

TEFAF New York

Gomide&Co

An abstract painting on a wooden surface. The top section features horizontal blue brushstrokes. Below this is a large, wavy band of red and pink brushstrokes, with some blue and yellow tones mixed in. The bottom section consists of light-colored, horizontal brushstrokes, with a prominent circular yellow shape in the lower center.

Lina Bo Bardi Lorenzato

Booth 375
May 15 — 19, 2026



Lorenzato

—
Untitled, 1980

Oil on hardboard

Signed and dated (lower right)

30 x 24 cm [12 x 9 1/2 in.]

ALL-0247

USD 160,000.00

Exhibitions:

Aberto/02. Casa Domschke: São Paulo,
August 13th to 17th September, 2023

Lorenzato: Paisagens. Gomide&Co: São Paulo,
February 9th to March 19th, 2022



Lorenzo

—
Untitled, 1980's

Oil on hardboard

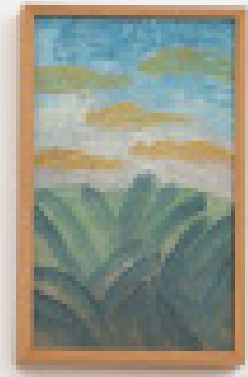
Signed (lower right)

29.5 x 19.5 cm [11 1/2 x 7 1/2 in.]

ALL-0603

USD 140,000.00







Lorenzo

—
Untitled, 1970's

Oil on cardboard

32.5 x 19.5 cm [13 x 7 1/2 in.]

ALL-0630

USD 90,000.00

Lina Bo Bardi

—
*Folding chair (designed for the small
auditorium at the MASP, 1948*

Sucupira water-based finish and

thick natural sole leather

87.5 x 45.5 x 51 cm [34 1/2 x 18 x 20 in.]

LBB-0049 and LBB-0048

USD 45,000.00 [each]



Exhibitions:

Diálogo Bardi Bill. Casa Zalszupin: São Paulo, October 15th to December 10th, 2022 - another exemplar

A casa como casa. Instituto Bardi | Casa de Vidro: São Paulo, April 07th to July 02nd, 2018 - another exemplar

Lina Designer: o mobiliário dos tempos pioneiros 1947-1958. Instituto Bardi | Casa de Vidro: São Paulo, October 18th to December 06th, 2014 - another exemplar

Literature:

Lina Bo Bardi. São Paulo: Instituto Bardi/Editora WMF Martins Fontes, 2025 - p. 50 [another exemplar]

Lina Bo Bardi: o mobiliário dos tempos pioneiros 1947-1958. São Paulo: Artemobília Publicações, 2022 - p. 77, 79 and 208; 34-35, 88-89, 96-104, 108-109 e [and] 245 [another exemplar]

Entre(tempos): Casa Zalszupin. São Paulo: Art Consulting Tool, 2022 - p. 119 and 161 [another exemplar]

Lina Bo Bardi: Habitat. São Paulo: Museu de Arte de São Paulo Assis Chateaubriand - MASP, 2019 - p. 325 [another exemplar]

Móvel Moderno no Brasil. São Paulo: Editora Senac São Paulo / Editora Olhares, 2017 - p. 134 and 135 [another exemplar] Paulo: Artemobília Publicações, 2022 - p. 77, 79 and 208; 34-35, 88-89, 96-104, 108-109 and 245 [another exemplar]

Entre(tempos): Casa Zalszupin. São Paulo: Art Consulting Tool, 2022 - p. 119 and 161 [another exemplar]

Lina Bo Bardi: Habitat. São Paulo: Museu de Arte de São Paulo Assis Chateaubriand - MASP, 2019 - p. 325 [another exemplar]

Móvel Moderno no Brasil. São Paulo: Editora Senac São Paulo / Editora Olhares, 2017 - p. 134 and 135 [another exemplar]

Lina Bo Bardi in the auditorium of the Museu de Arte de São Paulo Assis Chateaubriand - MASP, with the chair she designed. © Instituto Bardi | Casa de Vidro





Lorenzato

—
Untitled, 1970's

Oil on canvas on cardboard
50 x 37.5 cm [19 1/2 x 15 in.]

ALL-0554

USD 280,000.00





Lorenzo

—
Untitled, 1988

Oil on hardboard

Signed and dated (lower right)

40 x 30 cm [15 3/4 x 11 3/4 in.]

ALL-0231

USD 220,000.00



Lorenzato

—

Untitled, 1980's

Oil on hardboard

Signed (lower right)

13.8 x 43.6 cm [5 1/2 x 17 in.]

