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Paul Klee: Painting and Pedagogical Writings: 1920 - 1930  
Implications for Art Education

A Thesis  
in  
The Department  
of  
Art Education and Art Therapy

Presented in Partial Fulfillment of the Requirements  
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ABSTRACT

Paul Klee: Painting and Pedagogical  
Writings 1920-1930: Implications  
for Art Education

Rhona Golfman Shapiro

This thesis examines the work of Paul Klee as a writer, teacher and artist. Unifying Klee's work are two major principles. The first is concerned with "process", and the second with "making visible". His pedagogical writings (which served as a source for his teaching) and his images are examined with the intention of exploring the relationship between the two, particularly as they elucidate these major principles. Several pictures from the oeuvre of Klee (which were created between 1920 - 1930) have been studied in relation to these issues. The implications for Art Education are examined in relation to the major concepts which inspired his painting, his writing, and his teaching.

## INTRODUCTION

As an artist and a teacher, I am interested in the idea of the artist who is able to teach and at the same time continues to be productive in his/her own work. Each of these tasks is difficult in its own right. It takes special ability to articulate one's concepts verbally; to express them in paint requires the use of a separate "language", one which is visual. Paul Klee can be considered one of the best examples of the artist-teacher. His drawings and paintings have had a great influence on modern art, he excelled as an art educator, and his pedagogical writings have been influential in art education.

The child of musicians, Klee's creativity was fostered by his mother and grandmother, who exposed him to art and music, and encouraged him to express himself as freely as possible. Later, travel also nurtured the artist, and he brought both experiences to bear in the raising of his son, Felix, as well as in his teaching at the Bauhaus. Klee's good fortune in obtaining a post at the Bauhaus was equally important in his life: the Bauhaus provided him with the income he needed to sustain himself while painting, and his teaching helped him to further articulate ideas that would be important to him throughout his career.

Klee took all aspects of his work seriously. At the

Bauhaus, he experimented with various materials, read voraciously, and studied the oeuvre of other artists. These pursuits helped him in creating his own work from which he derived many theories about art. These theories in turn became the source for his pedagogy, as elucidated in his writings.

The fundamental interconnectedness of all aspects of Klee's work is most apparent in his concern with "process." As Klee states in the Creative Credo, "Art does not reproduce the visible, but makes visible" (Klee, F., 1962, p. 154). This statement can be taken as a manifesto: it is the guiding principle behind Klee's painting, writing and teaching. Although the entire body of his work shows increasing sophistication and maturity, this principle remains consistent throughout.

The purpose of this thesis is to elucidate the relationship between all three aspects of Klee's work by examining Klee's theory of process. Klee's period of tenure at the Bauhaus (1920-1930) will be the main focus of the study, since it is at this time that Klee's writing and painting coincided with his teaching. Chapter I focuses on Paul Klee's years at the Bauhaus, and includes an overview of his pedagogical writings as they relate to the practical aspects of making art. Chapter II presents the major issues which emerge from these discussions, and which form the structure on which all aspects of his work are founded. Chapter III examines some of Klee's pictures in relation to the writings, and Chapter IV presents some of the implications for art education. The

results of Klee's "manifesto" -- close study of nature, careful attention to detail and intimate understanding of the life process of an object -- can be of use in art education today. His emphasis on the use of the imagination in the process of creating art reminds artists, art teachers, and art students that "making visible" means being able to interpret the world first as it is seen and then as it is known or understood. Klee's "manifesto" pushes the artist to go beyond the visible and make visible by importing into his work a fuller understanding of the world.

## CHAPTER I: PAUL KLEE AT THE BAUHAUS (1920-1930)

The period of Paul Klee's tenure at the Bauhaus (1920-1930) will be the focus of this study, since it is at this time that Klee's writing and teaching coincide with his painting. While Klee's interest in education had begun long before he arrived at the Bauhaus, with the birth of his son Felix, it was at the Bauhaus that he had his first opportunity to put into practice some of his ideas about the development of the artist. (See Appendix I for a biography of Paul Klee.) Creative Credo, the first of his texts to appear, was written during the time of Klee's army service. The rest of his works were drawn from his experiences in art-making and teaching during his years at the Bauhaus.

The Bauhaus' philosophy for art education was particularly suited to Klee's own ideas about art-making. The Bauhaus emphasized the union of the arts and crafts: students were taught by two masters in each subject, so as to develop both technical and artistic ability. In addition, the school stressed the development of individual creativity in its students. Gropius, the founder of the school, wished to reintegrate art into the artifacts of every day existence: in the isolation of the salons, art had lost its "architectonic spirit" (Hirschfield-Mack, 1963, p. 4). (See

Appendix II for a history of the achievements and influence of the Bauhaus.)

Gropius's concern with the union of the artist and the craftsman for the creation and application of new design in building and mass produced articles corresponds to Klee's interest in the creative solution of artistic problems. In December 1921, Klee wrote to Gropius, stating that "on the whole 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 in the long run" (Grohmann, 1954 p, 64). Klee, like Gropius, was interested in the "architectonic" element: Klee states that his "highest goal will be to bring architecture and poetic painting into a fusion" (Klee, P., 1964, p. 125).

Klee began teaching at the Bauhaus in January of 1921. During his first years, Klee's teaching assignment was confined to the bookbindery workshop, and later to the relatively unproductive stained glass workshop. According to Roters, these classes were not taught with much enthusiasm (Roters, 1969, p.94). It would seem that these appointments were purely nominal, since, during his entire stay at the Bauhaus, Klee was rarely seen in the workshops.

Klee seems to have been the least vocal of all the Masters at the Bauhaus, and, as Roters points out, the most difficult of all the Bauhaus teachers to assess. Johannes Itten was considered a demagogue, and Kandinsky was a

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dogmatist. Klee was far removed from either of these extremes. In his teaching, he was reluctant to give a definite opinion, and when he did make an unqualified statement, he might retract it in the next sentence. Although Klee's observations (to both students and colleagues) were occasionally tinged with sarcasm, they were said kindly. An aura of wisdom seemed to surround him, and this earned him the nickname 'Der lieb Gott' (our father in heaven) (Roters, 1969, p. 94-95).

While Klee rarely participated in his assigned workshops, he did contribute to the program of the Bauhaus in relation to painting and drawing. His energy and genius as a form Master went into his regular lectures on the mechanics of picture making. However, Klee's classes, with the exception of the classes on colour, had little direct relationship to the work of the shops (Grohmann, 1954, p. 65). His lessons on the principles of art were not easily transferred to areas outside of painting. Despite this, his lectures were compulsory and remained so under the directorship of Hannes Meyer, since the painters of the Bauhaus believed that the analytical frame of the mind and the disciplined eye developed in the theory courses could be carried over to the work of designing, even if the specific details of that teaching might themselves not always be of direct value.

Although some critics, such as Roters, may frown upon

Klee's lack of participation in the workshops, others, such as Read and Teuber, feel that Klee made a significant contribution to the Bauhaus and that, through his teaching and pedagogical writings, Klee had an enormous influence on the development of Art in the 20th Century. According to Read, Klee's writings contain "the most complete presentation of the principles of design ever made by a modern artist--it constitutes the Principia Aesthetica of a new era of art, in which Klee occupies a position comparable to Newton's in the realm of physics" (Read, 1969, p. 196). Teuber is equally enthusiastic: she states that "the most important source of visual information came from the classes he taught. In parallel to a theory of music, his teaching could be called a contribution to the theory of forms" (Teuber, 1973, p. 3).

Spiller suggests that Klee's teaching activity (which was closely bound up with his creative work) helped him become aware of his own way of working. The aim of his teaching was to promote an "inner" movement and to encourage the creative disposition (Spiller, 1961, p. 21). According to Grohmann, "Klee was so intimately connected with his own creative work that one may say that he simply taught what he himself had experienced as a practicing artist, while at the same time he continually learned from his own pupils, just as he always did from everything and everybody that crossed his path" (Grohmann, 19, p. 154, p. 368).

During his first years at the Bauhaus, Klee used Creative Credo as a basic manual. It contains the ideas and practices which he brought with him to the Bauhaus (see Appendix II). As a result of his teaching, he compiled over 3,300 pages of notes, sketches, diagrams and drafts of lectures. As Klee's work changed and matured, he continually revised his material, as can be seen in the notes he made in the margins of these documents. (Jurg Spiller has compiled the material and translated it into two informative texts, The Thinking Eye and The Nature of Nature.)

#### The Pedagogical Writings of Paul Klee

According to Spiller, the writings which compose Paul Klee's theory of form production and pictorial form are the result of introspective analysis in which he engaged himself during his work. The analysis which accompanied and controlled the formation of his art was a necessary component of his artistic process (Spiller, 1961, p. 11).

Spiller's statement emphasizes the connection between the writings and the art-making, since the writings seem to arise from the articulation of concepts in paint, and it is the attempt to clarify these concepts that provides the impetus for the writing. Yet Spiller also suggests the importance of Klee's teaching in his development as artist. According to Spiller, Klee learned from his students as well

as teaching them; Grohmann adds that Klee once remarked that "it was he, not the students, who should be paying tuition, so much did he learn from them" (Grohmann, 1954, p. 368). The production of the writings can therefore be understood as a process of articulation which contributes to the communication of these fundamental ideas, whether in paint or in the classroom. Furthermore, the writings were also intended for a larger public. According to Grohmann, Klee's lecture at Jenā, which accompanied his exhibition there, was given because he did not want his pictures to be misunderstood (Grohmann, 1954, p. 184). In other words, Klee's writings can also be seen as a means of educating the viewer about the process of art-making and the ways of understanding abstract art.

Although Klee produced a number of small essays, the main body of his writings is composed of four important works, which were all written during a ten-year period. Creative Credo, published in 1920 in an anthology, was written in 1918 during Klee's time in the army. His second major essay, Ways of Studying Nature, was published in the Staatliches Bauhaus Weimar in 1923. Written in the same year, Pedagogical Sketchbook was published in 1925. On Modern Art, a lecture given by Klee in conjunction with his exhibition at Jena, was finally published in 1945. According to Grohmann, these writings cover an enormous range of problems in art theory and art teaching (Grohmann, 1954, p.

373).

Creative Credo.

This essay is a treatise on graphic art and is composed of the notes that Klee made during the process of creating a painting. These notes give a very clear explanation of his idea of art (Grohmann, 1954, p. 62-63).

In the first section of this work, Klee discusses graphic art, stating that an object could be presented in a more imaginative manner, while still maintaining a greater precision than any other art form. Contrary to the accepted notion that the function of graphic art is to represent an object literally, Klee suggests that a pure art can be achieved when the element of design and the expression of form are directly related to the spirit of the content.

The second section addresses the formal elements of graphic art: dot, line, plane, and space, of which the last three are charged with energy. Dots and lines, placed in relationship to one another, can generate planar and spatial shapes. Comparing the lifeless dot to a walk into the land of better insight, Klee illustrates various ways of creating movement. Broken lines, wavy lines, curves, convergences, divergences, texture of lines, corkscrew motif, zigzag line, scattered dots, and wavy movements should all be considered.

In Section Three, Klee defines the concept of the

element as something integral in itself. By using structures composed of formal elements, the artist can enrich the harmony of the work.

