’. He planted his gardens and parks with native plant species, even though these were considered inferior to imported European plants, and he was strongly committed to the exploration and protection of Brazilian flora. He saw his projects in a wider urbanistic context. Even today, Roberto Burle Marx remains a figure of reference for landscape architects all around the world.

The exhibition in the Zentrum Paul Klee is the first to invite the viewer to get to know the interdisciplinary artist, who is seen as an icon in his Brazilian homeland, and is one of the most important representatives of global modern art. The exhibition focuses on fifteen selected projects in landscape architecture, shown in the form of hand-painted plans, ink drawings, multiple photographs and films. These include designs for public parks and private gardens as well as the world-renowned Copacabana in Rio de Janeiro. Alongside these, the exhibition features designs and a selection of jewellery, tapestries, costumes and stage sets, as well as paintings and objects from the Sítio Roberto Burle Marx, Burle Marx' residence, which also served as his studio and experimental field and is home to his unique collection of tropical plants. A fifteen-metre wide video installation allows visitors to immerse themselves in the lush plant world of the Sítio, which today is a UNESCO World Heritage site. Furthermore, the BBC film *Lost Paradise: The Gardens of Roberto Burle Marx* is shown.

Architecture – painting – landscape architecture

Burle Marx began his career at School of Fine Arts in Rio de Janeiro. He initially studied architecture before switching to painting. Although he abandoned his painting studies after two years, painting remained a fundamental pillar of his work throughout his life. His interdisciplinary work was reciprocally pervaded by nature and art: In his garden projects, he often worked with mass plantings, in which clearly defined, organically curved or orthogonal areas were densely planted with a single plant species. As in painting, this created juxtaposed fields that contrast in form, colour or texture. It is therefore hardly surprising that his plans, painted in gouache, evoke abstract paintings. He also integrated sculptures or colourfully designed wall reliefs, waterfalls, stone elements and floor mosaics into his landscape projects. One example is the three-coloured cobbles at Copacabana.

‘I am an artist first and foremost. My canvas is the earth, my medium is plants.’
Roberto Burle Marx

Burle Marx used his draughtsman's skills to visualise his projects. His spontaneous ink drawings look like intricate teeming pictures populated by plants and small human figures, and provide a first impression of the projects in question. In other drawings he paid attention to a scientifically correct reproduction of the various ecological regions of Brazil, each with its own typical topography and native plants. He was always committed to sharing knowledge of the native flora and fostering an appreciation of the country's natural environment.

Burle Marx fostered contacts and close collaboration with the leading Brazilian architects of his day, including Lucio Costa and Oscar Niemeyer, and this soon won him recognition. As a result, he was responsible for the landscape-architectural design of many iconic buildings of Brazilian modernism. From 1938, he designed the three gardens of the Ministry of Education and Health in Rio de Janeiro, which was planned by a team of Brazilian architects in collaboration with Le Corbusier, and became the first modernist public building in Latin America. Overall, Roberto Burle Marx and his team left over two thousand projects for garden and park designs all over the world. These also include the design for the tropical garden of the Casa Schulthess in Havana, designed by Richard Neutra, now the residence of the Swiss Embassy in Cuba.

The inventor of the tropical garden

Many of Burle Marx's innovative approaches – the asymmetrical and curved forms, the clear design with lush mass plantings, the harmonious connection of architecture, garden and surrounding landscape, his profound knowledge of plants, the use of tropical species and the inclusion of elements of modern art and Brazilian culture have had a lasting effect on landscape architecture even into the present day, and can be encountered all over the world.

‘Gardens are works of art and must be seen as such. As in painting, sculpture and architecture, one must take colour, texture, volumes and form into account.’
Roberto Burle Marx

Burle Marx's designs for public parks and urban spaces often show how landscape architecture can enrich urban life and encourage a sense of community. Burle Marx was less interested in the design of private gardens than in creating points of contact with nature for the rapidly growing urban population. As early as the mid-20th century, he was taking into account both urban and social considerations that are commonplace today.