ALL-0615

USD 130,000.00

Exhibitions:

Lorenzato: Simples Singular. Galeria de Arte do
Centro Cultural Minas Tênis Clube: Belo Horizonte,
November 23rd, 2017, to February 18th, 2018

Literature:

Lorenzato: Simples Singular. Centro Cultural Minas
Tênis Clube: Belo Horizonte, 2018 - p. 137

Lina Bo Bardi

—
P6 armchairs, c. 1950

1.3 in-thick Araucaria pine plywood (Madeirit),

rustic cotton or tarpaulin, string (tied)

79.5 x 64 x 74 cm [31 1/2 x 25 x 29 in.]

Edition of 2 (#2/2)

LBB-0017

USD 150,000.00



Exhibitions:

Lina Bo Bardi & Studio de Arte Palma. Casa de Vidro: São Paulo, March 16h to April 06th, 2024
Lina Designer: o mobiliário dos tempos pioneiros 1947-1958. Instituto Bardi | Casa de Vidro: São Paulo, October 18th to December 06th, 2014 - another exemplar

Literature:

Lina Bo Bardi. São Paulo: Instituto Bardi/Editora WMF Martins Fontes, 2025 - p. 60

Lina Bo Bardi: o mobiliário dos tempos pioneiros 1947-1958. São Paulo: Artemobília Publicações, 2022 - p. 265-266, 269, 283, 290; 38-39 [another exemplar]

Lina Bo Bardi: Habitat. São Paulo: Museu de Arte de São Paulo Assis Chateaubriand - MASP, 2019 - p. 326 [another exemplar]

Lina Bo Bardi & Studio de Arte Palma. Madrid: This Side Up, 2022 - p. 14-20, 104, 116, 119-122, 125 and 127-128

Lina Bo Bardi: o mobiliário dos tempos pioneiros 1947-1958. São Paulo: Artemobília Publicações, 2022 - p. 39, 265-266, 269



Lina Bo Bardi

—

P6 armchairs, c. 1950

1.3 in-thick Araucaria pine plywood (Madeirit),
rustic cotton or tarpaulin, string (tied)

79.5 x 64 x 74 cm [31 1/2 x 25 x 29 in.]

LBB-0020

USD 150,000.00



Exhibitions:

Lina Bo Bardi & Studio de Arte Palma. Casa de Vidro:
São Paulo, March 16h to April 06th, 2024

Literature:

Lina Bo Bardi: o mobiliário dos tempos pioneiros 1947-
1958. São Paulo: Artemobília Publicações, 2022 - p.
265-266 and 278-280 [another exemplar]
Habitat N° 1. São Paulo, October/December, 1950 - p. 8, 53



P6 armchairs, the small table, and the tea trolley, along with other furniture by Studio d'Arte Palma on display at Casa Bittencourt. São Paulo, 2022. Photo by Ruy Teixeira.

Lina Bo Bardi and Giancarlo Palanti

—
Tea trolley in ivory wood, c. 1950

Araucaria pine plywood (Madeirit)

65 x 50 x 97.5 cm [25 1/2 x 19 1/2 x 38 1/2 in.]

LBB-0018

USD 150,000.00



Exhibitions:

Lina Bo Bardi & Studio de Arte Palma. Casa de Vidro: São Paulo, March 16h to April 06th, 2024

Lina Designer: o mobiliário dos tempos pioneiros 1947-1958. Insituto Bardi | Casa de Vidro: São Paulo, October 18th to December 06th, 2014] - another exemplar

Literature:

Lina Bo Bardi & Studio de Arte Palma. Madrid: This Side Up, 2022 - p. 12-13, 103, 118, 121 and 127-128

Lina Bo Bardi: o mobiliário dos tempos pioneiros 1947-1958. São Paulo: Artemobília Publicações, 2022 - p. 62-63, 181, 186, 215, 253-263, 268-269 e and 290
Habitat N° 1. São Paulo, October/December, 1950 - p. 31
Habitat N° 5. São Paulo, October/December, 1951 - n.p.





Lorenzato

—
Untitled, 1970's

Oil on hardboard

20 x 15.5 cm [8 x 6 in.]

ALL-0631

USD 75,000.00





Lorenzo

—
Untitled, 1979

Oil on cardboard

Signed and dated (lower right)

25.7 x 17.7 cm [10 x 7 in.]

ALL-0633

USD 70,000.00



Lorenzato

—
Untitled, 1984

Oil on hardboard

Signed and dated (lower right)

40.2 x 34.3 cm [16 x 13 1/2 in.]