In Section Four, Klee states that movement can be created when a dot begins to move and becomes a line. Here, for the first time, Klee articulates his belief in the creation of a work of art as a process of "making visible". According to Klee, the work of art (which is a creation) should be experienced as the end result of a process, although the viewer is at a disadvantage since he is only presented with the end product. On the other hand, the viewing of a painting may be seen as a process in itself, since the viewer makes paths in the work of art as the eyes move along from section to section. Klee therefore feels that every attempt should be made by the artist to create a certain transparent simplicity in the work, in order that the viewer may participate in its "making".

In Section Five, Klee addresses the idea that for artists, the visible is only an isolated aspect in relation to the universe as a whole, and that the invisible truths are the overriding factors. According to Klee, the artist must search for the invisible truth, and find ways of expressing it to the eye. Thus, for Klee, "Art does not reproduce the visible, but makes visible" (Klee, F., 1962, p. 154).

Creative Credo contains the first articulation of ideas

that were to be fundamental to Klee's development as an artist. In addition, this work comprised the basic teaching manual for his first years at the Bauhaus. The concepts which he initiates here are further elaborated in his other works.

### Ways of Studying Nature

Klee's second major essay describes the relationship between artists and objects (the I and Thou), and acknowledges that the artist's role is that of explorer of the world of nature (Verdi, 1984, p. 17). According to Grohmann, Klee believes that the artist of today expands his knowledge of an object by including its inner being, its cross sections (anatomy), its visual functions (physiology), that govern its life (biology), and finally its relationship, intuitively conceived and depicted, with the earth and other planets (terrestrial roots and cosmic unity), statics and dynamics, weight and buoyancy. Hence, a synthesis of outer sight and inner vision, the complete identity of the ego and the cosmos. This method can result in pictures which differ completely from the optical image of an object and yet do not contradict it (Grohmann, 1954, p. 183). It seems that the object depicted in the picture expands beyond its appearance as a result of our knowledge of its inner workings.

In this essay, Klee acknowledges the contemplation of nature as a foundation for his own creative work as well as for his teaching. The artist, intimately connected to nature, holds a "dialogue" with it, "that is to say, through an exchange of views between artist and object rather than through a mere monologue in which nature speaks and the artist listens, learns, and imitates what he 'hears'" (Verdi, 1984, p. 17).

#### The Pedagogical Sketchbook.

Written in 1924, and intended for his students, The Pedagogical Sketchbook contains directions for the understanding of pictorial language and practical exercises in their use. This text, which is the abstract of Klee's inductive vision, is divided into four sections. In it the natural object is not only rendered two-dimensionally, but is related to physical and intellectual space concepts.

Section One discusses Proportionate Line and Structure, and introduces the transformation of the static dot into linear dynamics. Klee explains the nature of vertical structure as the repetitive accumulation of like units (Klee, P., 1953, p. 23).

Section Two deals with Dimension and Balance. Here, the object, rendered by line, is related to the subjective power

of the human eye. The phrase "non-symmetrical balance" is used to explain the regulation of the expansion of the object toward equilibrium and harmony by the balancing and proportional power of the eye and brain (Klee, P., 1953, p. 43).

Section Three discusses the tension existing between man's ability to "project" himself and the object into two-dimensional space, and the limitations imposed upon this urge by gravitational pull.

Section One focuses on linear extension, Section Two on the balance of dimensional form, and Section three focuses on the projection of motion above and below the horizon of the human eye. Klee gives the example of a stone, thrown into the air, falling, increasing in acceleration and finally bouncing onto the ground (Klee, P., 1953, p. 49). However, the core of this third section, which constitutes a transition from observation to intuition, focuses on the forces that interrelate objects, and may be defined by the following axiom: "To stand despite all possibilities to fall!" (Klee, P., 1953, p. 11).

In the concluding section, Klee describes the forces that create optical sensation, forces which are either kinetic-mobile (energy in movement) or chromatic-caloric (energy in colour). Inner meaning and form-giving cause are exemplified by the spinning top, which defies gravity by the centrifugal energy of its gyrations, and by the arrow which

defies gravitational friction (Klee, P., 1953, p. 54).

Klee concludes the Sketchbook by stating that motion exists only in the activation of colour, moving from black to white (hot to cold). According to Sybil Moholy-Nagy, Klee calls the sum total of this book "Resonanzverhältnis", or a "reverberation of the finite in the infinite of the outer perception and the inner vista" (Klee, P., 1953, p. 12). It is the experience of the dual reality of the seen and the felt essence of nature, and should impel the student toward a "free creation of abstracted forms which supersede didactic principles with a new naturalness, the naturalness of the work" (Klee, P., 1953, p. 12).

#### On Modern Art.

This short treatise on modern art was prepared as a basis for a lecture which Klee delivered at the opening of an exhibition at the Museum in Jena in 1924. In the lecture, Klee discusses the elements of the creative process which grow during the making of a work of art, and take place in the subconscious. He stresses both the formal elements and the content of the painting (Klee, P. 1966, pp.9-11). He continues to speak of the dimensions -- of line, tone, and colour, of mass, weight and quality, of their occurrence in groups and their combinations in forms which, when abstract, are called structures, and are termed concrete figures or

objects "depending on the direction of attracted comparative associations". (Klee, P., 1966, p. 21).

Klee also speaks of the dimension in which content and expression unite, and finally of the dimension of physiognomy which points to that of style. For Klee, once there exists mastery of the medium, and a structure with strength, the work of art can reach out into dimensions far removed from a conscious endeavour. During various phases of the creative process, the actual work can be developed in the unconscious. Klee distinguishes between different degrees of reality, and defends the artist's right to create his own, since the artist "does not attach such intense importance to natural form as do many realist critics because, for him, these final forms are not the real stuff of the process of natural creation. For he places more value on the powers which do the forming than on the final forms themselves" (Klee, P., 1966, p. 45).

Klee gave this lecture because he did not want his pictures to be misunderstood. In it, he attempts to explain something of the form of abstract art, and to communicate the artist's relationship with nature as it is expressed in paint. He suggests that those who blame the modern artist for his obscurity are blind to their own social disunity and spiritualness, and stresses the lack of community.

These four essays form the major output of Klee's

theories, and were all produced during a period of great creativity for Klee. According to Teuber, "the works of the 20's epitomize the artist's creativity and are perhaps the most 'Klee-like' of all. Fantasy, wit, experimentation, intimacy, invention, and imagination are characteristics associated with Klee, and these abound in full measure during this period. His subject, style and techniques may change, but the above characteristics are the unifying forces which personalize his work and make it unique. This body of work - the culminating manifestation of his artistic theories - not only forms an entity in itself, but at the same time acts as a critical transition to the more simplified and monumental style of the last decade of his life" (Teuber, 1973, p.18).

Klee's writings, accomplished during this critical period of art production, may be understood as an important key to the comprehension of his goals and achievements. While much of his writing deals with technical aspects of art-making, as the above description of his essays attests, several important concerns underlie these details. These concerns are also the central concepts articulated in many of his paintings. The following chapter will examine these concerns in order to elucidate Klee's ideas as they were developed and honed through writing and teaching.

## CHAPTER 2: KLEE'S WRITINGS AND TEACHINGS (1920-1930)

The importance of Klee's work on the technical elements of painting, discussed in the previous chapter, should not be underestimated. As an artist and teacher, Klee saw these concepts -- the ability of dots and lines to create movement, the power of colour to convey emotion -- as necessary tools which must be possessed by the student.

Behind these discussions, however, lies Klee's profound sense that "the teachable aspects of painting and drawing were inseparable from the conception of the world", (Grohmann, 1954, p. 368). Thus, Klee's classes were as much concerned with that conception as they were with the practice of painting itself.

All three aspects of Klee's work -- writing, teaching, and painting -- are inseparably bound together. In fact, the concepts that Klee was first trying to express in paint and in Creative Credo, his earliest essay, he later viewed as largely subconscious. As he began his teaching career at the Bauhaus, he was forced to "clarify and communicate ideas and methods which he had previously been applying unconsciously" (Verdi, 1984, p. 24). This led to an increasing refinement and exploration of these ideas in both his teaching and writing.

Throughout his work, however, flow two fundamental conceptions: the idea of "process", and the idea that art "does

not reproduce the visible, but makes visible" (Klee, F., 1962, p. 154). The idea of "process" refers to both the process of artistic creation, and its relationship to the process of natural creation. Klee frequently noted each step during the progress of a painting, rendering its creation utterly conscious. In natural creation, Klee's concern with "process" led him to pursue an intimate knowledge of nature's workings. "From the amorous escapades of the mammals and birds to the procreative instincts of a single cell; and from the emotions of the fishes to those of the flowers" -- Klee's curiosity, accompanied by his brush or his pen, encompassed all "of these" (Verdi, 1984 p. 23).

According to Grohmann, Klee's desire in the analysis of all works, whether his own or his students, was to "get as close as possible to the limits of the mystery behind the work" (Grohmann, 1954, p. 374). The same may be said of his pursuit of nature's secrets. The purpose of the artist's work was not to display the "merely visible" but rather to search for and express the reality that lay behind the perceptible. The artist's true goal should be to "instill a 'sense of totality' into his conception of any object in nature" -- in other words, to divine its place and purpose in "the grand scheme of things as though seeing it from the most remote point in the universe" (Verdi, 1984, p. 17).

According to Verdi, "Klee's desire to peer through a finished form to uncover the forces which had shaped it arose

from his firm conviction that all of nature's inventions were ultimately composite creations and that, by reducing these to their separate parts, one could come closer to an understanding of nature's creative methods and apply these to one's own. Only in this way would the relations between the parts and the whole be revealed to the artist; and only in this way would the relations between different organisms disclose themselves to his inner eye" (Verdi, 1984, p. 25).

For Klee, therefore, the stress was upon "forming", not "form" (Klee, P., 1966, p. 45): "this alone was a living process, whereas the end result was, by comparison, dead" (Verdi, 1984, p. 25). The difficult task was to look beyond the visible, which is but an "isolated case", to the "unseen truth" (Klee, F., 1962, p. 154). It is this that justifies the use of abstract forms, since the "artist does not attach such intense importance to natural forms...because, for him, these final forms are not the real stuff of the process of natural creation. For he places more value on the powers which do the forming than on the final forms themselves" (Klee, P., 1966, p. 45).

Klee's interest in the processes of nature arises out of his conception of the artist's link with the world around him. For Klee, the artist is "continuously engaged in a kind of "dialogue" between the process of forming and the object being formed (Verdi, 1984, p. 17). In doing so, the natural "life source" of the object could become expressed as well in the

artist's work. In fact, Klee saw the artist as a part of nature, whose task was not to "reproduce" but to "recreate": the object might be "reborn" in the artist's creation. The artist's goal was not to "mirror" nature's creations, but to "create" like nature and to "mirror in his own works something of nature's own resourcefulness and determination" (Verdi, 1984, p. 28).

Nature, for Klee, encompasses both the earthly and the cosmic. The artist may seek to see the truth within the most microscopic of creatures, or from the vantage point of the "distant star". "The way to a deeper understanding of the invisible face of nature comes through the recognition that the artist is part of a totality much greater than that which meets the eye" (Verdi, 1984, p. 17).