Avant-gardist and environmentalist

In 1949, Burle Marx purchased a former farm, where he experimented with design elements and built a living collection of plants. For his increasingly large and numerous projects he needed native plant material, which was not sufficiently available in trade. He organised expeditions into various regions of Brazil to collect plants. Some of them were still not yet scientifically documented: Burle Marx and his team discovered over a hundred new species. Around thirty of these were named after him and bear the epithet ‘burle-marxii’. The collection of the present-day Sítio Roberto Burle Marx includes over 3500 species from Brazil and other regions of the world, some of which have disappeared in nature as a result of deforestation, industrialisation and extensive agriculture. As early as the 1960s, as a member of the Brazilian Federal Council of Culture, Burle Marx opposed deforestation and the destruction of species diversity. This made him one of the first activists and environmentalists in Brazil to be committed to biodiversity – an aspect of his work that makes his artistic approach especially relevant and fascinating today.

Opening

The opening of the exhibition will take place on

Friday, 16 October 2026 from 18:00.

Admission to the exhibition is free on this evening.

Curatorial team

Fabienne Eggelhöfer and Myriam Dössegger, Zentrum Paul Klee

Manuel Fontán del Junco and María Toledo, Fundación Juan March

Scientific and curatorial advisor

Isabela Ono, Instituto Burle Marx

Collaboration

An exhibition organised and curated by the Zentrum Paul Klee and Fundación Juan March in partnership with the Instituto Burle Marx and the support from Sítio Burle Marx.

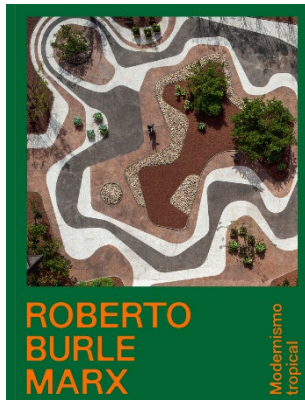
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Kanton Bern, Federal Office of Culture, Burgergemeinde Bern, Ruth & Arthur Scherbarth Stiftung

Media preview

We cordially invite you to the media preview with curators Fabienne Eggelhöfer and Myriam Dössegger on **Thursday, 15 October 2026 at 10:00 at the Zentrum Paul Klee.**

Please register via press@zpk.org.



Catalogue

Roberto Burle Marx. Modernismo tropical

Published by Fabienne Eggelhöfer and Nina Zimmer, Zentrum Paul Klee

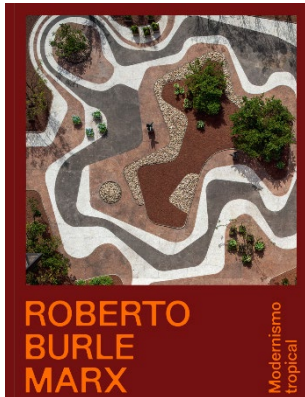
With contributions by Lauro Cavalcanti, Gareth Doherty, Myriam Dössegger, Guilherme Mazza Dourado, Fabienne Eggelhöfer, Manuel Fontán del Junco, Rodrigo Gutiérrez Viñuales, Ana Rosa de Oliveira, Isabela Ono, Lola Romero Honorio, Catherine Seavitt Nordensen, Cláudia Storino, José Tabacow, María Toledo, Rossana Vaccarino and Guilherme Wisnik.

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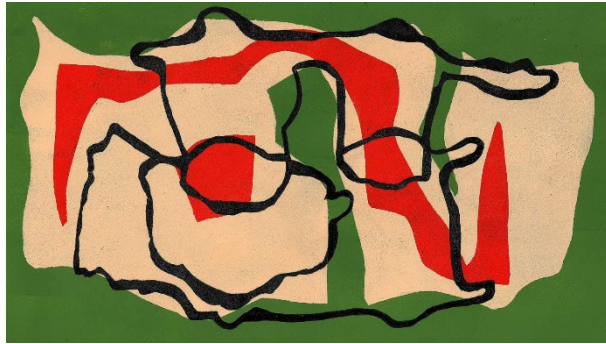
Digital Guide

There is a freely accessible Digital Guide to accompany the exhibition. It can be accessed from Thursday, 15 October 2026 via QR code or guide.zpk.org/en/Roberto-burle-marx.

Guided Tours in English

22 November / 13 December 2026, 15:00

Interaktive exhibition at Creaviva



Jardim Vivo

17.10.2026–7.2.2027

To celebrate the opening of *Jardim Vivo*, all visitors are invited to design a garden inspired by the ideas of Brazilian landscape architect and artist Roberto Burle Marx – and to reinvent it again and again.