ALL-0613

USD 140,000.00

Exhibitions:

Lorenzato: Imaginação Criativa. Grande Galeria
Alberto da Veiga Guignard do Palácio das Artes:

Belo Horizonte, April 27th to August 31st, 2024

Lorenzato: Simples Singular. Galeria de Arte do
Centro Cultural Minas Tênis Clube: Belo Horizonte,
November 23rd, 2017, to February 18th, 2018

Literature:

Lorenzato: imaginação criativa. Belo Horizonte:
Fundação Clóvis Salgado, 2025 - p. 136 and 153

Lorenzato: Simples Singular. Centro Cultural Minas
Tênis Clube: Belo Horizonte, 2018 - p. 196
Lorenzato. Belo Horizonte: C/Arte, 2011 - p. 78





Lina Bo Bardi

—

Tripé easy chair, 1948

Iron and leather

77 x 64.5 x 80.5 cm [30 1/2 x 25 1/2 x 31 1/2 in.]

LBB-0053 and LBB-0054

USD 75,000.00 [each]



Exhibitions:

Diálogo Bardi Bill. Casa Zalszupin: São Paulo, October 15th to December 10th, 2022 - another exemplar
Lina Bo Bardi: Tupí or not tupí - Brasil 1946-1992. Fundación Juan March: Madrid, October 05th to January 13th, 2019 - another exemplar
Lina Bo Bardi and Giancarlo Palanti: Studio d'Arte Palma, 1948-1951. Nilufar Depot: Milan, April 16th to December 19th, 2018;
Gladstone Gallery 64: New York, April 27th to June 15th, 2019; Design Museum Gent: Ghent, October 25th,
2019 to February 16th, 2020 - another exemplar

Literature:

Ao lado de Lina Bo Bardi. São Paulo: Editora WMF Martins Fontes, 2025 -
p. 59 [another exemplar]

Lina Bo Bardi: o mobiliário dos tempos pioneiros 1947-1958.
São Paulo: Artemobília Publicações, 2022 - p. 63, 70, 73, 154-155 and
206; 34-35, 161 and 176-177 [another exemplar]

Entre(tempo)s: Casa Zalszupin. São Paulo: Art Consulting Tool, 2022 -
p. 118, 125 and 160 [another exemplar]

Lina Bo Bardi: Habitat. São Paulo: Museu de Arte
de São Paulo Assis Chateaubriand - MASP, 2019
- p. 326 [another exemplar]

Lina Bo Bardi: Tupí or not tupí. Brasil,
1946-1992. Madrid: Fundación Juan March,
2018 - p. 286 - [another exemplar]

Móvel Moderno no Brasil. São Paulo: Editora
Senac São Paulo / Editora Olhares, 2017 -
p. 136 [another exemplar]

Lina Bo Bardi 100: Brazil's Alternative
Path to Modernism. Berlin: Hatje Cantz, 2015 -
p. 15 [another exemplar]





Lina Bo Bardi and Giancarlo Palanti: Studio d'Arte Palma, 1948-1951. Design Museum Gent, with emphasis on the Tripod Chair, 1948. Photo by Philip Dujardin. © Design Museum Gent



Lorenzato

—
Untitled, 1960

Oil on canvas

Signed and dated (lower right);

signed on the reverse

23 x 19.5 cm [9 x 7 1/2 in.]

ALL-0417

USD 220,000.00

Exhibitions:

Lorenzato: Simples Singular. Galeria de Arte do

Centro Cultural Minas Tênis Clube: Belo Horizonte,

November 23rd, 2017, to February 18th, 2018

Literature:

Lorenzato: Simples Singular. Centro Cultural

Minas Tênis Clube: Belo Horizonte, 2018 - p. 37





Lorenzato

—

Untitled, 1980's

Oil on hardboard

29 x 23.2 cm [11 1/2 x 9 in.]

ALL-0629

USD 140,000.00





Lina Bo Bardi and Giancarlo Palanti

Small table in Madeirit plywood and ivory wood, 1948

Araucaria pine plywood (Madeirit),
coated in ivory wood

39.5 x 49 x 34.5 cm [15 1/2 x 19 1/2 x 13 1/2 in.]

Edition of 2 (#1/2 and #2/2)

LBB-0021

USD 55,000.00 [each]

Exhibitions:

Lina Bo Bardi & Studio de Arte Palma. Casa de Vidro:
São Paulo, March 16h to April 06th, 2024

Mobiliário Brasileiro - Premissas e Realidade. Museu de
Arte de São Paulo Assis Chateaubriand - MASP: São
Paulo, November to December, 1971 - another exemplar

Literature:

Lina Bo Bardi: o mobiliário dos tempos pioneiros 1947-
1958. São Paulo: Artemobília Publicações, 2022 - p. 299;
38, 117, 145, 215-216, 237, 243 [another exemplar]



Lina Bo Bardi

—

Sertaneja Armchair (Gomide&co special edition),

1960/2026

Wood and leather

78 x 66 x 51 cm [30 1/2 x 26 x 20 in.]