Klee's conviction that the artist and nature or world are fundamentally inseparable led him to bring nature into the classroom in order to teach his students to "see": nature was "the best school" (Verdi, 1984, p. 24, citing Ludwig Grote, ed., Erinnerungen an Paul Klee, Munich, 1959, p. 91). According to Grohmann, the point was to "familiarize [the students] with art and nature concomitantly. For him the laws governing nature and man tallied perfectly -- and in the classroom he always emphasized this credo, axiomatic for his own understanding of the world of forms" (Grohmann, 1954, p. 369). The ideas on which he based his teaching -- "I and Thou, the Earth and the Universe, or Artist and Subject, Earthbound (static) and Cosmic

(dynamic)" -- reveal the dynamic relationships which Klee perceives between all things, and which he attempted to communicate to his students. It is this vision of the inseparably connected nature of all things, revealed and reproduced in one form or another in each object, that Klee conveys in his drawing The Artist's Eye (Plate 1 ). It is this vision that he conveys to his students, concentrating on the natural object, a leaf:

"Pacing slowly up and down, Klee said a few words, softly and with long pauses; thereupon all of us felt that we had never before seen a leaf, or rather the leaf, the essence of the leaf. He made us sense how life streamed through its main and subsidiary veins, how its form was determined by this, and how the cellular tissue embroidered itself lightly and yet firmly like a net around the veins.... We felt this so strongly that the pencil in our hands became heavy and we had to admit that the first thing we had to do was to learn to see before we could draw another line" (Verdi, 1984, pp. 24-25).

The study of nature was the foundation of Klee's teaching. Only a profound knowledge of fundamental processes could give the student the necessary "freedom" to "develop...his own paths to form, which acquire a new natural order, the natural order of the work itself" (Spiller, 1961, p. 17).

The artist's relationship with nature, thus posited by Klee, is not a detached one. As stated above, the artist engages in a "dialogue" with the object. Klee sees the artist as a part of nature, inseparable from it. Thus, the artist may not simply "reproduce the visible" but must "make visible", since it is only in this way that he can do justice to the hidden beauty of nature's processes. The work of art is but a

final revelation of those processes, made visible to the world. Klee sees the artist as the trunk of a tree whose roots are the things of nature and of life. The work of art is the crown of the tree.

From the root the sap flows to the artist, flows through him, flows to his eye. Thus he stands as the trunk of the tree. Battered and stirred by the strength of the flow, he moulds his vision into his work. As, in full view of the world, the crown of the tree unfolds and spreads in time and space, so with his work. Nobody would affirm that the tree grows its crown in the image of its root. Between above and below can be no mirrored reflection. It is obvious that different functions expanding in different elements must produce vital divergences. But it is just the artist who at times is denied those departures from nature which his art demands. He has even been charged with incompetence and deliberate distortion. And yet, standing at his appointed place, the trunk of the tree, he does nothing other than gather and pass on what comes to him from the depths. He neither serves nor rules -- he transmits (On Modern Art, cited by Verdi, p. 13; cf. Klee, P., 1966, p. 19).

Klee's vision of the artist stands at the centre of all his teachings. The artist, like nature, is a creator, yet he creates through the agency of the life-force manifested by nature itself. Thus Klee's emphasis on process, and the need for artists to make visible, rely on the conception of the artist as mediating "channel".

All of Klee's writings and teachings are related to his art. As stated above, both the writings and teachings serve to articulate ideas and methods that had previously been used unconsciously. The period of Klee's tenure at the Bauhaus saw the creation of almost all the writings, and was also a crucial period in his artistic production. The next chapter will discuss these important concepts in relation to Klee's

painting, where they find their most compelling expression.

CHAPTER 3: THE PICTURES OF PAUL KLEE AND THEIR  
RELATIONSHIP TO HIS PEDAGOGICAL  
WRITINGS (1920-1930)

The pictures of Paul Klee encompass an extended range of artistic media and a rich variety of schemata. Klee was not afraid to renovate or invent through trial and error, and his work exhibits a thorough understanding of the potential of all the artistic elements.

Klee's work is also very personal. According to Ben Shahn, Klee gave his viewers the depths and reaches of his subjective life (Shahn, B., Breuer, M., 1950, p. 6). The combination of these two factors -- innovation and depth of personal involvement -- makes it difficult for the viewer to appreciate the true value and nature of Klee's artistic achievement without making a thorough acquaintance with his written and artistic works. Thus, a knowledge of Klee's ideas, as expressed in the four major texts and discussed in the previous chapter, can be of great help in interpreting his art.

When looking at the oeuvre of Klee in relation to his theories, we may find that "Klee's theory does not supply the key to the symbolic or semantic interpretation of the images and signs which appear in his paintings: it rather explains how each one of those images, each of those signs, contains a truth which each man will read according to his own experience and

will find a place for it in the rhythm of his own existence, and yet retains the same value of truth for everyone." (Spiller, 1961, p. 17).

When looking at Klee's paintings and drawings, one perceives that his experience with natural objects was profound. Klee's intense interest in nature was a lifelong passion. When Klee was only three or four years old, he found a colored print of two rather menacing beetles and placed them with his own pencil sketches of snails (Verdi, 1984, p. 1) (Plate 2). Klee's insatiable curiosity about nature continued to be a source of inspiration to him throughout his lifetime.

From his earliest drawings of animals (ages 10 and 11), to his more systematic study of the ways of nature and the world around him, Klee gradually made his acquaintance with a range of beings which were destined to remain a central part of his creative universe. Before Klee could hope to gain a deeper insight into the essence of nature, he realized that he must acquire a more intimate knowledge of it on a purely visual level. This was the task to which he devoted himself until 1914. After this time, the nature studies showed the artist gradually disengaging himself from the bonds of mere realism to concentrate upon the most essential features of form. Klee further explored the process of freeing his art from a concern with appearances and finding a style which was truly his own--one which would eventually permit him to say more with less means, "working alternately on a series of creations drawn from

his imagination and those based directly on "nature" (Klee, P., 1964, p. 229). In this way, he sought a means of recording his natural preference for the painting of ideas -- for poetic subjects -- with the plastic (or architectonic) means of expression at his disposal (Klee, P., 1964, p. 125).

He collected different kinds of foliage, preserved them, and often studied them under a microscope, in order to come to know as much as possible about them. According to Haftman, "out of seeing comes insight, and out of this insight, he made pictorially concrete objects" (Haftman, 1945, p. 116).

In order to explore the relationship between Klee's written articulation of these beliefs, and their expression in paint, four paintings will be examined, each relating to a particular text.

#### "Make Visible" (Creative Credo)

In 1926, Klee did a pen and ink drawing entitled "Make Visible" (Plate 3). Within the perimeter of the picture, and beside the image, Klee wrote the words "sichtbar machen"-- make visible. In this drawing, one can see a form resembling that of a head, with scroll-like drawing representing the eyes, nose and mouth. This large head may remind one of Humpty Dumpty (sitting on a wall) with three shapes which seem to be emanating from the top of the head. When one looks at the text in the drawing itself, one understands that there is more

underlying meaning in the picture than is at first apparent. "Make Visible" refers to Klee's belief that "what we see is a proposal, a possibility, an expedient. The real truth, to begin with, remains invisible" (Klee, P., 1964, p. 374). What remains invisible for Klee is the creative connection between all elements, both artistic and natural. Here, the scroll-like drawing, connecting the elements of the face, suggests the connection between these features. The connections made between the elements in the drawing traces the process of the graphic production through which the image was made visible. Thus, although this drawing was created in 1926, it perfectly illustrates Klee's concept of "making visible", previously stated in The Creative Credo. Klee further emphasizes and elaborates this concept in his lecture at Jena, where he states that

if the artist can arrive at what appears to be such an arbitrary deformation of natural forms, it is only because he does not attach any intense importance to them. Because for him, these final forms are not the real stuff of the process of natural creation. For he places more value on the powers which do the forming, than on the final forms. The deeper he looks the more readily he can extend his view from the present to the past, the more deeply he is impressed by the one essential image of creation itself as Genesis, rather than by the image of nature, the finished product. Then he permits himself the thought that the process of creation can today hardly be complete, and he sees the act of world creation stretching from the past to the future. Genesis eternal! (Klee, P., 1966, p. 45)

"Fishes" (Ways of Studying Nature)

"Fishes" (Plate 4), painted in 1921, illustrates many of the ideas that Klee articulates in Ways of Studying Nature. According to Haftman, when looking at this watercolour, the viewer may feel he is looking into an aquarium. At the bottom of the picture are some large, juicy, static vegetable forms, painted light yellow and ochre, which seem to be growing in front of a blue-black background. Some are stiff, flat upright forms with sharp edges. Next to these is an oval formation which seems to be growing out of a soft grassy bed. Beside this is a large armed growth which has sharp spikes, and a bud which seems to have opened into a broad pale bloom. To the right of this are other forms which seem to be growing out of a square base composed of several triangles, creating a rhythm as if it might be seaweed pushing up through the mud and emerging in geometrical forms. The closer one looks at this picture, the more familiar one becomes with this formal vegetation of waterplants and succulents. Above this vegetation we perceive the fish, which also seem to be identifiable and familiar. These objects have a warm familiarity, and are really variations on natural growths (Haftman, 1945, p. 110-112).

The richness of his textures and the lush colours contribute to his imaginative interpretation of the fish. Such creativity can only be attributed to someone whose knowledge of his subject matter is profound. Klee's diagram, the "Artist's

"Eye" (Plate 1), describes three pathways necessary to the understanding of an object in nature: the optical, the earthly, and the cosmic. Once intimate knowledge of the object is acquired, the artist has at his disposal two ways of relating it to the rest of creation, both of them non-optical. The "earthbound" pathway is one of "intimate physical contact" which "reaches the eye of the artist from below; the second is that of 'contact through the cosmic bond that descends from above" (Verdi, 1984, p. 18). With either method, the artist can achieve a glimpse of the integrated reality of the universe through a "careful study of an element of the microcosm" (Verdi, 1984, p. 18). As the description provided above implies, the painting "Fishes" illustrates this approach, which, according to Verdi, "was Klee's preferred way with nature throughout his life" (Verdi, 1984, p. 18).

Using transparent colours, overlapping forms and amoebic floating shapes to create the illusion of varied depths, Klee presents the viewer with a picture which goes beyond a realistic interpretation of the world. The process that Klee uses in creating the painting can be sensed by the viewer, since he allows changes made during the process of creation to remain apparent, as in the case when the colour of the fish is changed, and vague traces of the previous colour remain. This handling of the surface adds to the integrity of the work, and contributes to the viewer's participation in the creation of the work. Thus, the picture exemplifies another aspect of

Klee's philosophy, which is to make the process by which the painting is created accessible to the viewer through its "transparent simplicity".

"Twittering Machine" (Pedagogical Sketchbook)

Mechanization and industrialization inspired Klee to invent a comprehensive series of pictures of pseudo-mechanical apparatus at the beginning of the twenties. According to Spiller, Klee stated that "the machine's way of functioning is not bad: but life's way is something more. Life engenders and bears. When will a run-down machine have babies?" (Spiller, 1961, p. 59) It obviously amused Klee to represent the human form and the functions of its organs as "motor organisms" (Spiller, 1961, p. 336). Klee's bizarre apparatus always showed a playful mood, most clearly expressed in the titles of his pictures.

"Twittering Machine" (Plate 5), created in 1922, is an example of a picture inspired by the world of the machine. In this picture, one can see primitive, flimsy bird mechanisms standing on an equally flimsy crankshaft. In this example of a "symbol of form in motion" (Klee, P., 1953, p. 51), one assumes that the shaft can be turned and that when this is done, the birds twitter. There is an interesting tension being created between title and design. According to Gardner, one doesn't

usually think of machines and birds together, or of machines as hand-driven works made of bent picture wire. Out of these associations emerges a new identity that spoofs the machine age. Perhaps Klee is suggesting that, although the device works, it has no real purpose, unless it is to twitter (Gardner, 1975, p. 742).