The large garden installation, created collectively by all visitors, extends across the entire loft. Colourful carpet islands form planting areas connected by paths, and every change has an impact on the composition of the garden as a whole. A screen shows the changes from a bird's-eye view: the live transmission turns the garden installation into a walk-in picture and makes it possible to see the entire area at a glance.

The local flora provides the starting point for playful creation. Various native flowers are depicted on 28 cubes. Inspired by the so-called azulejos, decorative tile panels designed by Burle Marx, the blossoms appear in blue on a white background. The cubes can be turned and recombined: can you work out which blossom belongs with which leaves and the corresponding stem? Or will you create your very own imaginary flower? In this way, the diversity of Bern's flora is discovered through play, while also echoing Burle Marx's commitment to raising awareness of and protecting regional plant life.

New and unusual plants are also constantly growing throughout the garden installation. Visitors decide for themselves what they look like and what they are made of. Creaviva provides a wide range of materials in compost bins, including cardboard tubes, colourful bowls, wooden discs and other found and recycled materials that can be transformed into plant parts.

In the spirit of Burle Marx, *Jardim Vivo* conceives the garden as a living composition that is constantly reshaped through movement and growth. The garden at Creaviva is an open, ever-changing space for experiences, where nature can be observed, shaped and continually reimagined.

Family opening

Friday, 16 October 2026, from 17:00

Opening hours

Tuesday to Sunday, 10:00–17:00, free admission

Concept

Sinja Bertschi, Lorenz Fischer, Carol Gurtner, Katja Lang and Olivia Locher

Support

Creaviva would like to sincerely thank the Förderfonds of the Berner Kantonalbank BEKB for its valuable support and partnership.

Contact

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Lorenz Fischer, artistic collaborator Creaviva: lorenz.fischer@zpk.org

Chronology

1909

Roberto Burle Marx is born on 4 August in São Paulo as the fourth of six children of Brazilian pianist Cecília Burle and German-Jewish leather merchant Wilhelm Marx. The father speaks German with the children, the mother Portuguese. Classical music and literary salons are part of their everyday life. European culture is just as present as Brazilian culture.

1916

Roberto receives an *Alocasia cuprea* as a gift from his aunt Evangelina Burle and begins his first plant collection at the age of seven.

1928

The family settles in Berlin for a year and a half. Burle Marx visits museums, attends concerts, ballet performances, and operas. He is particularly impressed by the works of the European avant-garde and decides to devote himself to painting. At the same time, he is considering a career as a baritone.

In the greenhouses of the Berlin Dahlem Botanical Garden, he notes the extraordinary aesthetic diversity of Brazilian tropical flora. He makes his first sketches of landscapes, gardens, flowers, and city scenes.

1930

Burle Marx returns to Brazil and enrolls in architecture at the Academy of Fine Arts in Rio de Janeiro. He soon switches to painting.

Getúlio Vargas leads a revolution that ushers in an era of political and social reforms.

1932

At the invitation of architects Lucio Costa and Gregori Warchavchik, Burle Marx designs his first gardens and integrates tropical flora into the modern architecture.

1934

Burle Marx takes over as head of the Department of Public Parks and Gardens in Recife, the capital of the north-eastern state of Pernambuco.

1937

Getúlio Vargas proclaims the Estado Novo. Burle Marx's activity in Recife comes to an end after political and aesthetic controversy. He returns to Rio de Janeiro, where he works as an assistant in the studio of Candido Portinari.

1938

Burle Marx is invited to work as a landscape architect on the new building of the Ministry of Education and Health in Rio de Janeiro. He realizes his first public park in Rio de Janeiro, the Praça Senador Salgado Filho, as well as private gardens.

1940

The volume of assignments increases significantly, and Burle Marx completes his first major project: With architect Oscar Niemeyer, he designs the new district of Pampulha in Belo Horizonte.

1941

The *Salão de Exposições of the Associação de Artistas Brasileiros* at the Palace Hotel in Rio de Janeiro hosts the first solo exhibition of his work.

1943

The exhibition *Brazil Builds: Architecture New and Old, 1652–1942* at the Museum of Modern Art in New York shows works by Burle Marx and gives him international recognition.

1945

Getúlio Vargas is deposed; Brazil is opened up politically and re-democratized. The international appeal of Burle Marx's work continues to grow.

