

Brocisil! Brocisil!

Press kit

The Birth
of Modernism

7.9.24 –
5.1.25

Zentrum
Paul Klee

With the support of



Städtisches Museum der Brämer Eidgenossenschaft für Kultur



Burgergemeinde Bern

Ruth und Arthur Scherbarth Stiftung

URSULA WIRZ-STIFTUNG





Zentrum Paul Klee
Bern

Founded by
Maurice E. and Martha Müller
and the heirs of Paul Klee

Press kit
9.7.2024

Brasil! Brasil! The Birth of Modernism
7.9.2024–5.1.2025



From 7 September 2024 until 5 January 2025 the Zentrum Paul Klee is showing *Brasil! Brasil! The Birth of Modernism*. It is the first exhibition in Switzerland to provide an extensive insight into the modern art of Brazil, and into the country's history, literature, music, design and architecture. The exhibition will travel to the Royal Academy of Arts in London.

Brasil! Brasil!

Brazil is by far the largest country in South America, and a country with one of the highest populations in the world. Its landscape is hugely diverse, extending from the Amazonian rain forest to the famous beaches of Copacabana. The tropical rain forest has the greatest variety of species in the world, and the country's ecological significance for the global climate is immense.

Equally impressive is Brazil's cultural richness. Brazilian art and culture is a mixture of Indigenous cultures and cultures brought to the country by its Portuguese colonizers as well as by people who were deported to Brazil as slaves from West Africa until the end of the 19th century. Today the culture is further enriched by immigrants from all over the world. The cities of Rio de Janeiro, São Paulo and Brasília, with populations numbering in the millions, are metropolises where all the country's contrasting features come together. Musical genres like Samba and Bossa Nova and the Carnival could only have arisen here.

In search of an independent identity

At the start of the 20th century Brazil was a young nation in transition. In 1889, after 67 years under imperial rule, the first Republic was proclaimed, its capital being Rio de Janeiro. Economically, the country profited from its near monopoly in the global coffee trade, centred on the port city of Santos in the federal state of São Paulo. Moreover, slavery had been abolished in 1888. Many of the exploited workers and formerly enslaved people migrated to the region of São Paulo to profit from the economic boom there. This euphoric mood is reflected in art, literature and music as well as design and architecture. Modern architecture, which found an iconic expression very much its own in the work of architects such as Oscar Niemeyer and Lina Bo Bardi, and the development of carnival in Rio de Janeiro are all marked by this energy and diversity. Given the heterogeneous population and the abundance of different regional cultures, however, the quest for a national identity proved to be a special challenge.

The birth of Modernism

In 1922, to coincide with the 100-year Jubilee of Brazilian independence, the coffee magnate Paulo Prado – one of the most influential oligarchs – introduced a week of cultural events, the *Semana de Arte Moderna*, to turn the economic centre of São Paulo into another capital of modern artistic development alongside Rio de Janeiro. Alongside exhibitions devoted to art and architecture, concerts, dance performances, talks and readings were held in the context of the *Semana*. It was the first time that the various arts had been brought together in this way as an avant-garde movement in search of Brazilian modernism.

Like the avant-garde in Europe, artists in Brazil were determined to overcome the dominant institutionalised, academic classical artistic canon of the 19th century. They also tried to find possible ways to break away from the artistic orientation of the Portuguese colonizers and develop a pictorial language of their own. So it is hardly surprising that they sought an exchange with European contemporaries. Brazilian artists from affluent families or with travel grants travelled to Europe for long stays – Anita Malfatti to Berlin, Tarsila do Amaral, Candido Portinari, Vicente do Rego Monteiro and Geraldo de Barros to Paris. The engagement with European avant-garde art, and particularly with Expressionism, Futurism and Cubism, left traces in their works. Back in Brazil, however, they all made an effort to create a modern Brazilian art. They engaged with traditions and themes that they defined as ‘their own’: indigenous practices, the Afro-Brazilian cultures introduced by slaves, ethnic plurality. Upper-class artists in particular appropriated indigenous pictorial languages; however from these artistic perspectives the indigenous and Afro-Brazilian populations – as in depictions by European avant-garde artists – were represented in idealised and illustrative forms.