Edition of 6

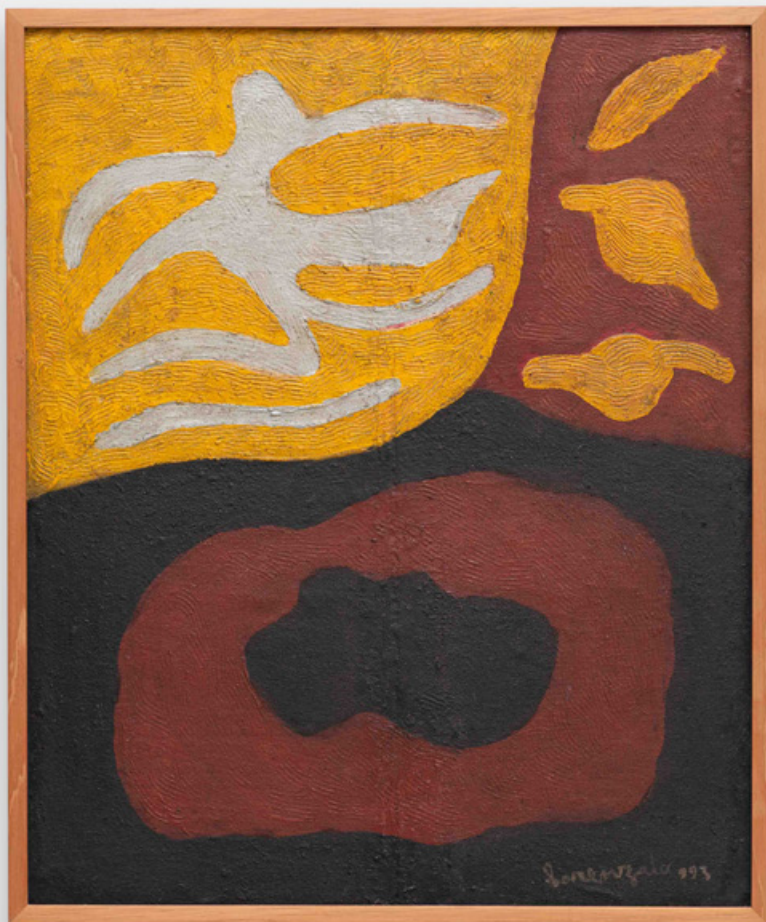
LBB-0051

USD 10,000.00









Lorenzo

—

Untitled, 1993

Oil on hardboard

Signed and dated (lower right)

55 x 45.5 cm [21 1/2 x 18 in.]

ALL-0634

USD 180,000.00



**Lina Bo Bardi, Marcelo Ferraz e
Marcelo Suzuki**

*Girafa Chair (Gomide&Co
Special Edition), 1986/2026*

Ipê wood

79 x 39 x 40 cm [31 x 15 1/2 x 16 in.]

Edition of 6

LBB-0052

USD 7,000.00

Exhibitions:

Lina Bo Bardi and Giancarlo Piretti: Studio d'Arte Palma, 1948–1951. Nilufar Depot: Milan, April 16th to December 19th, 2018; Design Museum Gent: Ghent, October 25th, 2019 to February 16th, 2020 - another exemplar
A casa como casa. Instituto Bardi | Casa de Vidro: São Paulo, April 07th to July 02nd, 2018 - another exemplar
O Impasse do Design - Mobiliário de Lina Bo Bardi: 1959-1992. Instituto Bardi | Casa de Vidro: São Paulo, May 28th to July 31st, 2016 - another exemplar

Literature:

Lina Bo Bardi. São Paulo: Instituto Bardi/Editora WMF Martins Fontes, 2025 - p. 286 [another exemplar]
Lina Bo Bardi: Habitat. São Paulo: Museu de Arte de São Paulo Assis Chateaubriand - MASP, 2019 - p. 337 [another exemplar]
Lina Bo Bardi: Tupí or not tupí. Brasil, 1946-1992. Madrid: Fundación Juan March, 2018 - p. 483 [another exemplar]
Móvel Moderno no Brasil. São Paulo: Editora Senac São Paulo / Editora Olhares, 2017 - p. 142 [another exemplar]



**Lina Bo Bardi, Marcelo Ferraz e
Marcelo Suzuki**

Prototype for a "Girafa" chair, 1986

Wood

78 x 39.5 x 42 cm

[30 1/2 x 15 1/2 x 16 1/2 in.]