According to Maurice L. Shapiro, the gaiety in this picture may also have tragic significance. At the bottom of the picture, there is a rectangular ditch. In this example of "dimension and balance", principles explained by Klee in Pedagogical Sketchbook (Klee, P., 1953, p. 35-46), something which resembles a bird is supported on short legs that surround a menacing hole. There are arrows which have pierced the heads of several of the birds; or are they feather shafts that run from head to tail to represent their bodies? If so, then these bodies are severely reduced to diagrammatic proportions. This is an example of a symbol of form in motion (Klee, P., 1953, p. 51). Shapiro also suggests that the artist is careful to specify that each of the four birds has a markedly different character, and perhaps only the bird on the left will twitter. The crank may turn, the lines may stretch and creak, but the birds (either mechanical or live) have no gaiety, and the dark stains and smudges about them cast a gloom over the pink field of the picture (Shapiro, M., 1968, p. 67).

Regardless of the various interpretations given to this picture, it can be said that Klee's figures and forms are not

without meaning, but exist in a magnetic field of cross currents -- lines, forms, splotches, and arrows. The use of these symbols to create "movement" is described in detail in Pedagogical Sketchbook.

According to Ben Shahn, Klee's "styles of painting grew out of the necessities of mood and imaginative content. More than anyone else he affirms an old heresy of my own -- that form is merely the shape taken by content. Where content is highly subjective and highly personal new forms will emerge. That is the unceasing wonder of really good art. And that (and not a trick of leaving ribbons of colour) is what Klee ought to mean to other artists" (Shahn, B., Breuer, M., 1950, p. 7).

The birds become a metaphor for Klee's feeling about industrialization; the painting seems to me to express his dismay at the loss of naturalness with the introduction of the machine.

"Plant-like Strange". (On Modern Art)

The fourth picture to be examined is based upon the ideas formulated in On Modern Art. In this text, the concepts found in Creative Credo and Pedagogical Sketchbook and nourished in Ways of Studying Nature reach their fullest development. According to Herbert Read, On Modern Art is a product of Klee's "deep meditation upon the problems of art which the task of

teaching had brought to a head" (Klee, P., 1966, p. 4).

In "Plant-like Strange" (Plate 6), painted in 1929, Klee allows us to enter his secretive world of microscopic nature. In it we see a concentric layered shape which defies identification. It is a picture in which Klee has invented something which has the characteristics of both animal and plant. In his lecture at Jenà, Klee discusses "Plant-like Strange" when he states:

And is it not true that even the small step of a glimpse through the microscope reveals to us images which we should deem fantastic and over-imaginative if we were to see them somewhere accidentally, and lacked the sense to understand them? Your realist, however, coming across such an illustration in a sensational magazine, would exclaim in great indignation: "Is that supposed to be nature? I call it bad drawing." Does, then the artist concern himself with microscopy? History? Paleontology? Only for purposes of comparison, only in the exercise of his mobility of mind. And not to provide a scientific check on the truth of nature. (Klee, P., 1966, pp. 47-49)

Klee has perhaps used a microscope to achieve the imagery that he desired (as stated in On Modern Art). He also realizes that it may be difficult for the viewer to read or understand, but for him it is just part of his on-going research into the exploration of nature.

In this chapter, the relationship of Klee's writings and teaching to his painting has been explored. Klee's concern for process, the achievement of a "transparent simplicity" in the work of art that allows the viewer to participate in the act of creation, whether that of nature or that of the artist, and the

concomitant act of "making visible" the reality behind the appearance of finished forms can all be seen as important in all three aspects of his work. However, according to Roters, Klee's "artistic work transcends his teaching by a final degree of intensity which is beyond description or explanation" (Roters, 1969, p. 103).

## CONCLUSION AND IMPLICATIONS FOR ART EDUCATION

Paul Klee is an example of an artist/educator whose paintings and teachings are closely related. He had two basic concerns, which informed both his teaching and his image making. He was concerned with the process of forming as it occurs in nature and artistic creation. The need to make that process visible was the underlying motivation for his work. Klee presents his ideas of process in pictorial form, and articulates the principles and theories of his forming process in written form.

While Paul Klee's art remains very important in the history of modern art, it is not often recognized that his writings and teaching may be of equal importance in the development of art education. The writings are less known. Although Bauhaus principles have been widely applied, Klee's theories have never been fully appreciated. Such works as Pedagogical Sketchbook may be purchased by art students, but their true significance for art education is often ignored. There is a need to re-examine Klee's contribution to art education in light of the current issues.

The need for reform in art education has recently been made clear. In 1981, the J. Paul Getty Trust initiated the first in a series of surveys of art education in the United

States. The Trust's preliminary review of art education found that very few school districts have considered art as an academic subject. Art is not generally seen as vital to a child's education, and it is felt that people require little or no formal education to experience or create art. The survey also found that art education lacks fundamental importance (Getty, 1985, p. 2). The Trust concluded that art education will continue to languish unless "those who help shape the school's curricula believe that art education makes unique and vital contributions to a child's development, and the content of art programs is expanded to include art history, art criticism, and aesthetics, along with art production" (Getty, 1985, p.3).

Leilani Lattin Duke (director of the Getty Center for Education in the Arts) states in her study that less than 20% of high school students are involved in visual arts classes, and that most of these are studio classes. Those who wish to study art history seem to be in a small minority, and, unfortunately, the schools themselves seem to perceive art classes as a means of trying to discourage drop outs (Getty, 1985, p.6).

In 1983, a report was issued by the National Commission on Excellence in Education stating that little art education is going on in American schools at the present time, and the education that does take place varies wildly in significance (Brown, 1988, p. 190).

J. Carter Brown, director of the National Gallery of Art in Washington, D.C., and member of the advisory committee in the Arts Endowment Study, states that the reason for this is that the curriculum used in training art teachers is not well focused, requiring that too much time be spent on teaching methodology and education courses. Little time is spent investigating the subject matter itself. Brown believes that the role of art education is to make students literate in both culture and visual language. Thus, for Brown, the study of "visual documents" enables students to "grasp the continuity of their great cultural heritage" (Brown, 1988, p. 90). This aspect of art education is neglected.

Moreover, according to Brown, some teachers seem to have little understanding of the relationship between the philosophy of education that they imbibe, and the practice of art which they are required to communicate to the students. There seems to be no attempt to build on skills and knowledge acquired from year to year, and thus, the teaching of art can appear to be haphazard.

The record of Paul Klee's work reveals a systematic, carefully thought out approach to both the teaching and the making of art. Klee spent much time communicating what he believed to be necessary principles and tools to his students. Klee shared many of the beliefs laid out in the Bauhaus Proclamation (1910), which considered the teaching

of art as an integral part of the overall education of a student (see Appendix 2). In other words, the education received in Klee's classes could be perceived by the student as meaningful and important in the overall structure of his/her education. In addition, students were exposed to an artist whose seriousness and dedication to his work was apparent because of his personal involvement with the process of creation, and with the development of a new pictorial language.

The combination of the Bauhaus philosophy and Klee's own beliefs also provided the students with the freedom they needed to develop their own expressive abilities. For Klee, there was no "right or wrong in art" (Grohmann, 1954, p. 64). Thus, he was able to encourage his students to explore the world around them. In addition, Klee's awareness of the role of the viewer, and the importance of the artist's philosophy in the creation of form may have helped the students to become more sensitive to the effects of art, and the nature of the artist's interpretation of the world.

Klee had little formal training in teaching. His most important qualification for the role of art educator was his creative ability. While he had several years of training in studio art, his acquaintance with the methodology of teaching was slight. He developed his own method which was to focus simultaneously on the elements and tools of

creation while showing how they worked together to communicate with the viewer. For the most part, Klee was self-taught and had no models on which to pattern himself as a teacher; he used his own work as a teaching tool. Another important factor in his success as an educator is his broad cultural background. He was a proficient musician, and a poet (Kagan, 1983; Plant, 1978) (see Appendix 1). He also had an acquaintance with many cultures, and part of his informal education consisted of travel to other countries in which he gained experience of diverse forms of artistic expression.

If we are to apply Klee's model of the artist/educator to Brown's criticism of art teacher training, we may find some solutions to the problems he raises (see pages 38-39).

Klee's success as a teacher with little formal training for the job could suggest that training an art teacher in teaching methodology alone is not sufficient. We learn from Klee that the content of an art education program should not separate the acquisition of skills from the theory and intention of art making. We also learn that to be an educator, an artist must not only be committed to making art, but to sharing with others the theory and the process of forming.

Art educators at all levels must become involved in their own work process in order to alleviate the problem of the isolation of art as a subject. A wider background in the

humanities, one which connects art to larger concerns, and an understanding of the process of art-making may enable art educators to become more effective in their task of conveying the immediacy of art as a means of expression.

Klee's pedagogy grew out of his personal creative experience as an artist. Through his attempts to articulate his own process of image making in his writings and teaching, he arrived at a theory of art which continues to inspire us. Artists and art educators must therefore understand the process of forming in order to facilitate it in others.

APPENDIX I: A BIOGRAPHICAL STUDY OF PAUL KLEE (1879-1940)

The Early Years: 1879 - 1920

Paul Klee was born in 1879 at Munchenbruhsee, a village north of Berne in Switzerland. His father, Hans Klee, a Bavarian, was by profession a music teacher as well as a critic and musicologist. His mother, Ida Maria Frick, who was born in the south of France, was also very musical, and had been trained as a music teacher. It was she who encouraged Klee to take up music at an early age, and accompanied him to his first violin lessons. She helped to nurture in her son the love and appreciation of music which would become a source of inspiration for his paintings and a hobby which he would pursue seriously until the end of his life.

Klee's mother and father met each other while studying at the Stuttgart Conservatory of Music, and married in 1873. Their first child, Mathilde, was born in 1876. Paul was born three years later (1879). The following year, the family moved to Berne, where they lived until Klee went to Munich to begin his art studies (1898).

Klee began school in the spring of 1886, while the family was living in the Langgasse in Berne. He completed the first four grades at the local primary school, and then attended the municipal Progymnasium. He subsequently entered the Literarschule of the Gymnasium, and, after passing the cantonal

examinations, he graduated in the fall of 1896, thus completing his general education. His favourite subjects at school were botany, mathematics, and ancient languages (Klee, F., 1962, p. 44). He was able to acquire and assimilate knowledge and skills easily, and, when he left school, there were many fields open to him. By this time (1896) he was a proficient violinist, but hesitated to make music his career.

Klee's ability was not confined to the sphere of music, but also included poetry, prose, and the plastic arts (Lynton, 1964, p. 8). After graduation, Klee felt the need to leave Switzerland and go to a city where life might be more stimulating. He had to choose between Paris and Germany, and so in September 1898, at the age of nineteen, he went to Munich (Germany) to study art. At this time, Klee began to record his reflections in the first of four diaries. In 1964 (24 years after his death), the diaries were published with permission of his son, Felix Klee.

In October 1901, Klee decided to go to Italy with Herman Haller (1880-1950), a sculptor and friend whom he had met in art school. He was there for about 27 weeks. He visited Milan, Genoa, Pisa, Roma, Naples (with special interest in the Aquarium), Pompeii and Florence--studying, working, and learning from observation (Barr Jr., 1941, p. 1). In Rome they visited the ancient sites, galleries, the opera, and took part in drawing classes.