With the Revolution of 1930 and the dictatorial ‘Estado Novo’ subsequently introduced by Getúlio Vargas, art turned to themes such as the exploitation of agricultural workers and social injustice, and styles became more realistic. From the 1950s, after the deposition of Vargas, a second generation of modern artists addressed the social and cultural themes of ethnicity, religion and the world of work characteristic of the Brazilian context. Because of their origins in more modest social circumstances, and as the descendants of indigenous inhabitants or African slaves, they were able to articulate the social inequalities from their own personal experience. Later these themes reappeared in Concrete Art and the Tropicália movement, but also in architecture and music. The military putsch of 1964 marked the beginning of a new era in which artists addressed questions of political and social oppression.

Brazil in Bern

After works of Brazilian modern art made a grand entrance in Europe at this year’s Venice Biennale, the exhibition *Brasil! Brasil! The birth of Modernism* is providing Switzerland’s first major introduction to the modern art of Brazil.

The exhibition reveals the work of ten Brazilian artists from the first half of the 20th century, whose works have so far barely been shown in European exhibitions and collections. Featuring photographs, films and audio-stations, it also provides a comprehensive survey of Brazil’s most important achievements in literature, music, design and architecture.

The artists represented in the exhibition can be divided into two categories. Anita Malfatti, Vicente de Rego Monteiro, Tarsila do Amaral, Lasar Segall and Candido Portinari have long been part of the canon of Brazilian modern art. They maintained contacts with the European avant-garde and to some extent discovered facets of Brazilian culture through the eyes of European intellectuals. Their pictorial language was initially marked by European artistic trends such as Expressionism, Futurism and Cubism. Even though engaged with indigenous cultures early on, they did so primarily through books and museum visits, without knowing the reality of these people's lives.

Beside them, with Flávio de Carvalho, Alfredo Volpi, Djanira da Motta e Silva, Rubem Valentim and Geraldo de Barros, we have five artists who were not accepted into the Brazilian artistic canon for a long time. Alfred Volpi and Djanira da Motta e Silva took as their subject folk practices such as village festivals or rituals, and Rubem Valentim integrated into his compositions symbols such as arrows, triangles, circles and hatchets, which are anchored in the Afro-Brazilian religious rituals of Candomblé. Da Motta e Silva and Valentim both belonged to these cultures. Since they had not enjoyed any classical artistic training, their work was seen as 'primitive' or as folk art for a long time. De Barros and de Carvalho moved between visual art, architecture and design, which is why it remained difficult to assign them a place within the canon. Moreover, with his performance-based actions and portraits of women painted in the Expressionist style de Carvalho provoked violent reactions.

The approximately 130 works on show in the Zentrum Paul Klee display this diversity in Brazilian modern art. The exhibition seeks to give the public an opportunity to discover art that has remained relatively unknown until now, and with it to discover an entire country.

Exhibited artists:

Tarsila do Amaral (1886–1973)

Anita Malfatti (1889–1964)

Lasar Segall (1889–1957)

Alfredo Volpi (1896–1988)

Vicente de Rego Monteiro (1899–1970)

Flávio de Carvalho (1899–1973)

Candido Portinari (1903–1962)

Djanira da Motta e Silva (1914–1979)

Rubem Valentim (1922–1991)

Geraldo de Barros (1923–1998)

Opening

The opening of the exhibition will take place on **Friday, 6 September 2024, from 6 pm.**
Admission to the exhibition is free on this evening.

Curators

Fabienne Eggelhöfer, Zentrum Paul Klee, Bern, and Roberta Saraiva Coutinho, São Paulo

Assistant Curator

Myriam Dössegger

Cooperation

The exhibition has been organised by the Zentrum Paul Klee, Bern, in collaboration with the Royal Academy of Arts, London, where the exhibition will be on display from 28 January until 21 April 2025.