1946

At the Galeria Itapetininga in São Paulo, a solo exhibition is dedicated to the painting of Burle Marx. His pictorial language becomes increasingly abstract.

1949

Together with his brother Guilherme Siegfried, he acquires the Sítio Santo Antônio da Bica in Barra de Guaratiba, Rio de Janeiro. Burle Marx transforms the former sugar cane estate into a botanical laboratory, which becomes central to his landscape architecture work.

1950

He undertakes his first collecting expedition to the Amazon region.

Together with artists such as Cândido Portinari, Di Cavalcanti, Flávio de Carvalho, Alfredo Volpi, and Victor Brecheret, Burle Marx exhibits at the XXV Venice Biennale.

He designs his first set and costumes for the play *As águas*, which is performed at the Teatro Phoenix in Rio de Janeiro.

1951

Three oil paintings are exhibited at the I. Bienal de São Paulo, and the school garden he designed in Niteroi is presented.

1952

The Museu de Arte de São Paulo is dedicating a retrospective to Burle Marx, which is subsequently shown in various US and European cities.

Burle Marx designs fabrics with geometric motifs for the first Brazilian fashion show organized by the Museu de Arte de São Paulo.

1953

At the First International Architecture Exhibition, which takes place as part of the II Bienal de São Paulo, Burle Marx is awarded the Prize for Landscape Architecture for his design of the Odette Monteiro Residence.

He proposes an ambitious landscaping project for the Parque do Ibirapuera, which is ultimately not realized.

1954

Burle Marx is appointed Professor of Landscape Architecture at the Faculty of Architecture of the Universidade do Brasil (now Universidade Federal do Rio de Janeiro).

1955

Together with his brother Siegfried, he founds the landscape architecture firm Burle Marx & Cía. Ltda. in Rio de Janeiro.

1956

Burle Marx works on several project in Venezuela, including the large-scale Parque del Este in Caracas.

His work receives recognition in Europe through the exhibition *Roberto Burle Marx: Brazilian Landscape and Garden Design* at the Institute of Contemporary Arts (ICA) in London, subsequently shown at the Kunstgewerbemuseum in Zurich, the Stedelijk Museum in Amsterdam, the Palais des Beaux-Arts in Brussels, as well as in Rome and Naples.

Juscelino Kubitschek is elected president of Brazil.

1958

Burle Marx designs the tropical garden of the award-winning Brazilian pavilion at the World Expo in Brussels.

1959

In the International Architecture Exhibition entitled *História de Pioneiros* at the V Bienal de São Paulo, he is the only landscape architect to present sixteen projects

1961

He designs the huge Aterro do Flamengo park, which is one of Rio de Janeiro's most important urban projects and recreational areas.

For the capital Brasília, newly founded by Juscelino Kubitschek in 1960, he develops landscape architecture projects on a large scale, but these were never realized.

1963

Burle Marx receives the Grand Prize for Jewellery Design at the First Bienal de Joyas, which takes place parallel to the VII Bienal de São Paulo. From the 1950s onwards, he designed jewellery, which was implemented and marketed by his brother Haroldo, a trained gemmologist.

He designs six courtyard gardens of the UNESCO headquarters in Paris.

1964

A coup leads to a military dictatorship that would span more than two decades and initiates profound political and cultural changes.

1965

Burle Marx is appointed a member of the Federal Council for Culture. He uses his influence to advocate for the protection of native species and landscapes within the system of the military dictatorship. He draws attention to the consequences of slash-and-burn agriculture, climate change, and the decline in biodiversity from an early stage, condemns the destruction of Brazil's forests and, in the following years, gives lectures on nature conservation, species extinction, and erosion.

In Brasília, he designs the gardens of the Ministry of Foreign Affairs. For the banquet hall, he creates a 26-metres-long abstract tapestry.

1968

Architects Haruyoshi Ono and José Tabacow become partners of Burle Marx & Cia. Ltda.. Ono continues to run the office after Burle Marx's death.

1970

The XXXV Venice Biennale dedicates a separate section to Burle Marx with paintings and landscape projects.

He designs the extension of the Copacabana beach promenade in Rio de Janeiro as well as the gardens of Praça dos Cristais for the Ministry of Defence and the gardens of the Ministry of Justice in Brasília.