The trip to Italy confirmed Klee's leaning towards class-

icism and the humanities. He studied classical sculpture, and read the classics in their original languages (Lynton, 1964, p. 10). From readings based on Renaissance Architecture he stated that he understood "the architectonic element in the plastic arts--at which point I was groping toward abstract art--today, I would say the constructivist element. Now my immediate and at the same time highest goal will be to bring architecture and poetic painting into a fusion, or at least to establish a harmony between them" (Klee, P., 1964, p. 125). His concern for architecture helped him to understand the numerical element in the concept of an organism, and this facilitated his subsequent study of nature. In his diary (December 1903), he wrote that "once one has grasped the idea of measurability in connection with design, the study of nature will progress with greater ease and accuracy. The richness of nature, of course, is so much greater and more rewarding by reason of its infinite complexity" (Klee, P., 1964, p. 146).

According to Burnett, Klee's journey to Italy marked a decisive turning point in his career. The experience was exciting, but also disturbing in that it "forced Klee to question how his artistic ambition measured against the weight of the transition of western art" (Burnett, 1979, p. 13). He had encountered many forms of art and architecture; during this learning process, he had to consider many new ideas.

Klee realized that everything he had learnt had to be forgotten and that the important things in life were "human

existence, mastery of life, and extension of the horizon, always with an eye to discovering the viewpoint which has the most meaning. The grass roots of art are not in 'art' alone, they feed on the art of life. In that field one has to trust to fate and let oneself grow like nature" (Haftman, 1954, p. 34). After realizing this, Klee allowed things to grow of their own accord. This was difficult at times, because it meant that he had to be patient and allow ideas to germinate naturally within him.

Klee spent the next few years experimenting with different techniques and materials. In June 1903 he began to make etchings and once again turned to the works of other artists for his inspiration. He studied the prints of Aubrey Beardsley (1872-1893), Francisco Goya (1746-1828), and William Blake (1757-1827) (Burnett, 1979, p. 14).

Between 1903 and 1905 he made a series of fifteen etchings. Although these were substantial, original pieces, he remained dissatisfied.

In May and June of 1905, Klee visited Paris. He went to the Louvre and the Luxembourg to study the paintings, and to the Partheon to study painted decorations. While he also saw the work of Manet, Monet, Sisley, Renoir, and Pissarro, Klee remained most impressed by the work of Corot, Watteau, Rembrandt, and Goya (Lynton, 1964, p. 12). He enjoyed the painterly expression in their work, and this helped him clarify some of his ideas (Grohmann, 1985, p. 7).

In 1905, Klee was in touch with publishers and writers in Germany's other main art centre, Berlin. Like today's artists, Klee was faced with the familiar problem that his work was too unconventional to risk showing or publishing, without the support of an established reputation (Lynton, 1964, p. 12). The business of making money and establishing a reputation had become more important to him.

On September 15, 1906, in Berne, Paul Klee married Lily Stumpf, a pianist, whom he had met seven years earlier. They moved to a small flat in Munich. Life in Munich was very different from his student days, and, although their apartment was in the artists' quarter (Schwabing), Klee described his life as being "quite monotonous" (Klee, P., 1964, p. 208). Klee worked at home, primarily on the kitchen table, drawing, painting, and doing most of the household chores. In 1906, he had his first exhibition in which he showed ten etchings, and this gave him hope. Lily, who was out of the house most of the day, supported them both by giving piano lessons.

On November 30, 1907, their only child, Felix, was born. As soon as Lily was able to work again, Klee assumed full responsibility for his care. Klee enjoyed caring for Felix, and evidence of their warm relationship can be found in Klee's own journals as well as the book that Felix wrote about his father" (Paul Klee; His Life and Works in Documents, Braziller, Inc., 1962). Felix writes as part of his own recollections of his parents' household that, "since my mother was so taken up

with her professional work, my father assumed charge of my upbringing. He took full responsibility for this complex task, for not only was he deeply concerned about my welfare but he found the processes of child development "fascinating" (Klee, F., 1962, p. 33). According to Felix Klee, "out of these years of loving care on my father's part, there grew up an intimate understanding between the two of us which persisted even when we no longer lived under the same roof" (Klee, F., 1962, p. 33).

Klee continued to paint and draw while taking care of Felix and the household duties. He experimented with techniques involving drawing and painting on glass. A friend introduced him to the art of Ensor and Daumier, and the letters of Van Gogh which helped widen Klee's experience of art (Lynton, 1964, p. 13). In 1908, Klee saw the works of Bonnard, Vuillard, and Valatton at the Spring Sezession, as well as two Van Gogh exhibitions (Klee, P., 1964, p. 224). These experiences rekindled Klee's interest in nature and he embarked on an intense study of oil painting from nature.

In 1909 Klee saw a large Marees exhibition in Munich. Later that same year he saw eight paintings by Cezanne at the Sezession. In his diaries he wrote "There is my teacher par excellence, much more a teacher than Van Gogh" (Klee, P., 1964, p. 237). Cezanne had succeeded in providing a bridge between nature and his picture (the world within and the world without) and he therefore became a great source of inspiration for Klee (Haftman, 1954, p. 45).

In 1910, Klee had his first one-man travelling exhibition which opened in August at the Berne Museum and continued on to Basel, Wenterthur and Zurich. There were fifty-six pictures in the show, which encompassed works done between 1907 and 1910-- mostly chalk, pencil or pen drawings, one etching, one glass painting and a few watercolours. He received a favourable review and sold a few works, but the most encouraging result of the show was a letter from Alfred Kubin, who wished to own a work by Klee. In January 1911, he visited Klee in Munich, and purchased one drawing.

According to Haftman, the years 1910-1912 were fruitful ones. In 1911 Klee illustrated Voltaire's *Candide*, which was published in 1920. In the same year, in Munich, Klee came into contact with the newly formed Blaue Reiter group, which supported all serious attempts to create new artistic languages. It did not propose a style, only a general faith in the power of painting to communicate, principally through colour, those stirrings of the human spirit to which in the past only music had been free to do justice (Lynton, 1964, p.16). In the group, he met Marc, Macke, Jawlensky, Gabrielle Muntz, and Marianne Von Werefkin, and renewed and deepened his acquaintanceship with Kandinsky. Through his involvement with these painters, Klee became familiar with the work of artists in foreign countries, and was introduced to the developments of European painting. One of these developments -- Cubism -- provided him with the means of forging a new pictorial

language, one which was no longer tied to the representation of objects in nature, but instead to a genuine recreation of them (Jordan, 1984, p. 20). His association with these painters also gave him the opportunity to exhibit with the group.

In April 1912 Klee once again went to Paris. He visited the Louvre and the Luxembourg Palace, this time seeking out modern artists and their work. He visited the German journalist and collector Wilhelm Uhde, in whose home Klee saw paintings by Picasso, Braque, and Rousseau. He also visited Delaunay in his studio, and, one year later, Delaunay sent Klee an article that he had written pertaining to his own ideas on light and colour. Klee translated the article for Delaunay, and it was later published in "Der Sturm", a Berlin magazine, in January 1913. (Burnett, 1979, p. 17)

For many years Klee had been studying principally to become a painter, through experimenting with paint, through studying the paintings of others, and through constructive thought about the most important characteristics of painting. His work was profound in all aspects, although, as a painter, Klee had as yet produced little. However, by the end of the year he had produced a series of watercolours and some good oil paintings, such as Hommage to Picasso (Plate 7). It was then that "Klee's graduation as a painter could be acknowledged" (Lynton, 1964, p. 16).

In 1914 Klee set out for Tunisia with Louis Moilliet, whom he had known since childhood, and Auguste Macke, with whom

he became acquainted through the Blaue Reiter activities. During his trip he did a great deal of work, and he enthusiastically describes his experiences in his diary (Klee, P., 1964, p. 283-324). According to Lynton, Klee was "struck by the rhythmic quality of the cubic white houses of the first Arabian town he saw and by the remarkable clarity of colours. Above all he sensed a fairy-tale quality in the life and landscape of Tunisia that moved him profoundly" (Lynton, 1964, p. 19). The experience of this trip overwhelmed him, and in his diary he wrote these often quoted lines, "I now abandon work. It penetrates so deeply and so gently into me, I feel it and it gives me confidence in myself without effort. Colour possesses me. I don't have to pursue it. It will possess me always, I know it. That is the meaning of this happy hour; color and I are one. I am a painter" (Klee, P., 1964, p. 297).

Towards the end of his journey he did a few paintings and watercolours. He felt restless, and looked forward to returning home.

In August 1914 the First World War broke out, and the art circle Klee had known in Munich disintegrated. Kandinsky left Germany, and both Macke and Marc were killed.

In March 1916 Klee was drafted into the German army as an Infantry Reservist and sent to the Recruit's Depot at Land-shut (seventy kilometres northeast of Munich). He was later made a clerk in the pay office. This post did not please him at first, but he did get the opportunity to do his own work. In December

1918, Klee was discharged from his post in the pay office and began looking for a teaching position. At this time, his diaries terminate. However, he continued to write.

In 1919 the students of the Stuttgart Academy, (led by the German painter Oskar Schlemmer (1888-1943)) petitioned for a teaching position for Klee. Some faculty members opposed the plan and the matter was dropped.

Although this job did not materialize, Klee's reputation as an artist continued to expand. Several of his pictures sold, and reviews on his work became more frequent. In 1918, Klee was invited to contribute an article to an anthology of essays. In 1920, his essay entitled Creative Credo was published in a volume along with articles by Max Pechstein (1881-1955), Max Beckmann (1884-1950), and other artists.

#### The Bauhaus and Klee's Pedagogical Writings (1920-1930)

In November 1920, while Klee was in Russia visiting painter Alexej von Jawlensky (1864-1941) and Marianne Von Werefkin (1870-1938), he received a telegram signed by the German architect Walter Gropius (1883-1969) and six Masters inviting him to join the teaching staff at the Bauhaus. Klee immediately accepted this offer and went to Weimar in January 1921 to begin teaching. He taught at Weimar for five years, and later moved with the Bauhaus to Dessau, remaining there from 1925-1930.

It was during his years at the Bauhaus that Klee

experienced the need to articulate his own art concepts. He was expected to discuss his own aims and experiences, and this helped him to clarify in his own mind his artistic procedures and theories, which he wished to explain to his students (Grohmann, 1954, p. 63). Although the program at the Bauhaus was very strenuous, and Klee's teaching forced him to put much of his creative energy into teaching, he was still able to continue drawing and painting (Jordan, 1984, p. xxii).

During his lifetime, Klee wrote four major books (excluding the diaries). Creative Credo, his first, was written in 1918, while he was still in the army. Feeling that his work would be misunderstood, Klee noted the thoughts that occurred to him while he was working or shortly afterwards. The essay gives a very clear explanation of his idea of art (Grohmann, 1954, p. 162). In this essay "Klee aimed merely at elucidating the essence of graphic art, but once started he went far beyond his original intention" (Grohmann, 1954, p. 81). It is in the Creative Credo that Klee's most famous statement first appears: "Art does not reproduce the visible, but makes visible."

In 1923; Klee wrote an essay entitled Ways of Studying Nature, which concerned Klee and his art, and what he meant by the creative act. Wishing to familiarize his students with art and nature together, he discussed the relationship between the artist (man) and nature (world) (Grohmann, 1954, p. 369).