LBB-0050

USD 40,000.00

Exhibitions:

Lina Bo Bardi and Giancarlo Palanti: Studio d'Arte Palma, 1948–1951. Nilufar Depot: Milan, April 16th to December 19th, 2018; Design Museum Gent: Ghent, October 25th, 2019 to February 16th, 2020 - another exemplar
A casa como casa. Insituto Bardi | Casa de Vidro: São Paulo, April 07th to July 02nd, 2018 - another exemplar
O Impasse do Design - Mobiliário de Lina Bo Bardi: 1959-1992. Insituto Bardi | Casa de Vidro: São Paulo, May 28th to July 31st, 2016 - another exemplar

Literature:

Lina Bo Bardi. São Paulo: Instituto Bardi/Editora WMF Martins Fontes, 2025 - p. 286 [another exemplar]
Lina Bo Bardi: Habitat. São Paulo: Museu de Arte de São Paulo Assis Chateaubriand - MASP, 2019 - p. 337 [another exemplar]
Lina Bo Bardi: Tupí or not tupí. Brasil, 1946-1992. Madrid: Fundación Juan March, 2018 - p. 483 [another exemplar]
Móvel Moderno no Brasil. São Paulo: Editora Senac São Paulo / Editora Olhares, 2017 - p. 142 [another exemplar]



Lorenzo

—
Untitled, 1991

Oil on hardboard

Signed and dated (lower right)

61 x 47 cm [24 x 18 1/2 in.]

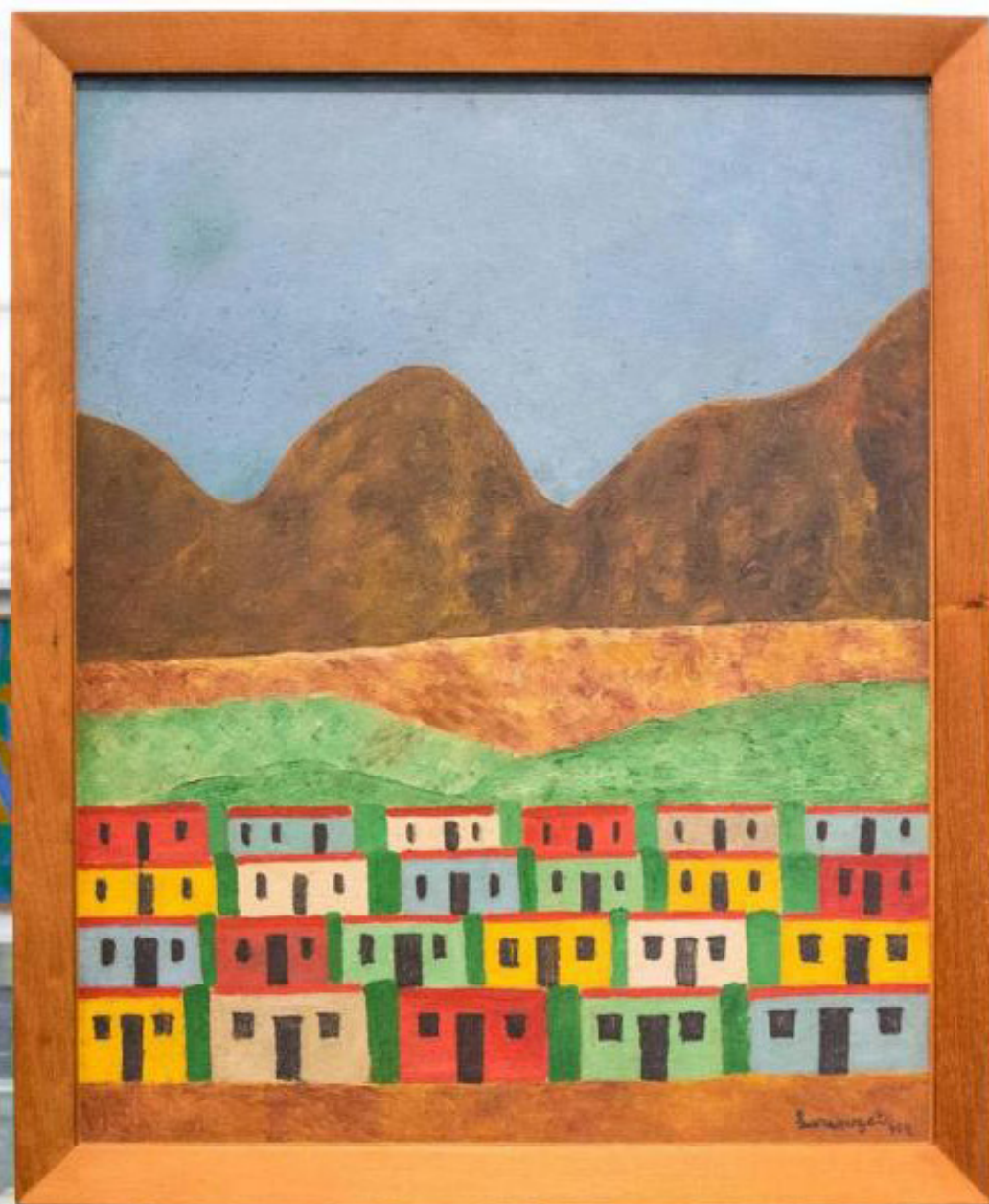
ALL-0636

USD 180,000.00



Lorenzato accompanied by an unidentified woman and his son, Lorenzo, early 1990s. Artist's archive.

