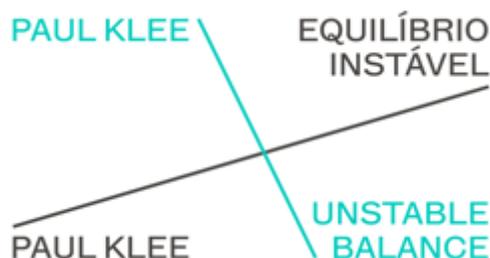


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Centro Cultural Banco do Brasil stages a brand new Paul Klee exhibition in three Brazilian state capitals

Paul Klee - Equilíbrio Instável (Paul Klee – Unstable Balance) has been developed especially for Brazil. The exhibition will move between the CCBBs in São Paulo, Rio de Janeiro and Belo Horizonte from February to October 2019;

The exhibition will bring together more than 120 works, including paintings, documents, prints and illustrations, as well as the artist's personal objects, carefully selected from the collection of the Zentrum Paul Klee Museum, in Bern, Switzerland. Banco do Brasil and BB Seguros are sponsoring the exhibition.

High resolution images and other content for journalists: www.agenciagalo.com/klee

São Paulo, January 2019 – Paul Klee (1879-1940), born in Bern, Switzerland, played a vital role in the history of Modernism in art at the beginning of the 20th century. Beginning on February 13, an exhibition never before seen in Brazil, or indeed Latin America, will focus on his life and work. More than 100 of Klee's works will be brought together for the first time in an exhibition at the Banco do Brasil Cultural Center, in São Paulo (February 13 to April 29), Rio de Janeiro (May 15 to August 12) and Belo Horizonte (August 28 to November 18).

Entitled '*Paul Klee – Equilíbrio Instável*' ('Paul Klee – Unstable Balance'), the exhibition brings together works from the collection of the 'Zentrum Paul Klee' which is located in Bern, in a building designed by the renowned Italian architect Renzo Piano. The institution responsible for taking care of the artist's work houses approximately 4,000 of the works produced by the artist. Bern was the city where the artist was born and where he lived as a child, and to which he returned in 1933, following a period spent in Munich, Germany.

The arrival of the 120 works by Paul Klee in Brazil is sponsored by the Banco do Brasil and BB Seguros. It is also supported by Cateno. Through the 'Lei Rouanet' Cultural Incentive Law, Expomus is responsible for the

organization and production of the project. The exhibition forms part of a program undertaken by the CCBB that provides the Brazilian public with free and privileged access to the great Brazilian and international art collections.

This ongoing program, that focuses on the history of art, strengthens the CCBB's relations with museums from around the world, whilst contributing to an extremely important calendar in the field of great arts events. The educational aspect of the exhibition can be experienced in the activities that will be developed through the CCBB's educational program, including content that is accessible and especially developed for each age group. "This is a unique opportunity to present the Brazilian public with free access to a selection of the 20th century's most creative and inspiring works of art. This initiative reinforces Banco do Brasil's commitment to the opening up of access to culture and to educating the public about the arts," explains Alexandre Alves, Director of Marketing at Banco do Brasil.

BB Seguros emphasizes the importance of the initiative. "Disseminating culture by offering the public free access to art is what drives us and it makes it possible for us to finance projects with great historical value, as is the case with the Klee exhibition. This sponsorship fills us with pride and is a sample of the importance we place on the development of arts and culture," explains Fernando Barbosa, President of BB Seguros.



Paul Klee
"O" Breites Format, 1915, 254
"O" Wide Format, 1915, 254
"O" Formato Largo, 1915, 254
Watercolor and pencil on paper mounted on card
10.5/ 10 x 29.6 cm
Zentrum Paul Klee, Bern, donated by Livia Klee

An independent style

Klee's paintings, documents, prints and illustrations, as well as his personal objects, trace the career of an artist and art theorist who, over the course of his life, developed his own personal style. "Paul Klee is an artist to whom we cannot attribute simply one specific style. "I am my style", he self-confidently wrote in his diary in 1902. The observation was not wrong," explains Fabienne Eggelhöfer, the exhibition's curator. "Paul Klee is one of 20th century art's most important figures. Despite having contact with artistic movements such as expressionism, cubism, dadaism and surrealism, he always remained independent. His art is unique and open to different

interpretations. He was a great example for the generations of artists who followed him, since he didn't set forth a unique or definitive style," he adds.

