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**National College of Art and Design
Faculty of Craft Design, Ceramics Department**

**PAUL KLEE the Man and the Artist
by
Gillian Keyes**

**Submitted to the Faculty of History of Art and Design
and Complementary Studies
in Candidacy for the Degree of Craft Design, 1999.**

*Heartfelt thanks to Joan Fowler
and all the librarians
for their help and patience.*

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10.1 INTRODUCTION

The first part of the chapter discusses the importance of the study of the history of the world. It is a study of the past, of the lives of the people who have lived on this planet, and of the events that have shaped the world as we know it today. The study of history is not just a study of the past, but a study of the present and the future. It is a study of the human condition, of the human mind, and of the human spirit. It is a study of the things that make us who we are, and of the things that make us different from the other animals on this planet.

10.2 THE HISTORY OF THE WORLD

The history of the world is a long and complex story. It is a story of the lives of the people who have lived on this planet, and of the events that have shaped the world as we know it today. The history of the world is a story of the human condition, of the human mind, and of the human spirit. It is a story of the things that make us who we are, and of the things that make us different from the other animals on this planet.

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10.4 THE HISTORY OF THE WORLD

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PAUL KLEE

(1879-1940)



Introduction

My overall intention in this thesis is to examine and try to understand Paul Klee, the man and the artist. I want to discover what drove him, what his way of life was, and his philosophy on art and living.

In one way it is hard to say what kind of man Klee really was, as he held the world at arm's length and was very quiet. He hardly ever committed himself to a point of view on human or artistic matters.

Yet, fortunately, thanks to Klee himself, there is a lot of information available about his life and work. He kept a diary from 1898 to 1918, he kept a catalogue of his works, and he prepared his Bauhaus lectures word for word. He also entrusted his thoughts on art to paper.

Many books and studies exist on Klee. They report and explore many diverse topics, such as Klee's working association with nature, music, Cubism, Romanticism, The Bauhaus, The Blue Rider Group, primitive art, poetry, and his painting techniques.

Introduction

The purpose of this study is to investigate the effects of the proposed system on the performance of the system. The study is divided into two main parts: a theoretical analysis and an experimental evaluation.

The theoretical analysis is based on the principles of the system and the assumptions made in the design. It aims to provide a clear understanding of the system's behavior and the expected results.

The experimental evaluation is designed to test the system's performance under various conditions. It involves the collection of data and the analysis of the results to determine the system's effectiveness and efficiency.

The results of the study are presented in the following sections. The first section discusses the theoretical analysis, and the second section presents the experimental results. The final section provides a conclusion and a summary of the findings.

Chapter 1

Klee was Swiss on his mother's side and German on his father's. By Swiss law, he held his father's nationality, and although late in life he applied for Swiss citizenship, he died before it could be granted.

Klee was born on 18 December 1879 near Bern, Switzerland. As a boy Klee did elegant and subtle drawings. His Grandmother, when he was four, gave him a box of coloured chalks. She showed him radiantly coloured copies of religious matter, and commonly gave him so much time that when she died, he made mention of himself as '*an orphaned artist*'. His uncle was another person who led to inspiration for the artist at an early age. He owned a restaurant with table tops of shined up marble. These fascinated Klee. In the entanglement of lines, made by the thread in the marble, he saw bizarre and freakish figures which he copied in his drawings: '*I could not keep my eyes off the marble tops, and this is yet another proof of my innate taste for the bizarre.*'¹

From the beginning of his career, Klee made one rudimentary and cardinal discovery after another. He progressed bit by bit without haste, as though he knew that great responsibilities and immense toil lay ahead of him. He was calmly sure of his own gradual development. Once he had pronounced his plan for his life he would let nothing disturb it, no matter how stimulating the work. Because Klee saw everything in terms of similes, his life may therefore be best understood through his work.

From 1903 to 1905 Klee etched his ten "Inventions" (Fig. 1), which he showed at the Munich Sezession in 1906. These were his first original works. The "Inventions", which were satirical in intent, grew out of a particularly bitter and pessimistic period in Klee's youth. Yet later in life he is reported as having said: '*And so my etchings have the defect of all youthful works, namely they try to do too much.*'²

¹ Grohmann, 1967, p.28.

² Schmalenbach, 1986, p.17.

REPORT

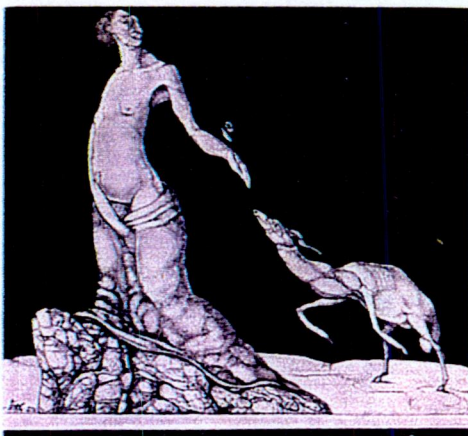
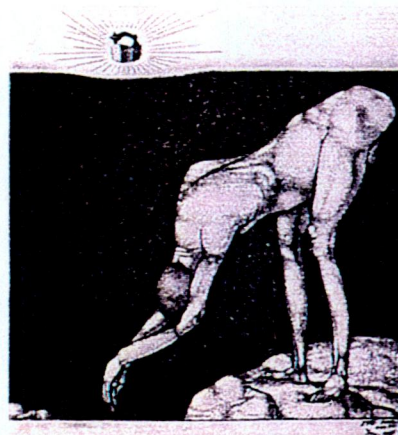
The purpose of this report is to provide a detailed analysis of the data collected during the field study. The data was collected over a period of six months, from January to June 2023, and was used to identify the factors that influence the rate of change in the population of the study area.

The data was collected using a combination of direct observation and interviews with local residents. The direct observation data was collected using a standardized protocol, and the interviews were conducted using a semi-structured format. The data was then analyzed using a combination of descriptive statistics and regression analysis. The results of the analysis indicate that the rate of change in the population is influenced by a number of factors, including the age of the population, the sex ratio, and the level of education. The results also indicate that the rate of change in the population is higher in areas with a higher level of education and a higher sex ratio.