With the support of

Kanton Bern, Federal Office of Culture, Amt für Kultur des Kantons Bern, Bürgergemeinde Bern, Ruth & Arthur Scherbarth Stiftung, Ursula Wirz-Stiftung, Banco Itaú Suisse SA

Media preview

We cordially invite you to the media preview with curator Fabienne Eggelhöfer on **Thursday, 5 September 2024 at 10:00 at the Zentrum Paul Klee.**

Please register via press@zpk.org.

Individual visit of the exhibition



We are looking forward to your individual visit to the exhibition. 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/press or by screening the QR-Code before your visit.



Catalogue

Brasil! Brasil! Aufbruch in die Moderne / The Birth of Modernism

With contributions by Gênese Andrade, Ana Paula Cavalcanti Simioni, Fabienne Eggelhöfer, Giancarlo Hannud, Jacob Klintowitz, Cacá Machado, Maria Alice Milliet, Alecsandra Matias de Oliveira, Eduardo Jorge de Oliveira, Roberta Saraiva Coutinho and Guilherme Wisnik

2024: Snoeck Verlag
288 / 296 pages

ISBN English edition: 978-3-86442-441-0
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Digital Guide

There is a freely accessible Digital Guide to accompany the exhibition. It can be accessed from Thursday, 5 September 2024 via QR code or guide.zpk.org/en/brasil-brasil.

Accompanying programme in English

Bossa Nova – Brasil Jazz

Saturday, 21 September 2024, 18:00

Concert of Jenny Chi & ChiBossa

Jenny Chi, vocals; André Siqueira, guitar; Michael Zisman, bandoneon; Annapaola Zisman-Jacomella, cello; Floriano Inacio Junior, piano; Ralph Sonderegger, double bass; Mauro Martins, drums, percussion

Musicarium in Concert

Sunday, 29 September 2024, 17:00

Concert by the Musicarium Academia Filarmônica Brasileira as part of the first international tour of the young string orchestra and percussion ensemble. The Musicarium Philharmonic Academy is a social education project in Joinville in the South of Brazil. Young talents present works from Tchaikovsky to Villa-Lobos, combining the most beautiful classical repertoire of Brazilian melodies and rhythms.

Kunst und Religion im Dialog / Art and Religion in Dialogue

Sonntag, 20. Oktober 2024, 15:00

A conversation about the African diasporic religion Candomblé with Zainabu Jallo (Ethnological Seminar University of Basel) and Fabienne Eggelhöfer (Zentrum Paul Klee)

Dialogues on art and modernism in Brazil

Friday, 8 November 2024, 14:30

Roundtable with Brazilian specialists Rafael Cardoso, Universidade do Estado, Rio de Janeiro / Freie Universität Berlin, Ana Magalhães, Museu de Arte Contemporânea da Universidade de São Paulo, and Eduardo Jorge de Oliveira, ETH Zürich. Presentation: Elize Mazadiego, Universität Bern. In collaboration with World Art History, Universität Bern

Guided Tours in English

Sunday, 15 September / 17 November 2024, 15:00

Biographies



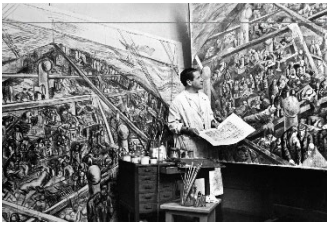
Tarsila do Amaral (1886–1973)