Lorenzato, Sem título (Untitled), 1988, on display in 2020 as part of "Picture Gallery in Transformation", a long-term exhibition featuring works from the MASP collection, Museum of Art of São Paulo Assis Chateaubriand - MASP, Brazil.



Lina Bo Bardi with her "Roadside Chair," 1967.
Unknown authorship. © Instituto Bardi | Casa de Vidro



LINA BO BARDI

1914, Rome, Italy - 1992, São Paulo, Brazil

Lina Bo Bardi developed an architectural practice marked by a multiplicity of scales and languages, articulating solutions that move between building design, drawing, scenography, and other fields. Her work incorporates both modern references and vernacular knowledge, proposing responses specific to social and cultural contexts while establishing an architectural approach that integrates technique, use, and collective experience.

Educated at the Liceo Artistico in Rome and at the Faculty of Architecture of the Università degli Studi di Roma between 1934 and 1939, Lina Bo Bardi began her professional career in Italy, where she worked as an architect, illustrator, and editor. During the Second World War, she moved to Milan, partnering with Carlo Pagani and collaborating with Gio Ponti on the magazine *Lo Stile*. In 1944, she co-directed the magazine *Domus* and, the following year, founded *Quaderni di Domus*, consolidating her role within the Italian architectural and cultural debate.

In 1946, she moved to Brazil with her husband, Pietro Maria Bardi, a key figure in the São Paulo art scene at the time. Soon after, both were invited by Assis Chateaubriand to join the direction of the Museu de Arte de São Paulo Assis Chateaubriand (MASP), an institution central to her trajectory. In this context, Lina developed initiatives that brought together architecture, design, and education: the Studio de Arte Palma (1948–1950), created with the Italian-Brazilian architect Giancarlo Piretti, focused on the design of modern furniture for industrial production; the magazine *Habitat* (1950), founded with Pietro, functioned as a critical platform for reflecting on visual and architectural culture in Brazil; and the Instituto de Arte Contemporânea do MASP (1951) established one of the country's first design programs, bringing together technical training, industry, and aesthetic reflection.

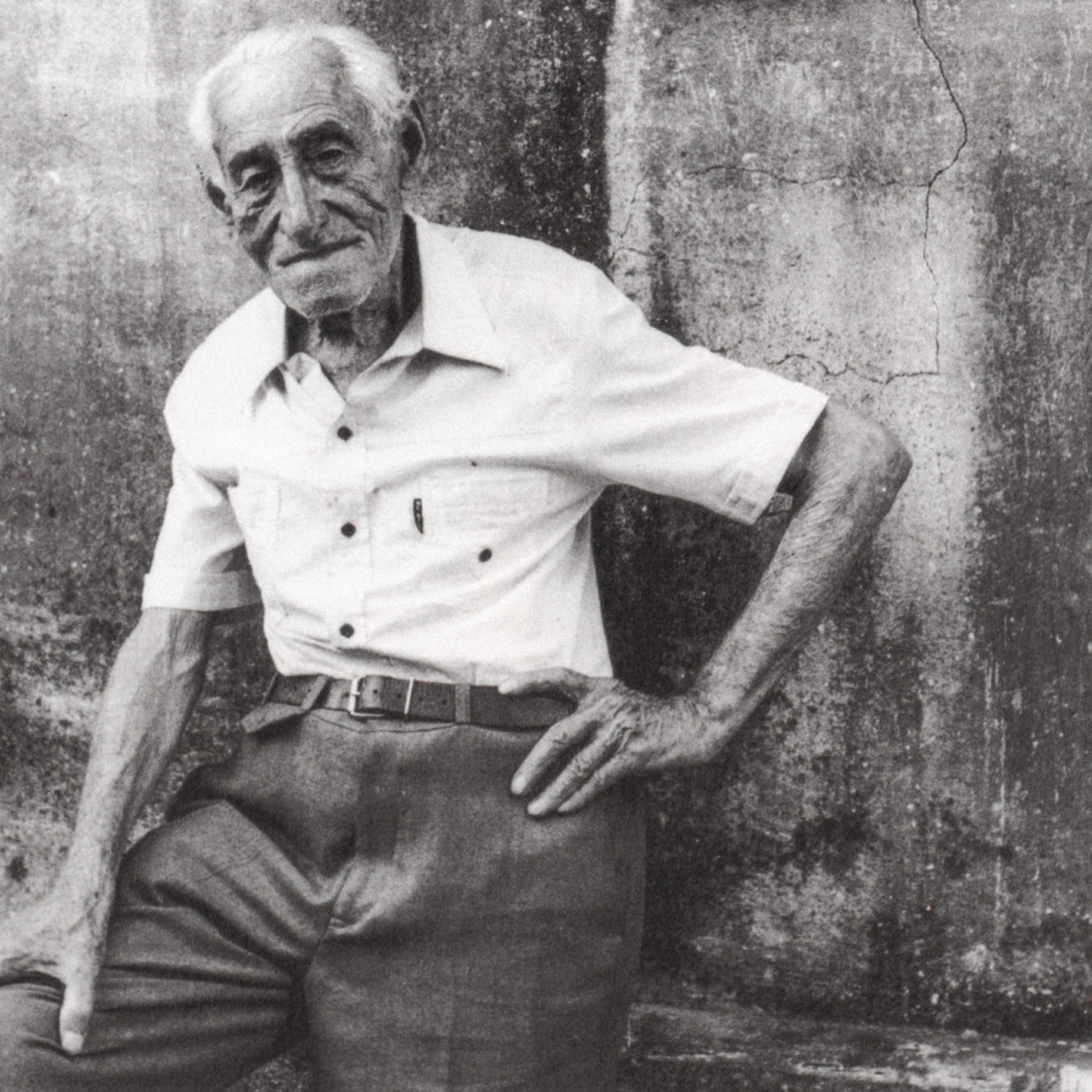
Between 1958 and 1964, while living in Salvador, she deepened her engagement with Brazilian popular culture, focusing on techniques, modes of production, and ways of life she referred to as “pre-craft.” During this period,