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FIG. 1
"Inventions"



His tendency to be pessimistic and ironic can be seen in a letter he wrote to his father in 1902: *'In order not to be laughed at, one gives the people something to laugh about, if possible their own image.'*³

Klee was always reserved and formal to anyone he met. This was not deliberate, but just a trait of his character. Although he was notably astute and quick-witted, he seemed to be very other-worldly. He said of himself: *'Here below I am not to be grasped at all. I am just as much at home among the dead or the unborn. I am closer to the creation than most people are, yet still far from close enough.'*⁴ His reserve and withdrawal meant that no one dared to force themselves into his private world.

Klee never chased people or things; he was content to patiently let things happen of their own accord, even where publicity for his work was concerned. Klee's closest friends, even friends during his childhood, felt that they could never understand him totally, because of his tendency to discourage them from prying.

In his letters and journals, women are almost never mentioned. From these sources, it is even hopeless to try to learn about his relationship with his wife. There is also no hint or sign of how he felt towards other people in his life, such as his pupils, collectors of his work or acquaintances in art, music and writing, such as Kandinsky, who was an intimate friend for thirty years. There is one exception, however. He tried to analyse the differences between himself and Franz Marc, a painter and colleague at the Bauhaus. He wrote at some length that Marc was the more human of them both, warmer and more earthy; that he was less given to abstractions and that for Marc, the terrestrial took precedence over the universal. Klee, on the other hand, could be entirely lost and engrossed in the cosmos. Klee felt himself to be a neutral creature, who saw everything from a far off corner of creation, whereas Marc was definitely part of the species. He wrote: *'My light burns so white hot that to most people it seems to lack warmth. So I shall not be loved by them. I do not belong to the species but am a cosmic point of reference.'*⁵

³ Schmalenbach, 1986, p.16.

⁴ Grohmann, 1967, p.95.

⁵ Grohmann, 1967, p.95.

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Yet the people proved him wrong by showing their love for him on his sixtieth birthday in 1939, when Klee received from all around the world, letters and telegrams of congratulations. He was hugely gratified by such a spontaneous show of affection and admiration.

It has been alleged that Klee was more renowned or elevated as a person rather than as an artist. His personality remains more mysterious than even his work. His diary and letters give a vivid but formal account as to how he became an artist. They describe in minute detail his everyday life. Yet even still the personality of the painter overshadows that of the man, as they contain no references to purely private affairs.

Klee was a sensitive but at the same time a critical viewer, but slow to pass judgement on people. His fondness for the bizarre and grotesque is seen in his choice of reading material; for example, the Bible, the Greek tragic authors, Aristophanes, Cervantes, Couderón, Voltaire, Candide, and he read Goëthe's Elective Affinities three times in quick succession. Goya, William Blake and Beardsley were among the painter engravers he admired.

Klee loved classical music, its two main protagonists Bach and Mozart being his favourites, hoping that through it he would be able to find '*...something like a thorough bass*'⁶ which would be a common principle that could be valid for both painting and music.

He made use of musical theory in his own work to stimulate himself and as a means of control. Throughout his life he played the violin for an hour every morning before he began work. For a time the artist actually meditated between choosing the art of painting or of producing music as a career. The reason he chose painting was because he felt it seemed to be lagging behind and because he thought he could advance it. Although he then conceded that undoubtedly painting was the most difficult of all the arts, which he explained in a letter to his parents in 1899.

⁶ Kagan, 1983, p.22.

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He really did not believe in parallels between painting and music. He felt that both were too much wrapped up in their own problems to be aware of a unified aim. As regards his own painting, he felt both Bach and Mozart would help him to articulate certain rudimentary viewpoints governing painting ideas, and then everything else would fall into place. Klee perceived modern music to be more advanced than modern painting. He believed that it was fortunate that he was able to engage in painting to a degree of skill, at least on the formal plane to the stage that Mozart had reached many years previously.

Recollections of his musical life appear in some of his later water colours, such as "The Vocal Fabric of the Singer Rosa Silber" and "Fiordiligi" (1923). As a painter who was also a musician, Klee sought to find in painting a theory of harmony that could be of use to both students and teachers. He composed with pictorial elements the way a musician works with notes, motifs, themes and modulations. His work has definite points of contact with music. Among Klee's works can be found pictures which have a clear polyphonic or homophonic character, pictures with continuous melodic line, with ascending and descending rhythms, with tonal and atonal relationships.

Klee was a poet as well, and the associational titles he gave to his pictures, such as "Man of Tears" and "Chair Animal", show a highly inventive use of language. His "A Light and Dry Poem" is a poem in pictorial signs and its title a poetic metaphor.

Klee always went back to the basic elements and inner unity that links painting, poetry and music. When he painted and wrote, Klee was always the philosopher. In the spring of 1901, he concluded on the following categorisation of priority '*...first and foremost the art of living; then as ideals art, poetry, and philosophy; after that sculpture as an actual profession, and finally, when money is short, illustration.*'⁷ He decided that to cultivate his personality and produce a blend of art and morality was his duty. Yet his more cosmic pictures, such as "Lech River Landscape" and philosophical one such as "Aphrodite" are no more established or built up than a simpler work such as "Little Tree".

⁷ Cooper, 1949, p.42.

Every year, Klee extended his inner, mental and psychic views, and hence his vision became more clearly established. Bit by bit, his pictures show an increasingly eloquent focus, having importance and meaning on different levels.

The first exhibition of Klee's works took place at the Bern Kunstmuseum in 1910. The exhibition was subsequently shown in Zurich and in 1911 in Basel. In 1911 Klee exhibited 30 drawings at the Galerie Thannhauser in Munich. In 1912 Klee took part in the second Blaue Reiter Exhibition in Munich and the Sonderbund Exhibition in Cologne, and in 1913 he showed at the Erste Deutsche Herbstsalon in Berlin.

Klee always tended to be rapt with the constant battle of good and evil, tangible and invisible, and the connection of forms to ideas. With meditation he tried to work through these issues. In 1917 he wrote in his diary: *'Everything transient is only comparative. What we see before us is but a suggestion, a possibility, a makeshift. True reality is at first buried and invisible.'*⁸ His viewpoint towards reality was indefinite and uncertain. He changed his mind back and forth from thinking that the only connection between himself and reality was through recollection, to thinking that there is no such thing as an art of symbolism. *'The only remaining abstraction was that which is crystallised out of the transitory. Reality was everything even though it was not the everyday kind of reality.'*⁹ Later, he seems to have come to the conclusion that *'...there is no such thing as a right or a wrong; the work lives and develops through the interplay of opposing forces; just as in nature good and bad work together productively in the long run.'*¹⁰ He ponders the abstract in the base material things of everyday life. Klee did not copy things he saw, but mused about them and questioned why they had taken one particular shape over another or how they came to being. He applied his conclusions to his work.