The son of a music teacher and himself a great connoisseur of this art form, upon completing his high school studies in Bern, Klee opted for the fine arts and set his sights on one of the great centers of learning. He therefore headed to Munich. His application to the Academy, however, was not accepted, since at the time great value was being placed on an understanding of the human anatomy and its academic representation. He ended up studying at a private arts school run by Heinrich Knirr, where he aimed to improve his figurative drawing, in the hope of successfully passing the Academy's entrance exam.

His vision of art, however, did not allow him to follow this path, despite having later attended a course taught by the "prince of painters", Franz von Stuck. In 1901, following a trip to Italy after he had graduated, he concluded that, at that time - the turn of the 20th century - the population was living through an "undistinguished period", in which the production of Antiquity and the Renaissance was overly valued, and in which the reproduction of classical models was valued more than the act of creation.

Balance as articulation

Over the course of his career, Klee aligned himself with the modernist movements. The plight of modern man in the strong and colorful lines of expressionism; the foregrounding of geometric forms and disengagement from figurative representation of cubism; the importance of composition inspired by constructivism. The path towards abstraction and the unconscious that lay at the root of surrealism found in Klee's work a highly personal signature.

In his work, Klee strove to express the primacy of the process. This means, for example, an appreciation of movement as a basic precondition for composition. The elementary shapes of the triangle, circle and square appear in his work, connected not only to the idea of movement, but also to a necessarily strained equilibrium. He also believed that the artist should seek inspiration in nature, but express this through an economic use of lines and composition: "We wish to say more than nature, but we commit the inadmissible error of saying things using *more* resources than she does, instead of fewer," he wrote in 1908.

In 1924, at a talk in Jena, in Germany, he stated, as he had done before, that in his case, the artistic process started without any intention of representation. "In the first stages of the work, he said he followed only purely pictorial criteria to connect line and color in a way that gradually shaped itself," explains Fabienne Egglehöter. The curator adds, however, that "nothing stopped him from accepting an association that slowly imposed itself or from integrating this into the piece."

Art theorist

Klee combined his practice of challenging traditional painting with a reflection on pictorial art during the years he spent as a professor at Bauhaus, the avant-garde school that aimed to eliminate the separation between the arts. There, he was a colleague of the Russian artist Wassily Kandinsky (1866-1944), amongst others.

The characteristics of Paul Klee's pieces bothered the German Nazi regime that was on the rise at the time, leading to him being labeled as the creator of "degenerate works". The Nazi attacks forced him to flee, together with his wife, Lily Stumpf, to Switzerland, after being summarily dismissed from the Düsseldorf Academy of Arts, where he worked and created pieces using a new form of pointillism between 1931 and 1933. It was in Bern, in 1937, that he met, for what would probably be the last time, Pablo Picasso (1881-1973), whose Cubist art inspired Klee to critically develop his own work. The period in which he lived in Bern, until his death in 1940, was one of the most important in the development of his work.

One of the attractions of the Brazilian exhibition, which is free of charge for all ages, is the set of five puppets that Klee created for his son Felix between 1915 and 1925. The artist made the heads and clothes using old bits of left-over cloth and simple objects that he found around the house, such as cotton reels, light sockets and boiled beef bones. According to the exhibition's curator, "Klee never worked the puppets, leaving this game entirely up to his son, who entertained his family and friends with his comic talents."

The future seen from behind

The visitor to the exhibition in Brazil will also be able to appreciate a special area that brings together a copy of *Angelus Novus* and another 15 sketches focused on this theme, depicted in textual form by the German philosopher Walter Benjamin (1892-1940), which would become a reference for the way we think about the progress of human history. **'Paul Klee - Unstable Balance'** covers Klee's entire artistic career, including rare and little-seen objects from his early years at the end of the 19th century. It is therefore an essential exhibition about the artist for anyone who appreciates his work and the history of art.