she directed the Museu de Arte Moderna da Bahia and developed projects such as the Museu de Arte Popular do Unhão and the exhibition *Bahia* (1959), articulating cultural practices, education, and production. This research later unfolded in the exhibition *A mão do povo brasileiro* (1969), held at the inauguration of MASP's headquarters on Avenida Paulista, where she brought together around one thousand objects of Brazilian material culture in a display that rejected hierarchies between fine and popular art and emphasized vernacular technical solutions.

Her practice spans architecture, scenography, design, and curatorship. Among her most significant works are the MASP building (1968), the Casa de Vidro (1951), the Solar do Unhão (1959–1963), and the SESC Pompeia (1977–1982), a project in which she developed an architecture oriented toward collective use and social interaction. In the 1970s, Lina Bo Bardi was deeply involved in scenography, collaborating with Flávio Império, particularly at Teatro Oficina, where she conceived spatial interventions that redefined the relationship between stage, audience, and architecture.

For Teatro Oficina, Lina Bo Bardi developed the architectural project—completed in 1993, after her death—in partnership with the architect Edson Elito. The result of years of experimentation by the company, the building materializes the idea of a theatre opened up to the city, integrating scenic and urban space. The project is deeply shaped by the transformations of São Paulo, which evolve in parallel with the trajectory of the company and its aesthetic proposals.

Throughout her career, Lina conceived exhibitions and institutional projects that sought to integrate cultural production, education, and everyday life. Her work has been the subject of exhibitions such as *Lina Bo Bardi: Habitat* (Museo Jumex, Mexico City, 2020; MASP, São Paulo, 2019) and *Lina Bo Bardi. Tupí or not tupí. Brasil (1946–1992)* (Fundación Juan March, Madrid, 2018). Her production remains a reference in articulating modernity, popular culture, and collective practices.



AMADEO LUCIANO LORENZATO

1900 - 1995, Belo Horizonte, Brazil

Lorenzato was born on February 19, 1900, in Belo Horizonte, Minas Gerais. Son of Italian immigrants Vitorio Lorenzato and Gema Terenzi, he grew up in a meadow in the Barreiro Agricultural Colony. In the 1910s, he attended the Silviano Brandão School Group and learned the basics of wall painting from the Italian Américo Grande. Later, he became the assistant of the painter Camilo Caminhas. In 1919, due to a serious epidemic of Spanish flu in the city of Belo Horizonte, the Lorenzato family sold all its assets and returned to Italy.

Until 1924, Lorenzato worked in the reconstruction of the city of Arsiero, destroyed during the First World War (1914-1918). In 1925, he moved to Vicenza, where he enrolled in the Reale Accademia Delle Arti. In 1926, he traveled to Rome and met the painter and caricaturist Cornelius Keesman. In 1928, Lorenzato and Cornelius left for the Asian continent, covering a great deal of Eastern Europe. The trip was called *Voyage d'étude à travers l'Europe*, and the artists presented themselves as *étudiants d'arts*. For two years they survived through the curiosity of local inhabitants, who bought the small gouaches and watercolors made by the artists.