Klee's total output was approximately 10,000 works, over 5,000 of which are drawings. Even with all this work he always felt short of time. He would work on several pictures together. He worked steadily, without haste and that is how he had such a high yield. Klee notes that at Dessau he flung himself into his work with "barbaric frenzy". He worked so hard on drawings for Voltaire's *Candide* that he

⁸ Giedion-Welcker, 1952, p.67.

⁹ Giedion-Welcker, 1952, p.67.

¹⁰ Verdi, 1984, p.63.

1. The first part of the report deals with the general situation of the country and the results of the survey.

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3. The third part of the report deals with the results of the survey in the different sectors of the economy.

4. The fourth part of the report deals with the results of the survey in the different social groups.

decided to decline any other offers to illustrate books. The only exception is the ten drawings he made for Curt Corinth's Potsdamer Platz.

He would rush back to work after an interval due to exhibitions or visiting artists, not stopping '*...day or night, but probably he goes on unconsciously working while he is asleep,*' remarked his wife Lily. He continued working to the very end of his life even through illness, apart from a period in 1936 when he was incapacitated, and produced only twenty-five pictures, as opposed to an annual average of a few hundred.

His last three and a half years were remarkably fruitful; in 1937 he created 264 pictures, in 1938 it was 48, 1,253 in 1939, and in the five months before hospitalisation and death in 1940 he extraordinarily produced 366 pieces, including drawings. It is through his fanatical keeping of records that it is possible to know exactly the amount of pictures he did every year, from his precise catalogues dating back to 1911.

Paul Klee once said: '*Bookkeeping is fun and whiles away the time.*' His love of keeping records is noted by his son Felix: '*When I was very ill as a child, he established a fever chart, taking my temperature three times a day for two months. During my first two years, he also recorded my weight, what I ate, my first words, my moods, my reactions, and my gestures.*'¹¹

In 1914 war broke out. At first it did not personally affect Klee. But in 1916 '*...on the 4th of March my friend Franz Marc died near Verdun. On March 11th, at the age of 35, I was called up.*' His first experiences of military service were fine. He still painted in his spare time and was beginning to make money from it. In 1917 he was posted as a clerk in an army accounts department. He sometimes painted during work "under cover", and was frustrated at the thought that he might not be able to make up for lost time. He applied for demobilisation in 1918 and was disbanded at Christmas time.

Klee excluded himself from events when his friend Macke was killed fighting in the war in France: '*In order to work my way out of my dreams, I had to learn to fly. So I*

¹¹ Schmalenbach, 1986, p.19.

1. The first part of the document is a letter from the President of the United States to the Congress, dated January 3, 1862. It is a very important document, as it contains the President's views on the state of the Union and the progress of the war.

2. The second part of the document is a report from the Secretary of the War Department, dated January 10, 1862. It contains a detailed account of the military operations of the Army during the year 1861, and a statement of the condition of the Army at the beginning and end of the year.

3. The third part of the document is a report from the Secretary of the Navy Department, dated January 10, 1862. It contains a detailed account of the naval operations of the Navy during the year 1861, and a statement of the condition of the Navy at the beginning and end of the year.

4. The fourth part of the document is a report from the Secretary of the Department of the Interior, dated January 10, 1862. It contains a detailed account of the operations of the Department during the year 1861, and a statement of the condition of the Department at the beginning and end of the year.

5. The fifth part of the document is a report from the Secretary of the Department of the Treasury, dated January 10, 1862. It contains a detailed account of the operations of the Department during the year 1861, and a statement of the condition of the Department at the beginning and end of the year.

6. The sixth part of the document is a report from the Secretary of the Department of the Army, dated January 10, 1862. It contains a detailed account of the operations of the Department during the year 1861, and a statement of the condition of the Department at the beginning and end of the year.

*flew. Now I dally in that shattered world only in occasional memories - the way one recollects things now and again. Thus I deal abstractedly with memories.*¹² In 1915 Klee wrote: *'The more horrifying this world becomes, the more art becomes abstract, while a world at peace produces realistic art.'*

The years immediately after the war were extremely productive for Klee. He painted numerous oils, and executed a number of water colours, illustrating various themes. "Head with German Beard" (1920) (Fig. 2) shows how Klee toned down the parodistic element in his drawings when transferring it to the more serious realm of painting. The picture consists of richly orchestrated colours applied to a formal fabric composed of interesting lines and the areas they produce. It also possesses a clearly articulated subject. Without the title, the viewer can recognise a disagreeable man with his moustache twirled up conceitedly and with an unpleasantly distorted mouth. The title alludes to the German Kaiser, whom Klee ridiculed in other works too.

¹² Klee, 1945, p.79.

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FIG. 2

"Head with German Beard"



Chapter Two

He loved to travel for enjoyment and experience, yet used it mainly to further his art by inspiring him into new areas and directions. He visited Florence, Elba, Corsica, Tunisia, the Bay of Biscay, Southern Brittany, Viareggio, Sicily, Northern Italy, Egypt, and Southern France. He was acutely aware and enlightened to the colour changes that go with the different seasons, and sensitive also to the variations in colour, formation and character between one landscape and another.

He absorbed whatever surrounding he was in and did not do much work. It was only rarely that he did a picture, just to remember a specific place or incident.

His first big trip was to Italy for seven months, with a friend. He concentrated his time there on coming to terms with life. On another later trip to Italy, he stayed in Sicily for six weeks. He was stimulated and invigorated by the land and vegetation, the colours, and was moved by the spiritual atmosphere. For Klee, nature and history were so thoroughly connected that he sensed their oneness without consulting guide books.

In April 1914 Klee travelled to Tunisia. It was a trip that fully opened his eyes to colour. He noted in his diary: *'That is the significance of this blessed moment. Colour and I are one. I am a painter.'* In the weeks immediately following his return to Munich, Klee painted his Kairouan water colours. The outbreak of World War 1 in the same year, however, prevented public recognition of the paintings, and they succeeded in arousing the interest of his friends only.

In Klee's painting, "The Garden in St. Germain"(1914) (Fig. 3), he depicted in water-colour the view from where he was staying in Tunisia. It is one of nine water-colours of St. Germain. He reduced the landscape into various rectangles of yellows, mauves, blues, and muted shades of green and purple that wash over and seep into each other. The result is like a tapestry with a few bold strokes indicating a gable on the left, a roof above a four-windowed façade in the upper centre, and a tall fence in the foreground. The whole picture is then enlivened with spots and patches of green, suggesting shrubs, trees and grass.