Tarsila do Amaral was born two years before the abolition of slavery, into an upper-class family that owned a coffee plantation. In 1920, after a classical art training in São Paulo, she went to Paris for two years to continue her training at the Grande Chaumière. There she absorbed modern artistic trends before returning to São Paulo in 1922, shortly after the *Semana de Arte Moderna*. Soon afterwards she joined the avant-garde around the authors Oswald and Mario de Andrade and the artist Anita Malfatti. She followed the discussions about modern Brazilian art with great interest. Only a year later she travelled with Oswald de Andrade to Paris, where she celebrated her Brazilian identity. She invited Picasso, De Chirico and Fernand Léger to Brazilian dinners and began to paint pictures in which she combined impressions from Paris with those of her homeland. Her Brazilian 'exotica' went down well in Paris avant-garde circles. In search of new sources of inspiration, do Amaral and de Andrade returned to São Paulo a year later. They travelled to Rio de Janeiro to experience the carnival, which was greatly influenced by the Afro-Brazilian population. Do Amaral captured her impressions in a naïve style. She painted rural and urban landscapes in a pictorial language influenced by Cubism and Futurism, portraying the life of the rural population or former slaves in the favelas on the edge of the cities as idyllic utopias. The search for Brazilian identity also took do Amaral back to her childhood on the coffee plantation. The Afro-Brazilian workers – who had until recently still been slaves – became a popular motif. In the 1930s, do Amaral's art changed fundamentally: in line with the political and social situation of the 'Estado Novo' she began painting working-class themes in a more realistic style.



Anita Malfatti (1889–1964)

The daughter of an Italian father and an American mother, Anita Malfatti spent her childhood in São Paulo. She trained in Berlin between 1910 and 1914, studying the Expressionistic works of the avant-garde and engaging with the art of Futurism and Cubism. After a brief stay in Brazil, she travelled to New York, where she was confronted with a conservative, naturalistic style of painting. Back in São Paulo in 1917, Malfatti was able to show her works in a solo exhibition that provoked serious controversies. Her painting style in particular was met with incomprehension from conservative art critics. She was soon celebrated by the avant-garde as a precursor of the Brazilian modern movement, because she combined an avant-garde pictorial language with Brazilian themes in her works. As a first-generation modern artist, however, she portrayed the indigenous population in idealised form, without giving the people she painted a personality or a voice. In her art, Malfatti managed to combine influences from Europe, the USA and Brazil in terms of both theme and style. She was one of the protagonists of the *Semana de Arte Moderna*. In 1923, Malfatti was able to travel to Paris with a travel grant. She returned to São Paulo in 1928, where her stylistically rather classical late work was met with incomprehension among her artist colleagues.



Lasar Segall (1889–1957)

Lasar Segall left his homeland of Lithuania as a young man to study in Berlin. He took a keen interest in Expressionism and *Neue Sachlichkeit* (New Objectivity). In 1913, he visited his siblings in Brazil, before going back to Germany after a few months. In his paintings Segall addressed the effects of the First World War, persecution and poverty. In 1919, along with Otto Dix and others, he established the *Dresden Secession* group of artists. As letters and postcards in the archive of the Museu Lasar Segall in São Paulo confirm, he was in contact with some Bauhaus teachers in the early 1920s, including Wassily Kandinsky, Paul Klee and Lyonel Feininger. In 1923, Segall decided to emigrate to Brazil once and for all. There he soon came into contact with avant-garde artistic circles, and absorbed the idea of a Brazilian modern movement into his works. Depictions of indigenous or Afro-Brazilian people appeared with ever greater frequency. Like other European artists, Segall was particularly fascinated by the lush world of tropical plants. In the course of the 1930s, he engaged once again with persecution, the fate of refugees and the generally catastrophic situation in Europe. His works were banned from German museum collections by the Nazis, and mocked in the *Degenerate Art* exhibition. From the 1930s onwards, the powerful colours of the 1920s make way for brown and grey tones. The rhetoric of Nazi art criticism, aimed primarily at Jewish artists like Segall, was also picked up by some critics in Brazil, and Segall was portrayed as a 'degenerate' artist.