In 1924, Klee wrote the Pedagogical Sketchbook. This book

became an integral part of his teaching at the Bauhaus, and was intended for his students. It contains directions for the understanding of pictorial media and the practical exercises in their use (Grohmann, 1954, p. 184). It is mainly concerned "with analysis of elementary forms and movements, and instructions for practical exercises in the constructive use of the basic elements of design" (Read, 1975, p. 182).

On Modern Art, which was published posthumously, was a result of a lecture Klee delivered in 1924 to the Arts Club at Jena, where some of his pictures were on exhibition. It is in this book that he makes "the profoundest statement about the nature of the artistic process, and in particular, explains the transformations (or deformations) which the visual image undergoes before it becomes a significant symbol" (Read, 1975, p. 182). It constitutes a very detailed explanation of the secrets of his work, the formal issues, and the creative act. (Grohmann, 1954, p.184)..

#### The Later Years (1928-1940)

At the end of 1928, Klee decided to visit Egypt, and, in relation to his work, this trip became the greatest single source of inspiration in his later years. It proved to be as influential for the work of his last years as the experience of Tunisia had been for his middle years (Grohmann, 1954, p. 77).

The year 1929 was a productive year for Klee in terms of his work and its exposure. To celebrate his fiftieth birth-

day, Klee was awarded an exhibition at the Museum of Modern Art (New York 1930). Klee also exhibited in Dresden in 1929, and Dusseldorf in 1931. Alfred Flechtheim became Klee's dealer, and it was largely thanks to his efforts that Klee's reputation grew (Grohmann, 1954, p. 78). Flechtheim encouraged museum directors and private collectors in Belgium, Holland, and other countries to buy Klee's work. In America he worked with J. B. Neumann and Galka Scheyer, and together they tried to promote Klee's work.

In 1931 Hannes Meyer, a Swiss architect, became Gropius' successor at the Bauhaus. Because his sociological approach to art was different from Klee's, it had a disruptive effect on Klee's painting and teaching. In April 1931, Klee resigned from the Bauhaus.

In 1930 the sales of Klee's pictures were good enough to continue living well without a teaching job. However he still felt the need for discussion and dialogue with students, so he took a part-time professorship at the State Academy in Dusseldorf. The two years that Klee spent in Dusseldorf were enjoyable. His studio was very large and he produced many works. However, it was not until 1933, when he resigned, that he realized how wonderful it was to enjoy complete freedom.

From 1931-1933 Klee spent his summers and holidays travelling as much as possible. During this period, he visited Sicily, Switzerland, and the South of France.

Unfortunately, Klee had become ill during the last four to

five years of his life, suffering from scleroderoma. Rather than showing any decline in the quantity or value of his artistic production, however, these years show a remarkable growth. The paintings produced are often larger, and suggest a new dramatic energy.

On June 29, 1940, Klee died in a clinic in Muralto-Locarno. He left behind a vast number of drawings and paintings, and numerous articles, essays, and notebooks. Many exhibitions of his work have been held since his death. Always deeply respected by critics and young painters, his work has remained a source of wisdom for many (Grohmann, 1985, p. 7).

## APPENDIX 2: THE BAUHAUS

### The History of the Bauhaus

The Bauhaus was a major development which had a strong impact on 20th Century art and art teaching. Founded in 1919 in Weimar, Germany by Walter Gropius, it was considered to be a radically new type of art school. It brought an end to the traditions in both the teaching of art and the making of art that dated from the Renaissance (Efland, 1979, p. 30).

Beginning with architecture, Gropius was able to extend his interests into the whole field of the arts. Working on a new project for Art Education, he wished to bridge the gap between the fine arts and crafts. He therefore combined the Saxon-Ducal School of Arts and Crafts with the Art Academy of Weimar, to form the Bauhaus (Wingler, 1969, p. 50). In achieving this union, he took a most important step: every student at the Bauhaus would now be trained in each subject by two teachers, an artist and a master craftsman. Gropius believed that this partnership in instruction was necessary, and, by unifying the arts and crafts, he developed a new creative construct.

In order to attract the right type of students and artists, Gropius published his first proclamation of the school in all the newspapers. The proclamation stated the following:

The complete building is the final aim of the visual arts. Their noblest function was once the decoration of buildings. Today they exist in isolation, from which they can be rescued only through the conscious, cooperative effort of all craftsmen. Architects, painters, and sculptors must recognize anew the composite character of a building as an entity. Only then will their work be imbued with the architectonic spirit which it has lost as salon art. Architects, sculptors, painters, we must all turn to the crafts. Art is not a "profession". There is no essential difference between the artist and the craftsman. The artist is an exalted craftsman. In rare moments of inspiration, moments beyond the control of his will, the grace of heaven may cause his work to blossom into art. But proficiency in his craft is essential to every artist. Therein lies the source of creative imagination. Let us create a new guild of craftsmen, without the class distinctions which raise an arrogant barrier between craftsman and artist. Together, let us conceive and create the new building of the future, which can embrace architecture and sculpture and painting in one unity and which will rise one day towards heaven from the hands of a million workers like the crystal symbol of a new faith (Hirschfeld-Mack, 1963, p. 4).

According to Hirschfeld-Mack, Gropius stated that "The aim of the Bauhaus was to show how a number of individuals, who are willing to cooperate without giving up their identity, can develop a congeniality of expression in their attitudes to the demands of the day" (Hirschfeld-Mack, 1963, p.1).

With this new attitude towards art, the Bauhaus attracted students from all over Europe. They were between the ages of seventeen and forty, and most were in their early twenties. Two thirds of the students were men, fifty percent of whom had served in the army during the war. A great majority of the students were poor, and had to earn their living at the Bauhaus by producing articles in the workshops. Although there was a very "mixed crowd" at the Bauhaus in the early days, the

students were all enthusiastically united in one aim: to seek a new way of life. Many academicians were shocked by this completely new teaching method, which aimed at awakening and releasing the students' dormant creative powers by an unconventional approach in the means of self-expression. To achieve this goal, Gropius brought together a number of distinguished artists and teachers who were attracted by the new school. Johannes Itten, Paul Klee, Wassily Kandinsky, Lyonel Feininger and Oskar Schlemmer, the original staff members, were later joined by Moholy-Nagy, Joseph Albers, and Marcel Breuer.

The curriculum of the Bauhaus was divided into three phases. The preliminary course consisted of six months of elementary instruction in problems of form, combined with practical experiments using different materials in the beginners' workshop. Upon completion of this first phase, the student could advance to the second phase which consisted of a three-year course in the workshops which was an introduction into a craft. Upon successful completion of this phase, the student received the Journeyman's Diploma of the Chamber of Crafts. The third and final phase was devoted to instruction in architecture which consisted of practical participation in the construction of a building and independent architectural training in the Bauhaus Research Department (Hirschfeld-Mack, 1963, p. 7).

In 1925, the Weimar Bauhaus (1919 - 1924) moved to Dessau.

The Mayor of Dessau at the time, Dr. Fritz Hesse, loyally supported the principles of the Bauhaus, and it was due to him that it was able to develop relatively undisturbed for a number of years. Almost all the former masters, Feininger, Gropius, Kandinsky, Klee, Moholy-Nagy, Muche, and Schlemmer remained with the Bauhaus. Five former students, Josef Albers, Herbert Bayer, Marcel Breuer, Hinnerk Scheper, and Joost Schmidt were appointed masters, and nearly all the Weimar students moved to Dessau as well.

The Mayor approved of building a new space for the Dessau Bauhaus, which consisted of seven houses with studios for the former Weimar masters and for a new building to house both the Bauhaus and the Municipal Arts and Crafts School. Gropius designed the buildings, and, until they were completed, work was carried on in provisional quarters.

At this time, the curriculum also underwent changes. A new generation of teachers had been trained who were both creative artists and craftsmen, so that the dual system of instruction was abandoned. The principles of the Bauhaus were again clarified; its purpose was to train men and women with creative talent for all kinds of work, particularly building. It encouraged the execution of practical experimental work, especially building and interior decoration, as well as the development of models for industrial and manual production. The Bauhaus Corporation was established to handle the sale of works created by the students in the workshops.

Many new ideas began to flow from this period. The spirit of functional design was carried from applied arts (steel furniture, modern textiles, dishes, lamps, etc.) into "fine arts" (Bayer, Gropius, Gropius, 1959, p. 13).

Early in 1928 Gropius decided to leave the Bauhaus. He felt that the Bauhaus ideas were firmly implanted, and that it was time for him to move on, and give the direction of the Bauhaus to someone else. He recommended Hannes Meyer, a Swiss architect. The selection of Meyer was agreed to by the Municipal Council at Dessau, and so he became the director of the Bauhaus in 1928. He remained there until June 1930. When Meyer resigned, Gropius suggested that the Berlin architect, Ludwig Mies Van der Rohe, fill the position. He did so, and served as director in the Berlin Bauhaus until April 1933.

### The Influences and Achievements of the Bauhaus

The importance of the Bauhaus in the history of Art Education should not be underestimated. The Bauhaus was the first institution to face the problem of good design for mass produced articles. It broke down the barriers separating the fine from the applied arts with its emphasis on the union of art and craft. At the same time, it bridged the gap between art and industry. To achieve this goal, it turned away from the established academic methods of teaching art, and created an elementary course with new methods in art teaching (since adopted in most progressive art schools). The achievements of

the Bauhaus have influenced educational institutions and the making of art throughout the world (Hirschfeld-Mack, 1963, p. 8). It has been said that the Bauhaus has been the basic influence on studio art for the last fifty years (Phelan, 1981, p. 7).

The Bauhaus introduced the notion that there could be a number of "correct" solutions to a problem as long as the creator adequately illustrated a solution. In December 1921 Klee wrote to Gropius stating that "on the whole 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" (Grohmann, 1954, p. 64).

This philosophy was in keeping with the desire of the Bauhaus to develop the personal individuality of each student. Although it placed a high value on the idea of craftsmanship, it also shifted the focus in aesthetic development and art teaching to the solving of aesthetic problems. There was also a shift of focus from the final product to the process, which included the critical aspect as part of the process of art making. Klee's interest in the process of his own art-making was influential in the development of his students' work.

Because there was no longer one correct solution, the student then had to be responsible for justifying his or her solution, thus placing more emphasis on the rational and logical development of the concept or intellectual idea. The

student had to explain his work based on reasons or explanations of the arrangements of elements, or the basis for doing so. The reason for arranging shapes or forms was perceptual, and this movement from idealized forms to those which were individually perceived was the beginning of the modern movement in art (Phelan, 1981, p. 8).

As a result of changes in the artistic mode of expression and the need of the students to be taught in a different manner, the preliminary course structure of the Bauhaus became the approach for the initial introduction to fine arts at many schools and universities. The pedagogical approach at the Bauhaus became a model for most studio art education in the western world since World War II. It stressed the exploration of art materials and exercises in design which has become familiar in University programs such as Industrial Design, Interior Environmental Design, and even Architecture.