1973

Burle Marx moves his residence to the Sítio Santo Antônio da Bica and continues to expand the property. He publicly condemns the use of highly toxic chemical herbicides for the deforestation of the Amazon and warns of the environmental and social impacts, triggering widespread coverage in the national media. He thus becomes one of Brazil's first environmental activists.

1974

Burle Marx resigns from the Federal Council for Culture in protest against the institutionalization under the dictatorship and against the systematic indifference to environmental crimes. He voices his criticism, among other occasions, during an appearance before the Brazilian Senate.

1976

His studio develops major projects and designs the gardens of the Teatro Nacional in Brasília with Oscar Niemeyer as well as the landscaping project for the headquarters of the World Intellectual Property Organization (WIPO) in Geneva.

1983

With a team of gardeners, botanists, agronomists and friends, he undertakes an eleven-thousand-kilometre expedition to collect plants in the Amazon.

1985

To ensure the preservation of his work, Burle Marx donates the Sítio Santo Antônio da Bica, with his botanical and artistic collection, to the Brazilian government. The Sítio is officially renamed Sítio Roberto Burle Marx and is eventually included in the UNESCO World Heritage List in 2021.

The military dictatorship ends and a slow process of re-democratization begins.

1991

The Museum of Modern Art in New York opens the major retrospective *Roberto Burle Marx: The Unnatural Art of the Garden*, which contributes significantly to his recognition as one of the most influential landscape architects of the 20th century.

1993

Together with Haruyoshi Ono, Burle Marx plans other major international projects such as the Kuala Lumpur City Centre Park in Malaysia and the unrealized project for Rosa-Luxemburg-Platz in Berlin.

1994

Roberto Burle Marx dies on 4 June.

Press images

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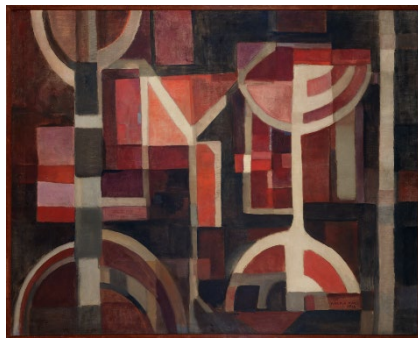
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01

Roberto Burle Marx during a botanical expedition in Ecuador, 1974
Photo: Luiz Knud Correia de Araújo



02

Roberto Burle Marx

Mangue rosa (pink mangrove), 1963

Oil on canvas

134 x 166 cm

Acervo Instituto Burle Marx

© Roberto Burle Marx



03

Roberto Burle Marx

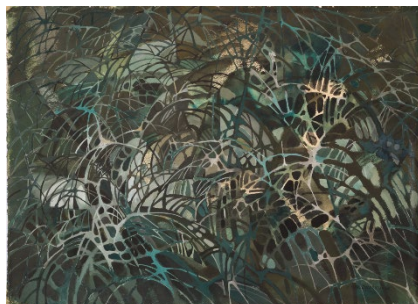
Untitled, n. d.

Gouache, pen and felt-tip on paper

56,5 x 76 cm

Acervo Sítio Roberto Burle Marx/Iphan/MinC

© Roberto Burle Marx



04

Roberto Burle Marx

Mangue (mangrove), 1964

Gouache and Indian ink on paper

56,5 x 76,5 cm

Acervo Instituto Burle Marx

© Roberto Burle Marx



05

Roberto Burle Marx

Untitled (foliage), n.d.

Pen, watercolor, Indian ink and gouache on paper

70 x 100,8 cm

Acervo Sítio Roberto Burle Marx/Iphan/MinC

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06

Roberto Burle Marx

Ministry of Foreign Affairs, Palácio Itamaraty, Brasília, tapestry design (first section), 1965
Gouache on cardboard
50,3 x 55,7 cm
Acervo Sítio Roberto Burle Marx/Iphan/MinC
© Roberto Burle Marx



07

Roberto Burle Marx

Untitled (stage design for the carnival at the Theatro Municipal in Rio de Janeiro), 1960
Collage, pencil and gouache on paper
70 x 100 cm
Acervo Sítio Roberto Burle Marx/Iphan/MinC
© Roberto Burle Marx



08

Roberto Burle Marx

Ministry of Education and Health, Rio de Janeiro, Brazil, plan of the roof garden, n. d.
Gouache on paper
52 x 105,8 cm
Acervo Instituto Burle Marx
© Roberto Burle Marx



09

Ministry of Education and Health, Rio de Janeiro, Brazil, roof garden, 1942-1944
Photo: Cesar Barreto, 2009



10

Burle Marx & Cia. Ltda.