FIG. 3

"The Garden in St. Germain"



Klee's journey to Tunisia and a later one to Egypt may also help explain the close resemblances in his work to art of the Near East, especially Islamic art, in the use of arabesques.

His most significant journey was his trip to Egypt, from December 1928 to the middle of January 1929. It was short, yet inspired monumental pictures with lighter and brighter colour than he had used before. It became the most significant source of stimulus for some years.

He was knowing of the spirit of a civilisation 6,000 years old. Egypt's history was exciting to him and eternally alive in all its monuments. The impression on him was profound. Egypt gave him the fearlessness to simplify even more and to break free of the limits of the European perception. Whereas in Tunisia it was the moon that had touched him most, it was the sun and light in Egypt. It is through the blending of Klee's experiences and imagination that he communicates to the viewer universal glimpses of the world.

In "Monuments at G." (Fig. 4), Klee is probably representing two of the three pyramids at Giza. Thin horizontal stripes cover the entire surface from edge to edge and from top to bottom, with vertical and diagonal lines and acute or wide angles interrupting their flow and colouring. The interruptions denote dunes, shifts in altitude, or architectural accents in a desert that stretches monotonously towards infinity.

In 1918 Der Sturm published a volume of Klee drawings, and two important essays on the artist. These publications mark the beginning of Klee's fame. In 1920 he exhibited 38 canvases, 212 water colours, and 79 drawings at Goltz's in Munich.

Klee became increasingly famous and respected. In November of the same year he received a telegram from Walter Gropius of the newly-established Bauhaus in Weimar; it read: "Dear Paul Klee, We are unanimous in asking you to come and join us as a painter at the Bauhaus."¹³ Klee saw this invitation as a personal achievement and as a potential fulfilment in his life that he could not decline. He had arrived at a position where he could "hold his own" with the tough and

¹³ Grohmann, 1967, p.63.

FIG. 4

"Monuments at G."



demanding community at the Bauhaus. Klee had total faith in his own talent and skill that he would successfully fill the position.

He left Munich for Weimar in January 1921 at the age of 41. His time with the Bauhaus was perhaps the happiest stretch in his lifetime.

He developed a close relationship between his teaching and his creative activities, for he felt a strong need to define that which he had formerly done intuitively.

The schedule was difficult, with Klee dividing his time between teaching and his own artistic work. However, any disadvantages were compensated for by the presence of so many good friends, and the abundance of new inspiration.

Every conceivable subject was discussed. Klee's world seemed to open up due to the diversified backgrounds and heritage of both teachers and students. He was no longer inclined towards feeling self-conscious or being withdrawn. Although his lectures were prepared word for word, he spoke easily in front of gatherings of people. He became *'the authority on all moral questions,'*¹⁴ with the students and staff referring to him in jest as "the heavenly father".

He kept his distance from personal quarrels and grudges that at times existed in the Bauhaus. Klee was agitated at being drawn into acrid confrontations over the fundamentals of artistic education and the harmonising of the many categories of creative pursuit.

Klee and the other teachers learnt that the most arduous duty was to come to agreement on the creation of a new structure of tuition. He wrote: *'I welcome the fact that forces so diversely inspired are working together at our Bauhaus. I approve of the conflict between them if the effect is evident in the final product.'*¹⁵ They did not have prior practice and had to write their own textbooks. Klee, however, could identify with the purpose of starting from scratch, as he himself advanced the dilemmas of artistic genesis by *'beginning with the smallest things.'*¹⁶

¹⁴ Geelhaar, 1973, p.15.

¹⁵ Geelhaar, 1973, p.31.

¹⁶ Grohmann, 1957, p.17.

1. The first part of the report deals with the general situation of the country and the progress of the work during the year. It is divided into two main sections: the first section deals with the general situation and the second section deals with the progress of the work.

2. The second part of the report deals with the results of the work during the year. It is divided into two main sections: the first section deals with the results of the work in the field and the second section deals with the results of the work in the laboratory.

3. The third part of the report deals with the conclusions of the work during the year. It is divided into two main sections: the first section deals with the conclusions of the work in the field and the second section deals with the conclusions of the work in the laboratory.

4. The fourth part of the report deals with the recommendations of the work during the year. It is divided into two main sections: the first section deals with the recommendations of the work in the field and the second section deals with the recommendations of the work in the laboratory.

5. The fifth part of the report deals with the summary of the work during the year. It is divided into two main sections: the first section deals with the summary of the work in the field and the second section deals with the summary of the work in the laboratory.

In 1924, at a conference held at the Jena Kunstverein, Klee delivered a lecture in which he compared the relation of art to nature with that of the crown to the root of a tree: as the crown cannot mirror the roots that feed it, because *'different functions operating in different elements lead to vivid divergences,'* so art must transform and not merely imitate nature.

In "Strange Plants" (1921) (Fig. 5) Klee lets the plants shoot up from the earth and develop into curious shapes. In doing so, he says more about growth and development than about any particular botanical species. The eye delights in following their ingenious formations step by step. Klee is not saying, nature looks like this, but, nature lives like this, and its vital energy might cause it to look like this. He accepts nature's laws while expanding its stock of products.