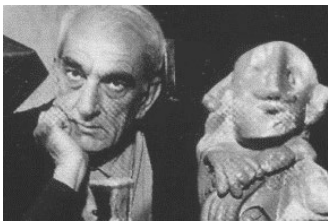
Alfredo Volpi (1896–1988)

Alfredo Volpi immigrated to São Paulo from Italy with his family as a small child. Trained as a wall painter, he turned to artistic work in the 1930s. With a group of other self-taught artists, he travelled to the margins of the city as a 'Sunday painter' and captured the life of the people in small paintings. He was particularly interested in the façades of the houses and the flags that decorate villages at popular festivities. They became abstract elements within his compositions. Ships in coastal towns with their masts and flags formed the starting point of his increasingly abstract all-over compositions, described by art critics as 'spontaneous geometry'. Typical characteristics of his paintings are the irregular application of paint and sensitive colour combinations. As an autodidact, Volpi hardly ever expressed himself in theoretical terms. According to tradition, however, he drew the attention of the rising generation of artists to Paul Klee. Volpi forms the bridge between the second generation of modern artists and the Concrete Art that emerged from the 1950s onwards. During that decade his works came to be shown more and more in major exhibitions such as the Biennales in Venice (1950) and in São Paulo (1951, 1953, 1955 and 1957).



Vicente do Rego Monteiro (1899–1970)

Vicente do Rego Monteiro was born into an affluent family in the North-Eastern state of Pernambuco. At the age of twelve he went with his older sister to Paris, where he studied in various private academies. His talent was recognised early on: in 1913 and 1914 he showed works in the *Salon des Indépendants*. In 1917, he returned to Brazil, settling in Rio de Janeiro and Recife. He was keenly interested in Indigenous cultures and visited newly founded museums with public ethnographic collections. He was particularly impressed by the ceramics of the pre-Columbian Marajoara people from the Amazon region. His participation in the *Semana de Arte Moderna* brought him fame as a pioneer of Brazilian modern art; he was among the first to introduce symbols and depictions of indigenous myths and legends into his work, leaving the impressions of European modern art behind. After his return to Paris in 1923, traces of avant-garde art in Europe began to reappear with greater frequency in his work. In the same year he published *Légendes, croyances et talismans des Indiens de l'Amazonie*, an omnibus of mythological stories of the Tupi and the Tapuia, two Brazilian ethnic groups, which he saw as the origins of indigenous thought, even though he never had personal contact with indigenous people. In his paintings he took up ideas of the matriarchy such as the 'Mother' as the primal ancestor and supreme head of these cultures. His relief-like figures, with simplified volumes and earthy tones, are reminiscent of Marajoara ceramics and the icons of indigenous cultures.



Flávio de Carvalho (1899–1973)

Flávio de Carvalho grew up in São Paulo and was educated in Paris and England. Shortly after the *Semana de Arte Moderna* in 1922 he went back to São Paulo. As a trained engineer, he participated in several competitions for public buildings. A maverick, he is not easily categorised within the artistic canon. He worked in different disciplines such as painting, sculpture, architecture, theatre, dance and performance. In 1932, he was a founder member of the *Clube de Artistas Modernos* in São Paulo, organising events around the question of the social responsibility of art; these included lectures and the *Semana de Arte des Loucos e das Crianças* (Week of the Art of the Insane and of Children). De Carvalho developed an experimental theatre whose play *O Baiado do Deus Morto* (Ballet of the Dead God) caused a stir. The masks, borrowing from indigenous artefacts, and the incomprehensible noises produced by the predominantly black actors provoked the audience to such an extent that the police had to intervene. Carvalho attracted much attention and hostility with his performances in the streets of São Paulo. In 1931, he tested the tolerance of the conservative population with *Experiencia N°2*. Wearing a green hat, he walked against the flow of a Corpus Christi procession. The fact that he did not take his hat off prompted such aggression that the police had to bring him to safety. His experiments in painting were also largely met with incomprehension. He sought to explore and express the psyche of the sitter with his expressionistic portraits, some depicting women in confident poses. He also broke new ground in terms of clothing: he developed the 'tropical new look', a style of clothing designed for modern people in a tropical climate, and walked through the streets of São Paulo in a frock.