As a result of the impact of the original Bauhaus, two new schools were established along similar lines: the Institute of Design in Chicago, (under the the direction of Moholy-Nagy) in 1937, and the Hochschule fur Gestaltung in Ulm, Germany (1940). Influence of the Bauhaus teaching methods could also be found at Black Mountain College in North Carolina (by Josef Albers and Alexander Schawinsky); at Harvard University, Cambridge, Massachusetts (in the Department of Architecture with Walter Gropius and Marcel Breuer); at the Armour Institute, in Chicago (in the Department of Architecture with Ludwig Mies Van der

Rohe, Hilbersheimer, and Peterhaus); at the Laboratory School of Industrial Design in New York; and the School of Design in Southern California.

One of the major reasons for the new methodology was that it seemed to be the most appropriate way to teach art. In rejecting traditional art forms, which had become very rigid by the mid to late 19th century, modern art also found the previous teaching methodology inappropriate. Modern art had broken free from the constraints of many centuries of convergence. The new methodology grew out of the needs of art itself. The more modern art rejected the conventions of previous art, the more necessary the alternative became. The Bauhaus formalized new approaches to teaching, and these became the principle modes of teaching studio art in modern educational institutions (Phelan, 1981, p. 10-13).

By the mid 1940's experimentation with materials had virtually become a doctrine and teachers no longer questioned the value of "hands-on" approach in the teaching of art. However, according to Chapman, by the beginning of 1950 it became apparent to some art educators that teachers did not fully understand the meaning of experimentation with materials. Chapman further states that this so called inquiry into the nature of materials had come to mean improvisation with media. Although students enjoyed the opportunities to explore art materials, teachers were unable to differentiate between superficial manipulation of materials and genuine

experimentation or creative effort (Chapman, 1978, p. 14-15).

When the Bauhaus philosophy is put into practice seriously, it is found that students' experiments and discoveries can lead to greater control in achieving expressive intent. According to Naylor, if students are conscious of the decisions they make in their work, and can transfer their discoveries to new situations, then, and only then, has the philosophy of the Bauhaus been practiced correctly (Naylor, 1968, p. 125).

Not only did the Bauhaus influence the pedagogical principles of many institutions, but it also influenced the art world through its exhibitions in Europe and America. The Bauhaus painters, especially Klee, Kandinsky, and Feininger, participated in many exhibitions during the 1920's. Miss Katherine Dreier was one of the people responsible for organizing them through the Société Anonyme of New York. Mrs. Galka Scheyer also arranged to have exhibitions of the Blue Four in New York and on the West Coast. Schlemmer and others of the Bauhaus theater exhibited at the International Theatre Exposition in New York, 1926. The Bauhaus was represented in the Machine Age Exhibition, New York 1927, and in an exhibition of modern printers and typography at Wellesley College in 1928. Small exhibitions entirely devoted to the Bauhaus were given by the Harvard Society for Contemporary Art (December 1930-January 1931) under the direction of Lincoln Kirstein, at the John Becher Gallery, New York (January-February 1931), as well as at

the Arts Club of Chicago (March 1931). (Bayer, Gropius, Gropius, 1959, p. 205).

The Bauhaus' influence can thus be seen to extend into both modern art education and the production of art. The principles of the Bauhaus were adopted by many schools, and the masters who taught at the Bauhaus (Gropius, Albers, Klee, Kandinsky, Schlemmer, Bayer, and Feininger) were major contributors to a new and influential art movement.

Plate 1

Klee, Paul, "The Artist's Eye", from Ways of Studying Nature,  
ink on paper, 1923, no size or location given

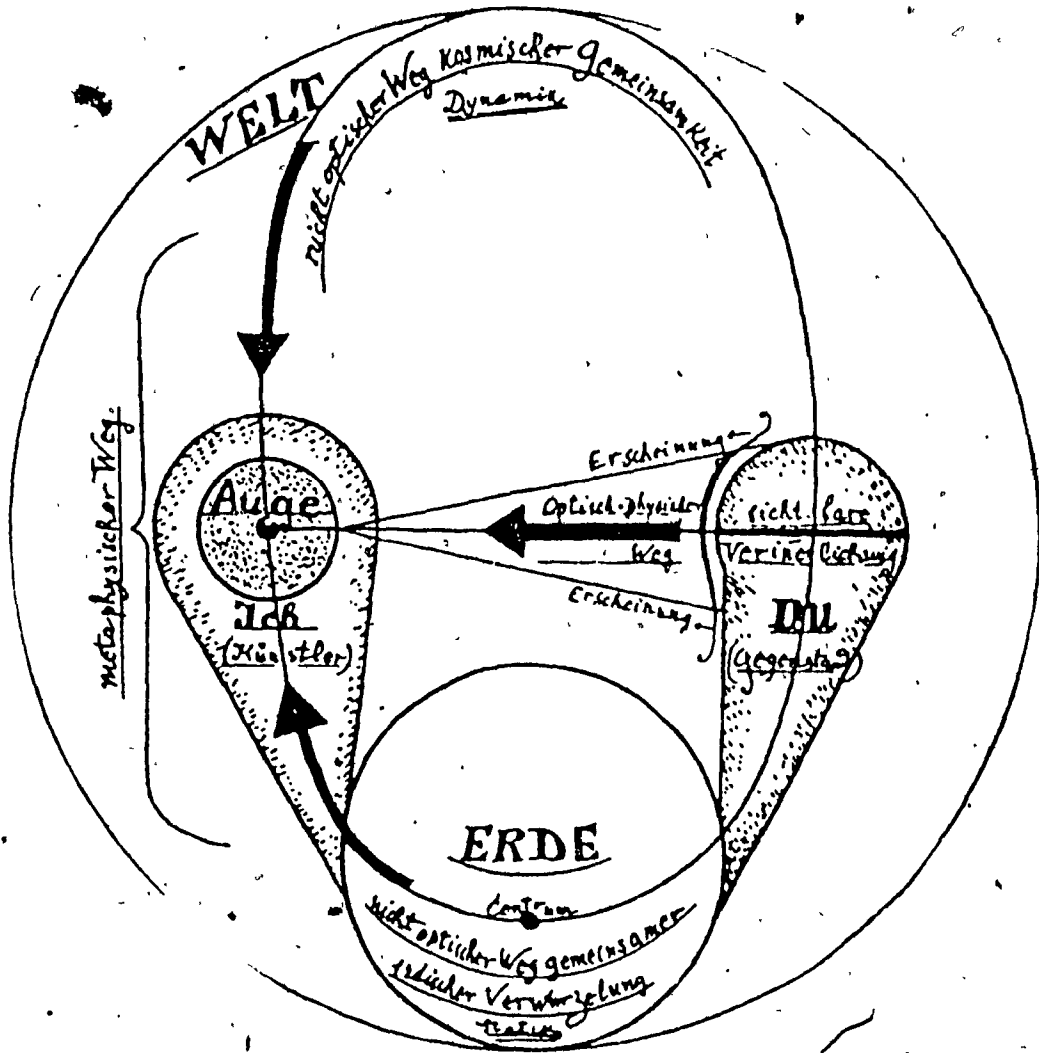


Plate 2

Klee, Paul, "Snails", 1883, Pencil, no size given

(Collection, Felix Klee, Bern)

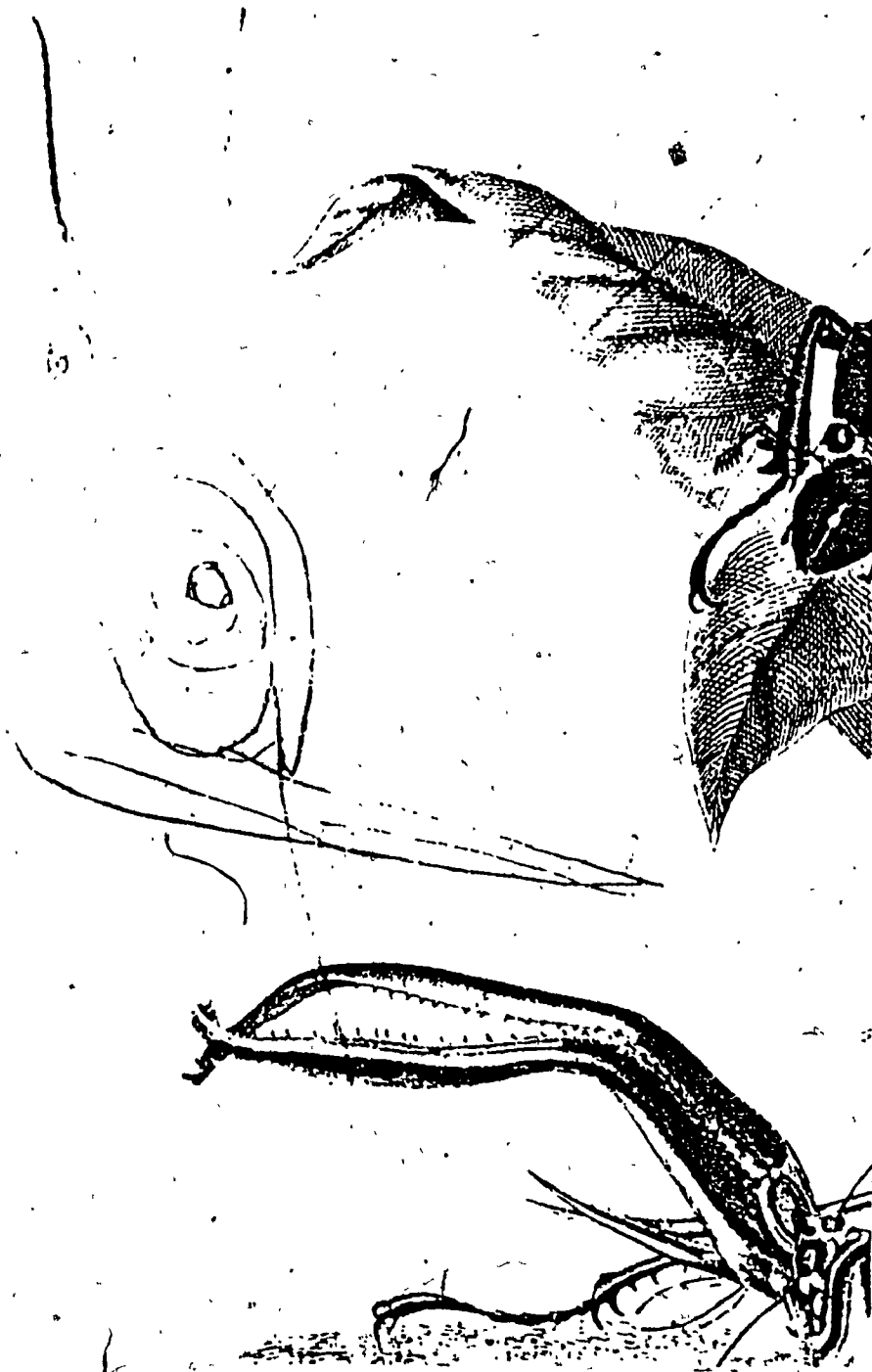
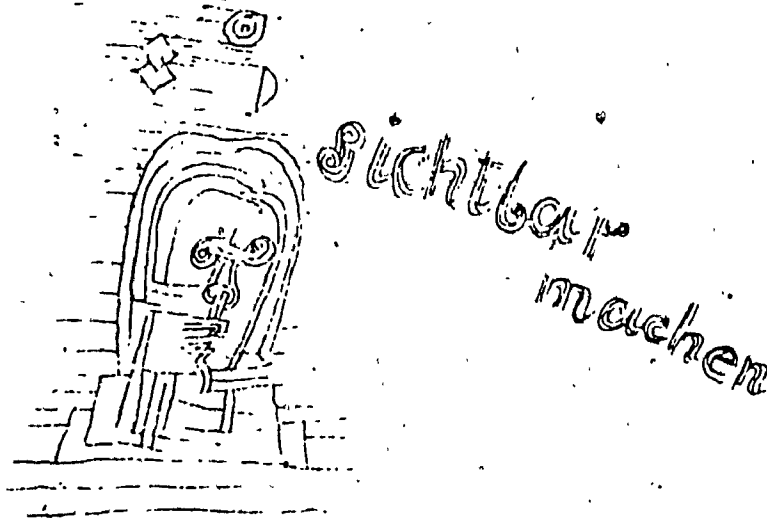


Plate 3.