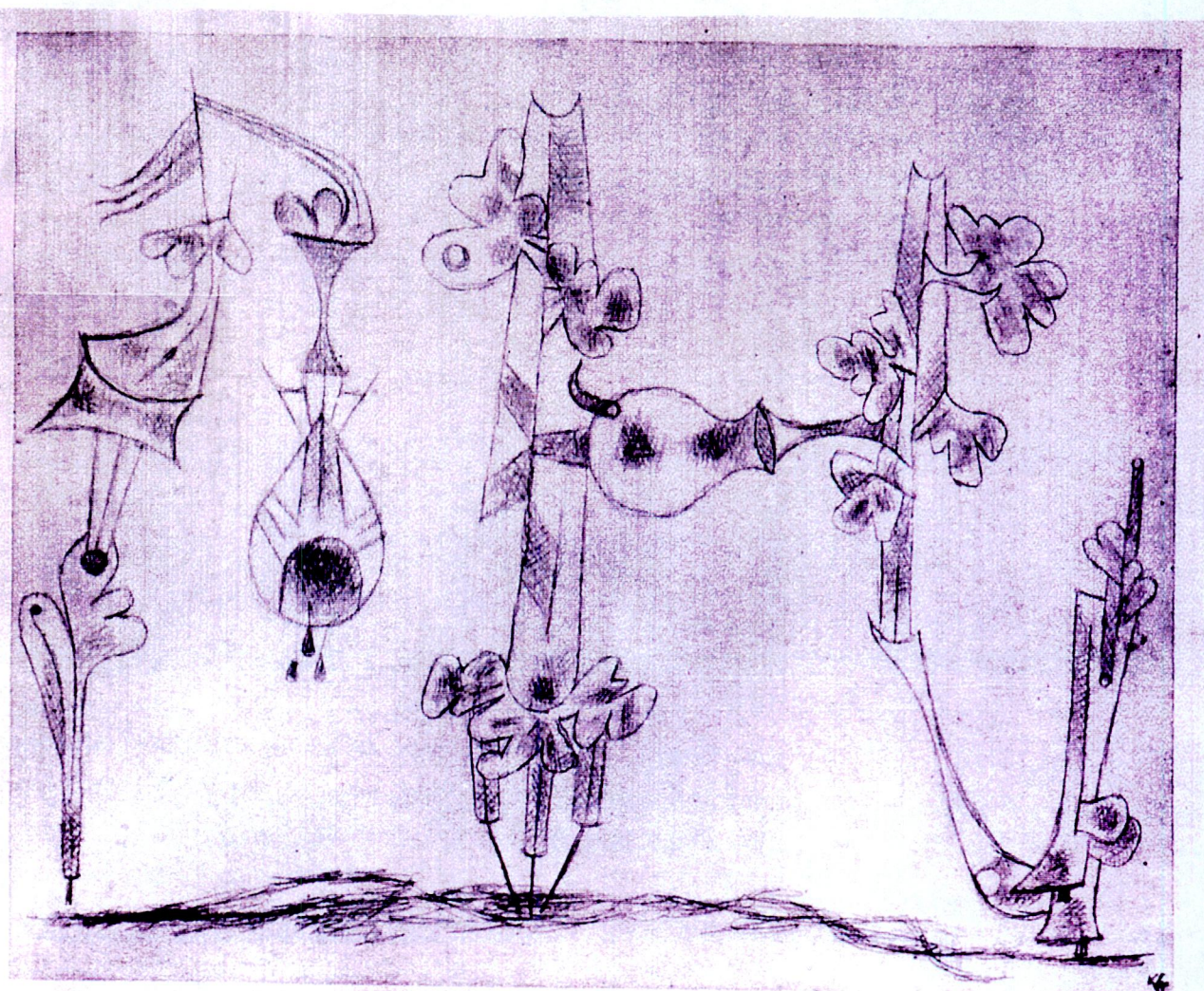
Klee had continually pondered the why and wherefore of his art. But while teaching in the Bauhaus he had to devise a uniform, comprehensible theory to communicate his ideas to his students, in carefully prepared lectures. Klee was fortunate that he had the ability to speak of the most metaphysical matter in sharp, explicit language, illuminating the pictorial subject and evolvment with remarkable examples: *'An apple tree in bloom, its roots, the sap rising in it, its trunk, the cross section with the annular rings, the blossom, its structure, its sexual function, the fruit, the core with its seeds - one single organisation of states of growth.'*¹⁷

Klee regretted though, that language cannot reveal various functions simultaneously, like painting and music can. The links that are evoked between language and painting, Klee says, unfortunately may cause wrong interpretations between the artist and the viewer, because he felt that the layman was forever looking for realistic likeness, whereas the painter looks for hidden laws.

In 1924 Klee, with Kandinsky, Feininger and Jawlensky, helped found the group called "The Blue Four". In 1925 he participated in the first surrealist exhibition in Paris. By 1929 Klee had become an artist of international renown. His fiftieth birthday was marked by a one-man show at the Galerie Flechtheim in Berlin, and the following year the show was transferred to the Museum of Modern Art in New York.

¹⁷ Klee, 1945, p.34.

FIG. 5
"Strange Plants"



1021 201 *Selaginella* *Flavescens*

Klee always dedicated more of his intensity to painting rather than to teaching. So when the Bauhaus started to disintegrate, he accepted an offer of a more standard professorship in Düsseldorf in 1931.

He seems to have been happy there, but, unluckily for him, Nazism was entering the German universities. He was ill-treated as a Jew and a foreigner, and so after just two years in his post, he was denounced as a "Jewish artist" and discharged by the Nazi authorities. He never stooped to plead his worth: *'I'd rather put up with some hardship than become a tragicomic figure currying favour with those in power.'*¹⁸

It was not, however, all that easy to leave Germany, for he had many friends there. When he returned to Switzerland in 1933, although now internationally famous, Klee was content with a modest small three-roomed flat, with his studio in the biggest room. His days were now divided between work, music and walking. Sometimes he attended concerts and had musical evenings at home. He did not go out much. Occasionally friends would bring him to an exhibition. Although these outings partially compensated for the life he had left in Germany, he still felt rather lonely. He stopped drawing and painting for a while and when he went back to work, he said it was *'...with a very reduced orchestra.'* This is most likely because he had been in a productive atmosphere while teaching in Germany, and now only had himself to fall back on.

In Klee's essay, "Creative Credo", he invites the reader to partake and share in the origin and development of his pictures. He lets the layman in on the hidden representations of the signs and symbols. He writes:

Art does not reproduce the visible rather it makes visible. Formerly we used to represent things visible on earth, things we either liked to look at or would have liked to see. Today we reveal the reality that is behind visible things, thus expressing the belief that the visible world is merely an isolated case in relation to the universe, and that there are many more other latent realities. Things appear to assume a broader and more diversified meaning, and often seem to contradict the rational experience of yesterday. There is a striving to emphasise the essential character of the accidental.

This essay sustains many more and weightier visions or insights than other books and booklets of this time. Klee's proposals were as original as his pictures, but his

¹⁸ Franciscono, 1991, p.107.

The first part of the report deals with the general situation of the country and the position of the various groups of the population. It is a very general and superficial treatment of the subject, but it gives a good impression of the general state of affairs.

The second part of the report deals with the economic situation of the country. It is a very detailed and thorough treatment of the subject, and it gives a good impression of the general state of affairs. It is a very good example of a well-written report.