Candido Portinari (1903–1962)

Candido Portinari grew up as a child of Italian immigrants on a coffee plantation in the interior of the state of São Paulo. At the age of fifteen he moved to Rio de Janeiro, where he had a classical training at the Academy of Fine Arts. In 1928, with a travel grant, Portinari travelled to Italy and England, and spent two years in Paris. Back in Rio de Janeiro he engaged with the political upheavals of the time. After the people's rejection of exploitation by oligarchs, many voices were raised saying that social injustices also needed to be addressed in art. Portinari developed a realistic pictorial language of his own, and broke away from the Cubist and Expressionist expressive forms that he had studied in Europe. In his paintings he addressed the social problems of Brazil such as the poverty of the rural population, depicted the exploitation of the workers. He also joined the Communist Party. One other central theme in his work is the ethnically mixed population that made up the young nation. The mostly white elite made it its goal to mix people of different backgrounds and form a Brazilian people. Portinari depicted the figure of the mixed-race person (mestiço and mestiça) a number of times, celebrating the new nation. From the late 1930s onwards, he received several commissions for murals in public buildings, some of them designed by Oscar Niemeyer, and became a real figurehead of Brazilian art. In 1940, the Museum of Modern Art in New York went on to devote a solo exhibition to him.



Djanira da Motta e Silva (1914–1979)

As an autodidact, a descendant of indigenous people of Brazil and a working-class woman, for a long time Djanira da Motta e Silva was wrongly regarded as a 'primitive' and 'naïve' artist. The artist, who always signed her works only with her first name, vehemently rejected this description, developing a reduced artistic language in order to comment on social inequalities. In Rio de Janeiro in the 1940s, she began to make portraits of herself and her neighbours – the scenes who were most familiar to her. When she held her first exhibition in 1943, her work was praised by other artists such as Portinari and Segall. She soon found her own style of painting and depicted Brazil in different ways: everyday life, workers, popular festivities, Afro-Brazilian and Catholic religiosity as well as landscapes. From the 1950s, she increasingly drew on sources in popular culture. In 1954 and 1955, she worked for some months in Salvador, Bahia, where she studied the Afro-Brazilian culture which she regarded as a fundamental aspect of the country's identity. Some of her most ambitious works, in many cases as large as murals, revolved around Afro-Brazilian religious rituals, particularly the depiction of Candomblé Orishas (deities). In the 1960s, the artist spent time among the indigenous Canela groups in Maranhão before addressing the experience in her works, thus referring to her own indigenous origins. She also devoted herself increasingly to collective social issues and joined the Partido Comunista Brasileiro. Work became one of the most important themes of her art, and she engaged with Soviet socialist realism.



Rubem Valentim (1922–1991)

An Afro-Brazilian artist without academic training, Rubem Valentim first worked in his home city of Salvador in the state of Bahia, then in Rio de Janeiro and, after a two-year stay in Europe, in Brasília. He initially studied the works of European artists like Paul Cézanne, Paul Klee and Pablo Picasso. Because of his African roots, and because he was not part of the scene in São Paulo, he was often marginalised by critics as a Bahian 'magician' of Concrete Art. He did not find a place in the canon of Brazilian modern art, even though more than any other artist he embodied the demands of Oswald de Andrade's *Antropofagia*-Manifesto – to absorb foreign European culture, digest it and, by transforming it, to create an autonomous Brazilian art. In his geometrically abstract paintings and sculptures he 'digests' the European legacy and combines it with indigenous and African references. His symbols – the arrow, the triangle, the circle and the hatchet – stem from Afro-Brazilian vocabulary, namely the depiction of gods such as Oxossi, Ossaim and Xango, rooted in the religious rituals of Candomblé. Valentim transformed fetishes into paintings and religious signs into abstract symbols. He took symbols seen as folkloric from a colonial perspective, and turned them into a universal, modern pictorial language.