Klee, Paul, "Make Visible", 1926, pen drawing, 11 x 30 cm  
(Felix Klee, Bern)



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1926 P. 4.

Plate 4

Klee, Paul, "Fishes", 1921, Watercolour, no size given

(Private Collection, Hamburg)



Plate 5

Klee, Paul, "Twittering Machine", 1922, 16 x 11 3/4",  
coloured sheet, watercolour and oil drawing  
(The Museum of Modern Art, New York)

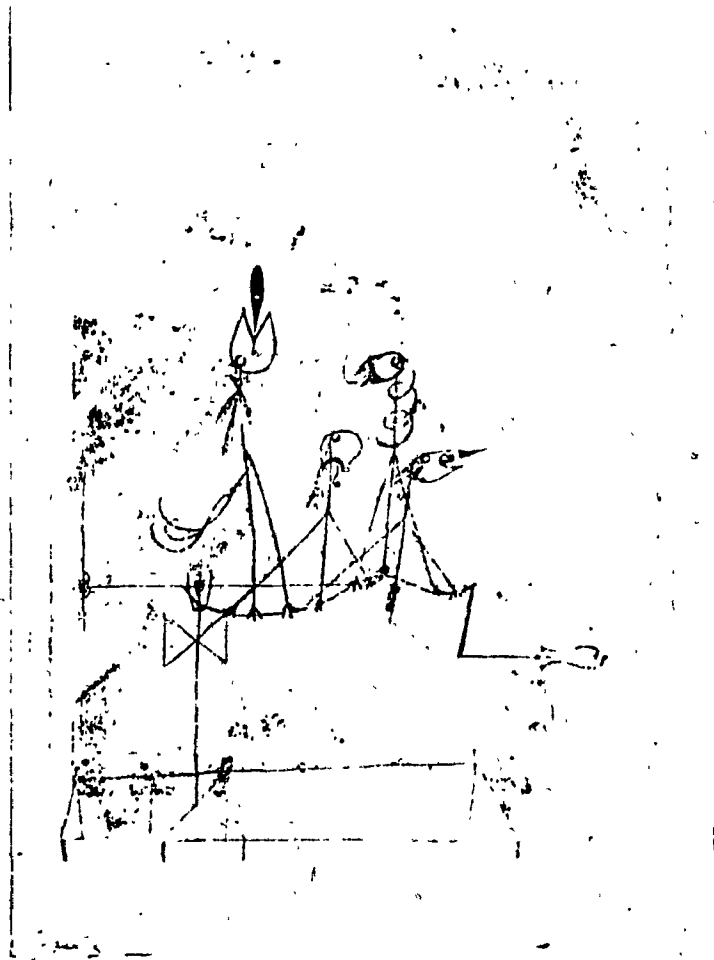


Plate 6

Klee, Paul, "Plant-like Strange", 1929, Brush drawing in water based paint over watercolour, partially sprayed, on paper, mounted on cardboard, 33,1 x 25,6 cm  
(Paul Klee-Stiftung, Kunstmuseum, Bern)

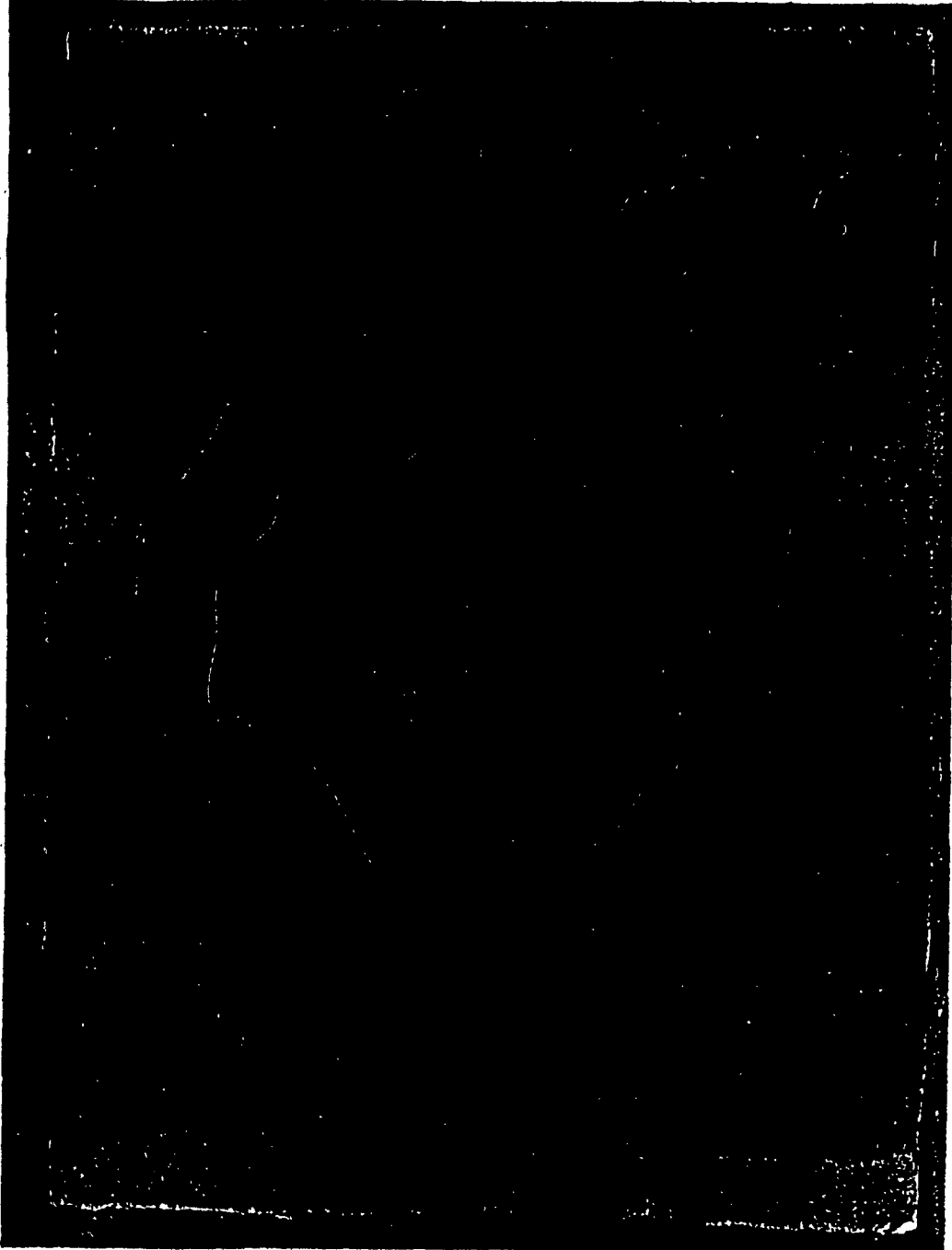
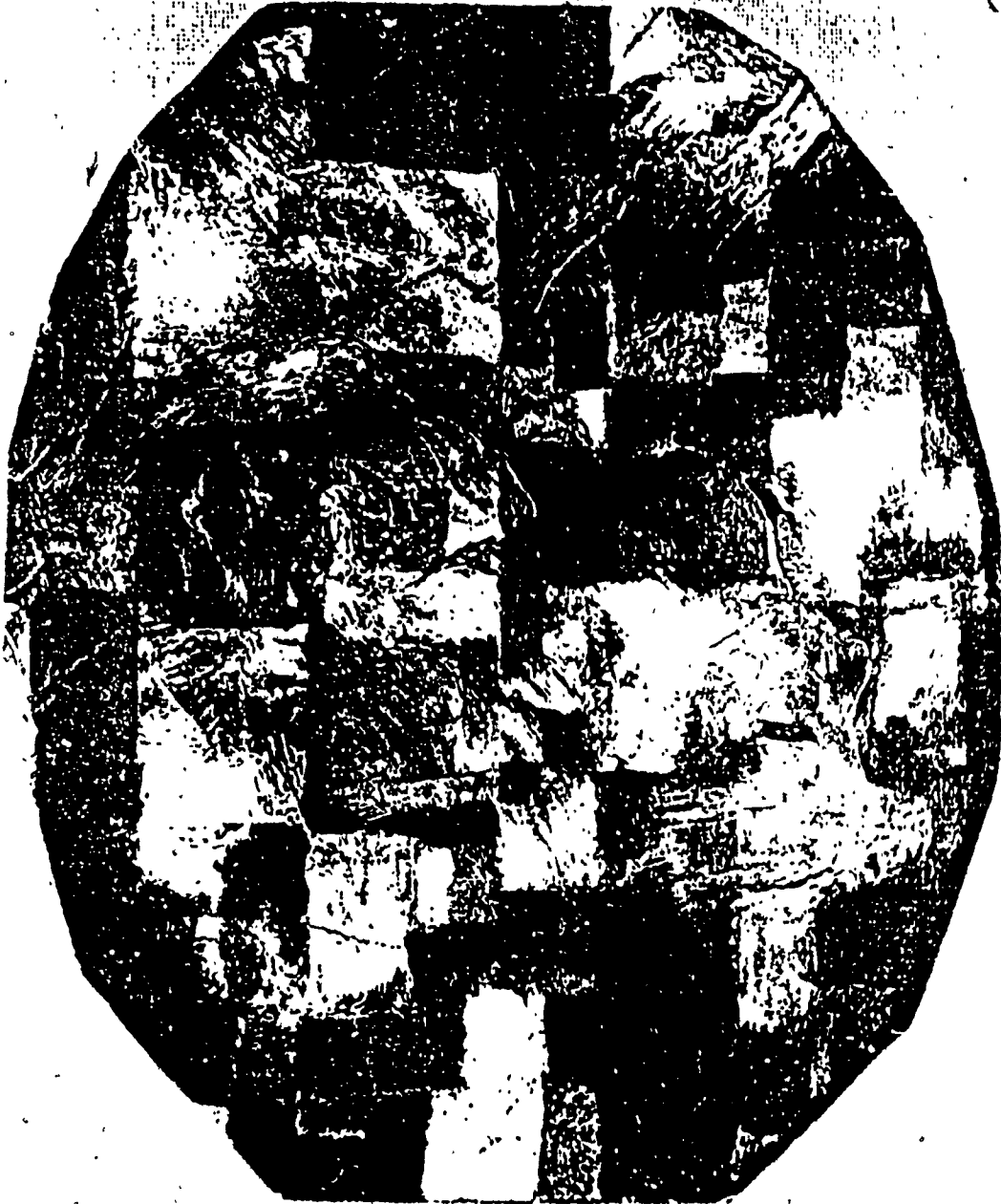


Plate 7

Klee, Paul, "Hommage a Picasso", 1914, oil on board,

13 3/4 x 11 1/2" (Present location unknown)



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