The third part of the report deals with the social situation of the country. It is a very detailed and thorough treatment of the subject, and it gives a good impression of the general state of affairs. It is a very good example of a well-written report. The fourth part of the report deals with the political situation of the country. It is a very detailed and thorough treatment of the subject, and it gives a good impression of the general state of affairs. It is a very good example of a well-written report.

The fifth part of the report deals with the cultural situation of the country. It is a very detailed and thorough treatment of the subject, and it gives a good impression of the general state of affairs. It is a very good example of a well-written report.

The sixth part of the report deals with the military situation of the country. It is a very detailed and thorough treatment of the subject, and it gives a good impression of the general state of affairs. It is a very good example of a well-written report.

The seventh part of the report deals with the foreign relations of the country. It is a very detailed and thorough treatment of the subject, and it gives a good impression of the general state of affairs. It is a very good example of a well-written report.

essay went without heed because it was published in the post World War 1 years of unrest. In another era it would most likely have caused a commotion. As Will Grohmann said:

*Who today would claim he had not gained something from him? A whole body of teaching might have been built up on the basis of Klee's thinking as outlined in his lectures and writings. That this has not been done is because it is impossible to make such a body of doctrine come to life without the force of Klee's personality to sustain it. Just what he was getting at in the course of a difficult analysis often dawned upon his listeners only because Klee was there to illustrate it with a single word or gesture.'*¹⁹

It is because most people find it difficult to comprehend the speech pattern of the associations between the seeable and the unseen, the unvarying and the dynamic, the energetic and the placid, the conscious and the unconscious, that Klee is so important. He involved us and helped us to understand the creative process, by sharing the experience.

He persisted in undertaking his art as though no painter had been before him; he really seemed to feel that it was totally up to him to conceive art. His talent to communicate indirectly with people through drawing led to him being held in high esteem as an artist. The fact that Klee imparted something of himself, something personal into his art meant that as a human being he was also admired and looked up to. It was never more than a piece of his whole person that was communicated at any one time. The connection between the various parts only added up to aid in the understanding of this complex being.

This is why those who knew Klee best were those who grasped his work. He seemed to confirm this when he wrote in one of the Bauhaus prospectives: *'...construction is not totality' for 'intuition still remains the important element.'*²⁰

With Klee everything was connected; the self and the universe are one. Everything developed naturally and seemed to wait inside him to appear at the proper stage in the appropriate artistic form. The result is unique of the particular artist, though still universal in theme.

¹⁹ Grohmann, 1957, p.126.

²⁰ Klee, 1945, p.96.

1. The first part of the report deals with the general situation of the country and the position of the various groups of the population.

2. The second part of the report deals with the economic situation of the country and the position of the various groups of the population.

3. The third part of the report deals with the social situation of the country and the position of the various groups of the population.

4. The fourth part of the report deals with the cultural situation of the country and the position of the various groups of the population.

5. The fifth part of the report deals with the political situation of the country and the position of the various groups of the population.

6. The sixth part of the report deals with the international situation of the country and the position of the various groups of the population.

7. The seventh part of the report deals with the future of the country and the position of the various groups of the population.

Klee managed to cover almost every area of human thought. The themes for his pictures, together, encircle the universe. Klee has been labelled as one of the great realists of the century. His realism is directed toward the fundamental nature of the subject, not its outward form as perceived visually. His art mirrors the birth, development and fate of human, plant and animal life. He attempts to reveal the metaphysical, and intangible aspects of living. The whole realm of the exact sciences drew his attention, as well as worlds of music, poetry and even art itself. This is why his themes are so diverse, showing the viewer novel encounters and fanciful reality, something more than a 'cosmic picture-book,' slowly and calmly. Or, as Klee expressed it himself:

I have to disappoint at first. I am expected to do things a clever fellow could easily make. But my consolation must be that I am much more handicapped by my sincerity than by any lack of talent or ability. I have a feeling that sooner or later I'll arrive at something valid. For me it is very necessary to begin with minutiae, but it is also a handicap.

In all the work that he has done, Klee never confined himself to one direction or theme only. Even when he was at the end of his life and knew that death was close, he was still trying to push back boundaries. His ordinary experiences are so interesting to the viewer because of his peculiar reaction to them. His ironical humour is brought out in his choice of theme and study. He often produced quite comical concoctions with exaggerated and deformed features. These deviations from the norm, in beauty for example, were present at that time, especially in theatre. He used satire in his work to add another level of possible understanding. He wanted people to have to use their brain to figure out his work. He had little time for lazy minds.

His picture, "The Little One Has His Day Off" (1937), is one of the limited works founded on personal incident. It was inspired by a report of a three-year-old runaway boy. It had probably started off as just a landscape picture, but as he thought of the fear regarding the little child, this changed the drawing and gave it its title.

Many of Klee's titles may at first confuse the viewer. At times it seems as if he is trying to challenge us into discovering or understanding the link between picture and title. For example, the title "Jewels" (1937) would probably conjure up images of

fabulously coloured stones and personal adornment. But Klee was actually thinking of the music of exotic birds. The picture title, "An Angle in the Making", may just mean the place where an angel was born. "Growing Weapons" (1935) does not have anything to do with weapons, but Klee was actually thinking of cacti.

Klee did not get involved in the organising of exhibitions of his work, although certainly their success meant a lot to him. His first exhibition in London in 1934 was noted by him with satisfaction as the enlargement of his field of influence to other countries.

After an exhibition of his in Bern in 1935, Klee enjoyed a new prominence among Swiss artists. He went through a period when he received many collectors and visitors from Switzerland and abroad. When Klee examined his work he discussed it with total detachment, as if he was examining the work of another artist. He was very critical and not easily satisfied. He wanted other people to tell him critically what they truthfully thought and was frustrated when they did not. He would dare a visitor to point out his mistakes, but was not only negative about his work. When he was decidedly happy with a piece of work he would say it. He used his friends' visits as an excuse to re-evaluate his finished work and to get input on his latest productions. Most people hesitated in openly expressing all their feelings and objective criticism of a piece; this frustrated Klee: *'they contribute nothing.'*²¹ He longed to hear how his pictures affected people or if they even understood them.

Picasso visited Klee during a trip to Switzerland. This was their first time meeting, as Klee tended to avoid his exhibitions because he was so profoundly affected by his work. He respected Picasso and was gladdened by his impromptu reaction to his work. During their visit Picasso spoke favourably to Klee about his paintings and drawings. On more than one occasion Picasso had reportedly been impressed by Klee's miniatures; he seemed to think that Klee had an unusual mixture of wisdom and enormous energy, with directed focus and passionate, severe self-discipline.