Paul Klee - Unstable Balance | Centro Cultural Banco do Brasil

- Curator: Fabienne Eggelhöfer
- Production: Expomus
- Sponsorship: Banco do Brasil and BB Seguros
- CCBB São Paulo: 13-Feb-2019 to 29-Apr-2019
- CCBB Rio de Janeiro: 15-May-2019 to 12-Aug-2019
- CCBB Belo Horizonte: 28-Aug-2019 to 18-Nov-2019
- Entry free of charge.

About the CCBB SP - The CCBB São Paulo occupies a building constructed in 1901, located at Rua Álvares Penteado, 112, on the corner with Rua da Quitanda. Located in the historical heart of the city, on what is today a pedestrian street, the building was bought by the Banco do Brasil in 1923. In 1927, following a refurbishment designed by the architect Hippolyto Pujol, it became the first building in the state capital to be entirely owned by the Banco do Brasil. The building has been fully refurbished to house the CCBB São Paulo. The original features were restored, meaning that the lines that make it one of the most important examples of early 20th century architecture

have been maintained. Inaugurated on April 21, 2001, the CCBB São Paulo is the 3rd most-visited cultural institution in the country, and the 68th most visited in the world, according to the ranking published by the British journal *The Art Newspaper* (April 2017).

About Brasilseg – A member of the BB Seguros holding company, that concentrates the insurance business of Banco do Brasil, Brasilseg operates in the Life, Home, Rural and Consumer (Residential, Corporate and Condominium) insurance segments, with products offered through the BB branches and digital channels. It employs 1,900 individuals, has its own Relationship and Business Center in the city of França (SP), and is positioned 8th in the general ranking of Brazilian insurance companies.

About Expomus - Expomus is a Brazilian company, founded in 1981, its work being centered on museology. Over the course of its 37 years, it has developed important projects both in Brazil and overseas. Together with the CCBB it has staged the following international exhibitions: 'Impressionism: Paris and Modernity' (2012), that brought to Brazil, for the first time ever, the collection from the highly-respected Museu d'Orsay in France, this proving to be one of Brazil's most successful exhibitions ever; the 'Picasso and Spanish Modernism - Works from the Collection of the Reina Sofía National Center for the Arts' (2015); and 'The Triumph of Color - Post-Impressionism: Masterpieces from the Musée d'Orsay and the Musée de l'Orangerie' (2016), an exhibition that was seen by one million visitors. Expomus was also responsible for the museum management of the 'War and Peace' panels, that presented the monumental canvases created by the painter Candido Portinari to the Brazilian public. The paintings form part of the UN collection in New York, and when they came to Brazil for restoration, were exhibited here for the first time ever.

High resolution images and other press support materials: www.agenciagalo.com/kelee

Centro Cultural Banco do Brasil São Paulo

Rua Álvares Penteado, 112 – Centro, São Paulo, SP
Sidewalk access from the São Bento subway station
55 (11) 3113-3651/3652 | Everyday from 9am to 9pm, except Tuesdays

Access and facilities for the handicapped | Air-conditioned | Café and restaurant |
Official car parking: Estapar – Rua Santo Amaro, 272
Price: R\$ 15 for a 5-hour period (please get your ticket stamped at the CCBB ticket office)
Free shuttle service to the CCBB. On the return journey, the van also stops at the República subway station.

ccbbsp@bb.com.br | bb.com.br/cultura | twitter.com/ccbb_sp | facebook.com/ccbbbsp | instagram.com/ccbbbsp

CCBB Press Agency: Leonardo Guarniero
(55 11) 4298-1279/1282 | leoguarniero@bb.com.br

Information about the exhibition for the press: Agência Galo

SP: (55 11) 3253-3227 | RJ: (55 21) 4063-7021 | BH: (55 31) 4063-6331 | DF: (55 61) 4063-8770

- Beatriz Rocha – beatriz.rocha@agenciagalo.com | 11 98284-3919
- Tales Rocha – tales.rocha@agenciagalo.com | 11 98870-1089
- Cinthia Rodrigues – cinthia.rodrigues@agenciagalo.com | 11 99946-3687
- Thiago Rebouças – thiago.reboucas@agenciagalo.com | 11 98562-3094

Organização e Produção



EXPOMUS

Apoio



Patrocínio



Realização

GOVERNO FEDERAL