Clemente Gomes Residence, Areias, Brazil, sheet 2, sketch, 06.1979
Indian ink on tracing paper
57,7 x 110,5 cm
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11

Clemente Gomes Residence, Areias, Brazil,
1973
Photo: Haruyoshi Ono, 2004



12

Roberto Burle Marx
Odette Monteiro Residence, Corrêas,
Petrópolis, Brazil, plan, 1945
Gouache and coloured pencils on sulphite
paper
88,5 × 120 cm
Acervo Instituto Burle Marx
© Roberto Burle Marx



13

Odette Monteiro Residence, Corrêas,
Petrópolis, Brazil, 1945–1948
Photo: Cesar Barreto, 2009



14

Burle Marx & Cia. Ltda.
Parque del Este, Caracas, Venezuela,
master plan, 1958
Gouache and Indian ink on cardboard
147,5 × 109 cm
Acervo Instituto Burle Marx
© Burle Marx & Cia. Ltda.



15

Parque del Este, Caracas, Venezuela, tile
mural, 1957–1961
Photo: Leonardo Finotti, 2014

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16

Burle Marx & Cia. Ltda.

Praça dos Cristais, Brasília, Brazil, sheet 11,
plan, 05.1971

Gouache, Indian ink and heliographic print
on sulphite paper

99,7 × 128,5 cm

Acervo Instituto Burle Marx

© Burle Marx & Cia. Ltda.



17

Praça dos Cristais, Brasília, Brazil, 1970–
1972

Photo: Leonardo Finotti, 2009



18

Burle Marx & Cia. Ltda.

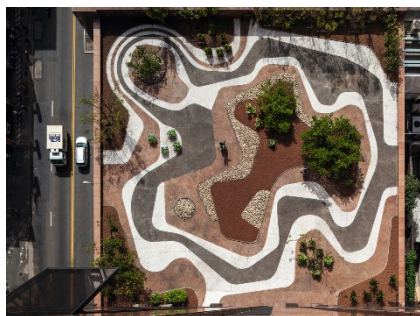
Banco Safra, headquarters, São Paulo,
sheet P. 8, plan of the roof garden with list of
plants, 11.12.1986

Gouache, Indian ink and heliographic print
on sulphite paper

80,8 × 99,5 cm

Acervo Instituto Burle Marx

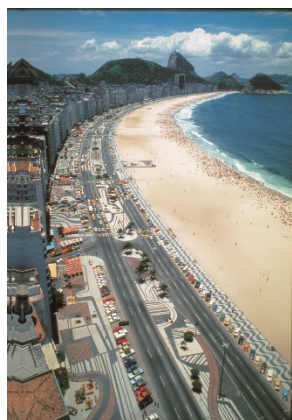
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19

Banco Safra, headquarters, São Paulo,
Brazil, roof garden, 1983

Photo: Leonardo Finotti, 2011



20

Copacabana, Rio de Janeiro, Brazil, 1970–
1971

Photo: Haruyoshi Ono, 1970–1971

Acervo Instituto Burle Marx

Current and upcoming exhibitions at the Zentrum Paul Klee

Roberto Burle Marx. Modernismo tropical
17.10.2026–7.2.2027

Ursula. Blossoming Poison
5.3.–27.6.2027

Kosmos Klee. The Collection

Fokus. Florence Henri (1893–1982)
bis 10. Januar 2027

Fokus. Petra Petitpierre (1905–1959)
16.1.–23.5.2027

Opening hours

Tuesday–Sunday
10:00–27:00

Monday closed

On Thursday, **24 December 2026**, and Friday, **25 December 2026**, the Zentrum Paul Klee will be closed.

On Monday, **28 December 2026**, the Zentrum Paul Klee will be open from 10:00–17:00.

Contact

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Accreditation for media representatives



Admission to all exhibitions at the Zentrum Paul Klee is free for media representatives with a valid press card. Please fill in the digital accreditation form which you can either access via zpk.org/en/ueber-uns/medien/akkreditierung or by screening the QR-Code before your visit.



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