Geraldo de Barros (1923–1998)

Geraldo de Barros came to São Paulo with his family as a child. In 1941, he decided to become an artist in tandem with his work in a bank. He took various courses and moved between academic and modern painting. In 1948, he was particularly impressed by books about Paul Klee that he discovered in the City Library. He saw Klee as a good example of how an artist can turn something learned into something spontaneous. As one can tell from his drawings at this time, he devoted intensive study to Klee's childlike scribbles. Klee's statement 'I would like to be as if newborn, to know nothing, absolutely nothing about Europe; [...] to be almost primitive' became de Barros' leitmotif. At this he also began to experiment with photography. He accidentally discovered the effects created in a film by superimposition, and went on to use these deliberately in the series of *Fotoformas*. At the same time, he experimented with the direct preparation of negatives. In 1951, he received a grant to travel to Europe for a year; he settled in Paris, visited Max Bill in Zürich and also came to Bern. Back in São Paulo, de Barros and a number of other artists founded the *Grupo Ruptura*. The goal was for art to be made in accordance with the modernisation and industrialisation of the country, without a personal artistic signature, and, if possible, with industrial materials. As he was uninterested in the dogmatic positions of the various Concrete Art groups, de Barros went back to furniture design for a while. De Barros forms the transition to Concrete Art which became the main expressive form of Brazilian modern art from the late 1950s onwards.

Press images

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01

Tarsila do Amaral
O lago, 1928

Oil on canvas

75,5 × 93 cm

Hecilda e Sergio Fadel

Photo: Jaime Acioli

© Tarsila do Amaral S/A



02

Tarsila do Amaral
Povoação I, 1952

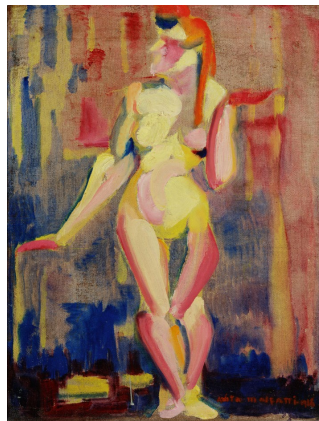
Oil on canvas

75,5 × 100 cm

Collection of Airton Queiroz,
Fortaleza

Photo: Falcão Junior

© Tarsila do Amaral S/A



03

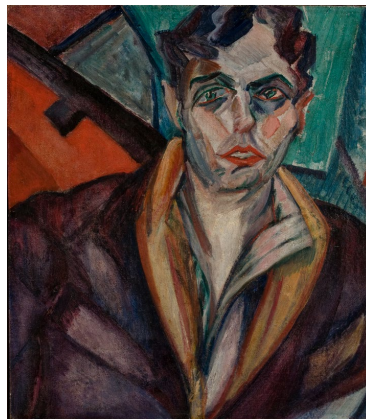
Anita Malfatti
*Primeiro nu cubista ou O
pequeno nu*, 1916

Oil on canvas

51 × 39,5 cm

Collection of Luciana e Luis
Antonio de Almeida Braga

Photo: Jaime Acioli



04

Anita Malfatti
Retrato de Oswald, 1925

Oil on canvas

66 x 60 cm

Hecilda e Sergio Fadel

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05

Lasar Segall
Mulato II, um 1924
Oil on canvas
64,3 × 45,5 cm
Collection of Airton Queiroz,
Fortaleza



06

Lasar Segall
Banana, 1927
Oil on canvas
87 × 127 cm
Collection of the Pinacoteca
de São Paulo, acquired by the
Governo do Estado de São
Paulo, 1928
Photo: Isabella Matheus



07

Alfredo Volpi
Capelinha, 1940
Gouache on canvas
60 × 80 cm
Collection of Ronaldo Cezar
Coelho, Rio de Janeiro
Photo: Jaime Acioli



08

Alfredo Volpi
Fachada, 1963
Tempera on canvas
100,3 x 71,7 cm
Coleção Airton Queiroz,
Fortaleza
Photo: Falcão Junior

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09

Vicente do Rego Monteiro
Composição indígena, 1922

Oil on wood

37,5 × 45,5 cm

Collection of Airton Queiroz,
Fortaleza

Photo: Falcão Junior



10

Vicente do Rego Monteiro
Mulher sentada, 1924

Oil on canvas

165 × 145 cm

Collection of Luciana and
Luis Antonio de Almeida
Braga

Photo: Jaime Acioli



11

Flávio de Carvalho
Ascensão definitiva de Cristo,
1932

Oil on canvas

75,5 × 62 cm

Collection of the Pinacoteca
de São Paulo, acquired by the
Governo do Estado de São
Paulo, 1969