Fame had no visible effect on Klee; he changed little over the years. When he took trips he did not call to other famous artists, and if they came to see him he was modest of his work and only showed whatever his most recent work was, not

²¹ Grohmann, 1967, p.68.

presuming they would want to see more. Although he was reserved and reticent, he always made people feel comfortable in his company. He would seem full of wisdom and yet void of outward passion. He seemed completely calm.

In 1937 the Nazis seized 102 of Klee's pictures from German museums, seventeen of them were then displayed as "Degenerate Art". These events do not appear to have greatly affected Klee because he was so prepared for them. Klee once said that he would rather be dead than go through a second world war - he had his wish.

Chapter Three

In 1935 Klee came down with the measles, then in 1936, after almost a year of ill health thought to have been brought on by the measles, he was diagnosed with scleroderma, a degenerative disease which causes the body's fluids to dry up. Some sufferers of this disease show the symptoms of paralysis of the hands. Fortunately, this did not happen to Klee. He could no longer swallow solid food though, and had to live on a liquid diet. Even when his suffering became acute he never complained, but remained gentle and serene in manner. Five years after the diagnosis the disease attacked his heart and took his life.

In Klee's painting "Marked Man" (1935) (Fig. 6), he depicts a man with large earnest eyes, sorrowful mouth and discoloured skin. While the man has been literally marked with an X over his face, Klee probably meant that he had been "marked" by fate. With curtains closing from above on either side, the figure faces the beholder as though on a stage or at a window. A dense, "sickly" impasto covers the entire picture, stamping the figure with another of fate's scars perhaps. The emotional impact of the painting is immediate despite the strong articulation of such "abstract" forms as a circular head and a few lines meeting at its centre. Although executed in oil, "Marked Man" does not present oil painting in the conventional sense of fluent brushwork. In the year he painted this picture Klee suffered the first signs of his fatal illness, so perhaps Klee meant himself as the "Marked Man".

He planned paintings, books and trips abroad right until the end. He seems to have worked without ceasing during his last years, except in 1936, his worst year, when his production fell from several hundred to twenty-five works. In his last five years he evolved further and found the complete simplicity that he had searched for. He was not worried about death, because he saw life as a beginning, not an end. He felt sure that there would be another life in the next world. He did not think of death as a prospect until his last two years.

Pictures of this period are full of devils and angels, for he was preparing for death and maybe felt that dealing with these would help. The figures and feats from now on are often fragmented and put together again in most likely a meaningful way for

Chapter 1

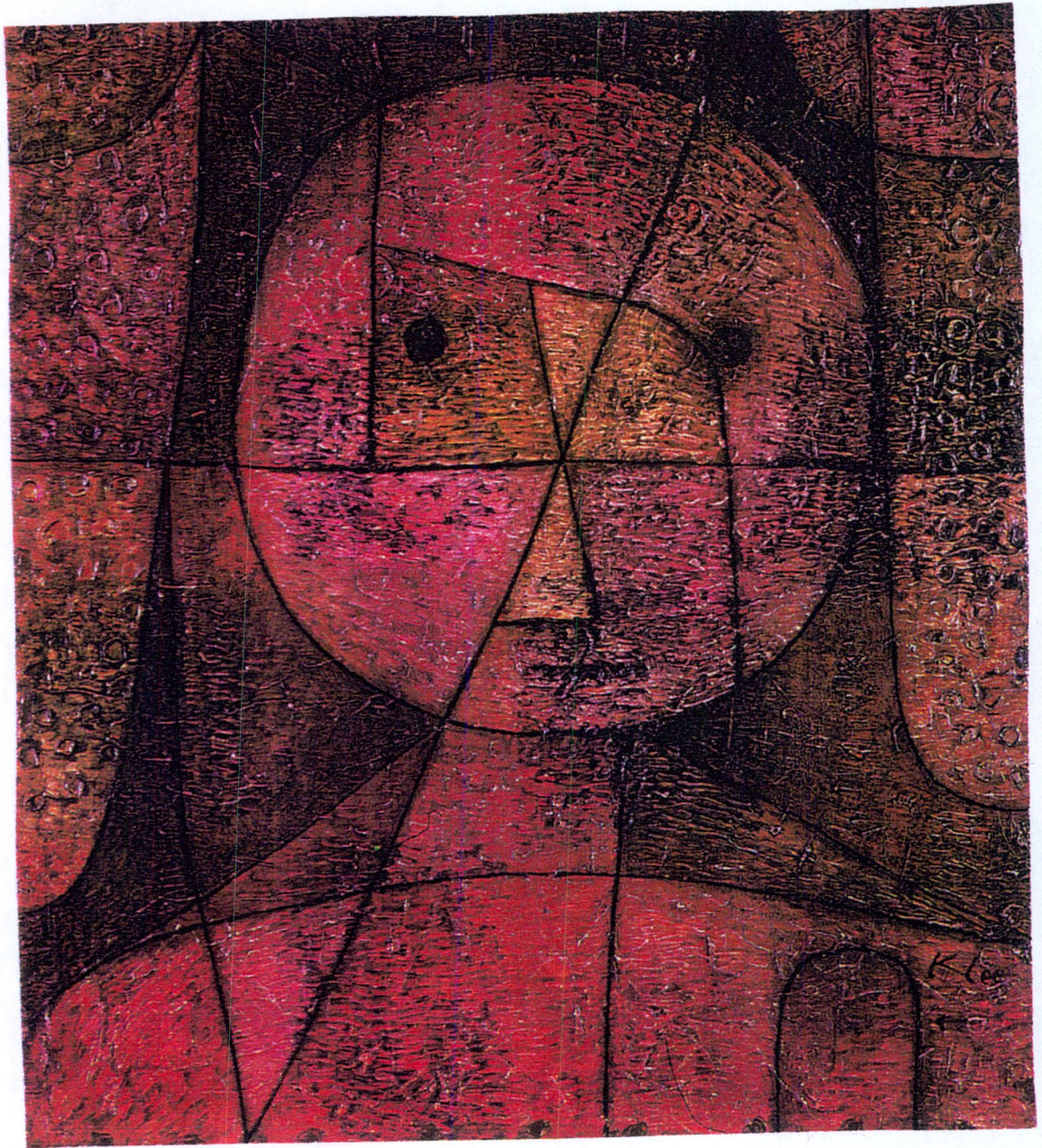
The first chapter of the book is devoted to a general introduction to the subject. It begins with a discussion of the importance of the study of the history of the world, and then proceeds to a discussion of the methods of historical research. The chapter concludes with a summary of the main points of the introduction.