In 1930, Lorenzato faced problems with his passport and returned to Italy, separating from Cornelius. He took a job in construction in Brussels, Belgium, and in setting up the pavilions for the International Colonial Exposition in Paris. Due to the death of his father, he returned to Arsiero in 1934. In 1935, he moved to Montevarchi to help run a restaurant. He met the waitress Emma Casprini, whom he married at the age of 35. Lorenzato moved with Emma to Castelnuovo, where he built his studio. In 1936, his first and only son, Lorenzo Lorenzato, was born. During the Second World War (1939-1945), the intensification of the bombing of Castelnuovo destroyed his house, the studio, and the work done so far.

In 1948, Lorenzato left his family in Italy and went to Rio de Janeiro, repatriated by the Brazilian government. In Petrópolis, he took a job at the Hotel Quitandinha, where he worked on the assembly of the stands for the Industry and Commerce Exhibition. During this period, he also made a series of paintings and watercolors on the Serra de Petrópolis. In 1949, Emma and her son headed to Brazil. The

family then returned to Belo Horizonte, where they rented a house in the Carlos Prates neighborhood. He worked as a wall painter until 1956, when, while painting the exterior of two apartments, he fell and broke one of his legs in three places. It was from the second half of the 1950s that Lorenzato devoted himself entirely to painting.

In 1964, Lorenzato visited Galeria Grupiara, in Belo Horizonte, and presented some of his works to the journalist and art critic Sérgio Maldonado, who introduced him to the critic Palhano Júnior. In 1967, he held his first individual exhibition at Minas Tênis Clube. Between the second half of the 1960s and the beginning of the 1970s, he participated in group exhibitions at Galeria Guignard, Galeria Minart, and Minas Tênis Clube.

Lorenzato's work is marked by a visuality that transcends dichotomies. In some paintings, he presents us scenes inhabited by characters in activities of leisure, work, or contemplation. His sensitive "daily life of things" revisits a diversity of imaginary landscapes; rural, urban, maritime. Figurative or abstract, they emerge from a lived reality, but also awaken an affective and nostalgic memory. Through the grooves made with combs – a remnant of a technique for finishing wood and marble stucco – he imprints a particular texture and signals the sophistication that distances himself from the idea of a "primitive" painter. His foray into the minimalism of forms and the simplicity with which this vocabulary is integrated into the structure of the painting, giving movement to the clouds and vegetation, is a major marker of his pictorial research.

In 1973, Lorenzato was selected to represent Brazil at the 3rd Bratislava Triennial in Slovakia. His participation was followed by solo exhibitions at Galeria Guignard, in 1976, at Galeria Memória Cooperativa de Arte, in 1977, and his first solo show in the city of São Paulo, at Galeria Brasileira, in 1981. In 1989, his works integrated the Brazil-Italy Cultural Exchange Project of Visual Arts, in Rome. In 1995, the Museu de Arte da Pampulha held the retrospective exhibition *Lorenzato e as Cores do Cotidiano*. Lorenzato died in 1995, in Belo Horizonte, due to complications from a cardiac arrest.

In 2000, the shows *100 Years of Amadeo Lorenzato*, at Núcleo de Artes Casa dos Contos, and *Amadeo Lorenzato*, at Manoel Macedo Galeria de Arte, were held to celebrate the artist's centennial. Recent solo exhibitions include *Lorenzato: simples singular*, at Minas Tênis Clube (2018), *Amadeo Luciano Lorenzato*, at David Zwirner, and *Amadeo Luciano Lorenzato*, at S|2, both in London (2019), and *Lorenzato: Paisagens*, at Gomide&Co (2022). Still in 2022, his work was part of *Histórias Brasileiras*, a collective exhibition held at Museu de Arte de São Paulo Assis Chateaubriand – MASP. In 2024, David Zwirner exhibited his work again, this time at one of their sites in New York and in Hong Kong. In the same year, the artist's work was part of the selection at the 60th Biennale di Venezia, entitled *Stranieri Ovunque - Foreigners Everywhere*, curated by Adriano Pedrosa. In 2025, the Palácio das Artes in Belo Horizonte held the solo show *Lorenzato: Imaginação Criativa [Lorenzato: Creative Imagination]*, bringing together more than 150 works by the artist.

His works are included in the collections of various museums and public collections, such as the Fundação Clóvis Salgado and the Museu de Arte da Pampulha, in Belo Horizonte; the Universidade Federal de Viçosa; the Pinacoteca de São Paulo and the Museu de Arte de São Paulo Assis Chateaubriand – MASP, the Museo del Barrio, in New York, among others.