Photo: Isabella Matheus



12

Flávio de Carvalho
Retrato de Ivone Levi, 1951

Oil on canvas

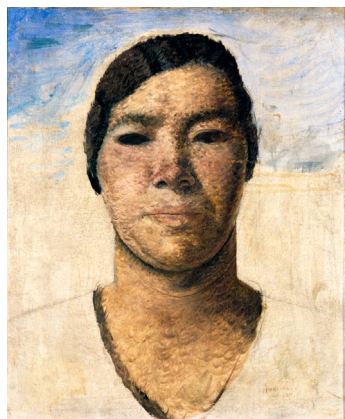
100 × 70 × 1,9 cm

Acervo Museu de Arte
Brasileira – MAB FAAP, São
Paulo, Brazil

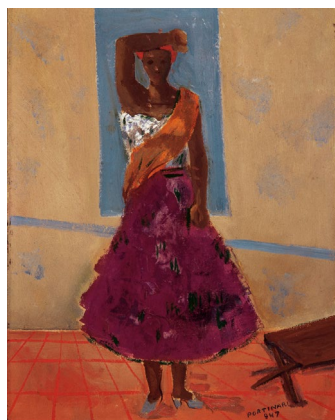
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Silveira/MAB

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13
Candido Portinari
Mestiça, 1934
Oil on canvas
46 × 38 cm
Acervo Museu de Arte
Brasileira – MAB FAAP, São
Paulo, Brazil
Photo: Fernando
Silveira/MAB
© João Candido Portinari /
2024, ProLitteris, Zurich



14
Candido Portinari
Baiana, 1947
Oil on canvas
35 × 27 cm
Collection of Edson Queiroz,
Fortaleza
Photo: Ares Soares
© João Candido Portinari /
2024, ProLitteris, Zurich



15
Djanira da Motta e Silva
Três orixás, 1966
Oil on canvas
130,4 × 195,5 cm
Collection of the Pinacoteca
de São Paulo, acquired by the
Governo do Estado de São
Paulo, 1969
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16
Djanira da Motta e Silva
Caboclinhos, 1951
Oil on canvas
63 × 53 cm
Collection of Leonel Kaz, Rio
de Janeiro
Photo: Jaime Acioli
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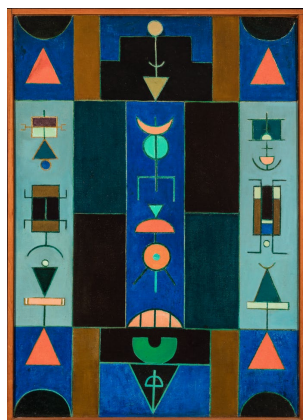


17

Rubem Valentim
Composição, 1961
Oil on canvas

100 × 70 cm

Conrado Mesquita & Camila
Guarita, São Paulo
Photo: Jaime Acioli



18

Rubem Valentim
Sem título, 1962
Oil on canvas

70 × 50 cm

Hecilda e Sergio Fadel
Photo: Jaime Acioli



19

Geraldo de Barros
Forma-objeto, 1952
Industrial paint on wood
40 × 40 cm

Collection of Fábio Faisal
Photo: Michel Favre



20

Geraldo de Barros
Arranjo de três formas semelhantes dentro de um círculo, 1953
Enamel over Kelmite on Eucatex

60 × 60 × 2 cm

Collection of Lenora and
Fabiana de Barros. Cortesy
Luciana Brito Galeria, São
Paulo

Photo: Gustavo Scatena,
imagem Paulista

Current and upcoming exhibitions at the Zentrum Paul Klee

Brasil! Brasil! The Birth of Modernism
7.9.2024–5.1.2025

Kosmos Klee. The Collection

Fokus. Architecture with Klee
bis 13.10.2024

Fokus. Journals of the Avant-Garde
19.10.2024–9.2.2025

Opening hours

Tuesday–Sunday
10:00–17:00

Monday closed

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