The second chapter of the book is devoted to a discussion of the history of the world from the beginning of time to the present. It begins with a discussion of the prehistoric period, and then proceeds to a discussion of the history of the world from the beginning of the Christian era to the present. The chapter concludes with a summary of the main points of the chapter.

The third chapter of the book is devoted to a discussion of the history of the world from the beginning of the Christian era to the present. It begins with a discussion of the history of the world from the beginning of the Christian era to the present, and then proceeds to a discussion of the history of the world from the beginning of the Christian era to the present. The chapter concludes with a summary of the main points of the chapter.

The fourth chapter of the book is devoted to a discussion of the history of the world from the beginning of the Christian era to the present. It begins with a discussion of the history of the world from the beginning of the Christian era to the present, and then proceeds to a discussion of the history of the world from the beginning of the Christian era to the present. The chapter concludes with a summary of the main points of the chapter.

FIG. 6
"Marked Man"



Klee personally. Colour seems to be more significant now and his titles become even harder to work out.

In 1939 Klee had a total of twenty-eight "Angels" in his work. Twenty "angels" had appeared before, and four more were introduced in the year of his death. Klee's angels dwell in his pictures as a symbol of a higher kind of reality and encompass life and death. He actually thought that the differences between humans and angels are not very great. He did not imagine an angel as superior to man, or incapable of earthly normalities; he gave them human qualities and titles; for example: "Unfinished Angel", "Forgetful Angel", "An Angel Who Has Not Been Taught To Walk", and "Poor Angel".

Works produced in 1938 show his shapes and colour become opaque and harder to determine. His premonitions of departure become more frequent and unusual until they almost monopolise his work. The ambivalence of nature and living being becomes uneasy, the unity of nature and spirit becomes more complete.

The otherworldliness of his pictures is demonstrated in his painting called "Intoxication" (1939) (Fig. 7). Its details ambiguously create a head, an animal, seeds, flowers, a sail, but put together are incomprehensible as a story. Its title does not shine any light on its meaning either. The brilliant red colour and the green, yellow and lilac do not evoke a feeling of intoxication. As Klee said in 1924, the *'imperfection of language'* regrettably makes it hard to get the meaning of the picture. It is also possible that in translating the title into English, some of Klee's intention of meaning may have been lost, and so the painting is open to misinterpretation.

Klee's final picture remains unsigned and unnamed. It is a large "Still Life" (Fig. 8) with essentially a jug, a statue, vases, and some scattered flowers on a table, with a black background. It shows no ebbing of energies and is no less powerful than the other late works. There is no slackening of artistic creativity or technical expertise. Even his handwriting continued to be fully restrained and skilfully distinguished. At the left foreground Klee has stuck a sheet of white paper into the frame. On it is a drawing of an angel wrestling the two strong hands, of Jacob, while carrying a cross. The colouring of the painting is wonderfully striking and sharp against the black background. The painting gives a feeling of disquiet, with its rigid shapes and

FIG. 7
"Intoxication"



FIG. 8
"Still Life"



strewn flowers as if from a grave and its egg-shell yellow moon. It makes for a sort of ghostly nocturne, with nothing rooted, the objects seem to hover and float eerily.

In 1940, when Klee's end was nearing, he still had time to put down some bewildering sketches. His physical strength declined and it was easier to draw than to use paint on canvas. Perhaps these last sketches were meant to direct us to the road he saw ahead of him, or maybe he wished to record for posterity his last insights and experiences.

In 1917 Klee had said that if Mozart had died before writing "The Magic Flute", his death would have been illogical. Like Mozart, Klee wrote his own requiem. Everything moved towards its end and his death was as logical as that of Mozart. Klee knew that his life on earth was coming to conclusion. He became more and more caught up in the next life, seeming to step over the boundaries between reality and beyond. He became more philosophical and serene. He wrote to Will Grohmann: *'Of course it is not by chance I got on the tragic track, many of my works point in that direction and say "The time has come"'*.²²

Due to his seriously worsening illness, on May 10, 1940, Klee went into a sanatorium, but his condition worsened and he was sent to a clinic in Muralto, where he died on 29 June 1940 at 7.30am. He was cremated and his ashes have been laid beside Lily in her grave, which overlooks a quarry where Klee made many drawings in his youth. Engraved onto his tombstone was the following excerpt from his journal: *'I cannot be understood in purely earthly terms. For I can live as happily with the dead as the unborn. Somewhat nearer to the heart of all creation than usual. But still far from being near enough.'*²³

²² Grohmann, 1967, p.92.

²³ Grohmann, 1967, p.95.

1. The first part of the report deals with the general situation of the country and the results of the survey.

2. The second part of the report deals with the results of the survey and the conclusions drawn from them.

3. The third part of the report deals with the results of the survey and the conclusions drawn from them.

4. The fourth part of the report deals with the results of the survey and the conclusions drawn from them.

5. The fifth part of the report deals with the results of the survey and the conclusions drawn from them.

6. The sixth part of the report deals with the results of the survey and the conclusions drawn from them.

Conclusion

To select a certain number of masterpieces from Klee's work is impossible, for almost everything he did is on the same high level.

Klee's methods enabled him to create images of an originality such as had never before been achieved in painting; for example "The Fateful Hour: 11:45" (1922); "Pastoral" (1927); "Before the Snow" (1929); "Drum Organ" (1930); "Heroic Fiddling" (1938), a homage to the violinist Adolf Busch; or "Forgetful Angel" (1939).

Paul Klee was artistically isolated, yet was an influential genius of abstract painting who attempted in his pictures to bring the roots of things and their place in the cosmic scheme into an ultimate unity; at the same time he evolved his own highly inventive pictorial language.

Klee is still being consulted today with admiration, on every problem of life and art. Although he rarely made outright, unequivocal statements on the larger issues of living, he is a respected source of wisdom as a man, painter and teacher.

It is fruitless to wonder what Klee might have gone on to produce, if he had been "permitted" to live and work for longer. He was ready for death in both his personal life and in his creative work. Even to the end his work and life were inseparable, always balanced.

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MEMORANDUM

TO: The President
FROM: The Vice President
SUBJECT: [Illegible]

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