

The background of the book cover is a complex, abstract drawing in black ink on a light-colored, textured paper. The drawing features a dense network of lines, including straight, curved, and cross-hatched strokes, creating a sense of depth and movement. There are various shapes, some resembling organic forms and others more geometric, all interconnected in a chaotic yet harmonious manner. The overall effect is that of a rich, layered composition, typical of Klee's style.

E. W. Kornfeld

Paul Klee

Verzeichnis
des graphischen Werkes

Paul Klee Verzeichnis Des Graphischen We

Rosina Ehmann



Paul Klee Verzeichnis Des Graphischen We:

Paul Klee Christine Hopfengart, Michael Baumgartner, Fabienne Eggelhöfer, Osama Okuda, 2020-01-01 Paul Klee 1879 1940 ist einer der bedeutendsten Vertreter der modernen Kunst Er schuf ein ebenso universales wie individuelles Werk das zwischen allen Strömungen und Ismen seiner Zeit steht Sein gewaltiges malerisches zeichnerisches und bildnerisches uvre seine Briefe und Tagebuchaufzeichnungen und nicht zuletzt seine pädagogischen Notizen bilden den Hintergrund für diese pointierte Darstellung zu Leben und Werk des meditativen Künstlers und visuellen Denkers Der reich bebilderte Band zeichnet Klees bewegte Biografie nach und spannt den Bogen von Klees künstlerischen Anfängen mit karikaturistischen Zeichnungen und Akten über seine Begegnung mit der Avantgarde und die berühmten Aquarelle der Tunisreise oder die abstrakten Farbkompositionen der Bauhaus Zeit bis zu den geheimnisvollen Bildfindungen seiner letzten Jahre in Bern

The Making of Paul Klee's Career, 1914-1920 Otto Karl Werckmeister, 1989-07-10 Paul Klee one of the preeminent artists of the twentieth century was associated with all of the major movements of the first half of the century expressionism cubism surrealism and abstraction In this economic and political history O K Werckmeister traces Klee's career as a professional artist concentrating on the years 1914-20 in which Klee rose from obscurity to recognition in the visual culture of the incipient Weimar Republic Werckmeister reveals the degree to which Klee who has been traditionally portrayed as aloof from politics and the vicissitudes of the art market was subject to and interacted with material conditions Drawing on rich documentary evidence records of Klee's sales reviews of his exhibitions the artist's published writings about his art unpublished correspondence as well as contemporary criticism Werckmeister follows Klee's transformation from an idiosyncratic abstract individualist to a metaphysical storyteller to mystical sage Werckmeister argues that this latter image was promoted by a number of influential art critics and dealers acting in cooperation with the artist himself This posture prompted Klee's success first in the war weary modernist art world of 1916-18 and then in the pseudo revolutionary art world of 1919-20 This work is a critical challenge to the myth of Klee's art and to the hagiography of his artistic personality Werckmeister's historical account is sure to be a controversial yet significant contribution to Klee studies one that will change the nature of Klee scholarship for some time to come

Paul Klee Kathryn Porter Aichele, 2006 Sumario The artist poet painter I am a poet after all The poetic and the pictorial A poetic personal idea of landscape Harmonizing architectonic and poetic painting Poems in pictorial script Klee and concrete poetry What counts as poetry

Graphic Modernism Art Institute of Chicago, 2003 This exhibition catalog highlights a recent gift of works on paper to the Art Institute of Chicago from the Gecht family longtime Chicago collectors The catalog comprises 135 drawings prints and sculptures from the collection all of which embody a broad definition of Modernism The book spans two centuries and contains artists such as Cezanne and Van Gogh as well as Mark Rothko and Philip Guston Toulouse Lautrec Matisse and Picasso form the backbone of the collection with nearly 30 works of art apiece Suzanne Folds McCullagh curator of prints drawings Art Inst of Chicago

provides a short introductory essay that tracks the evolution of the collection Authored by a bevy of contributors the well written entries maintain a consistent tone and quality and strike a good balance between biographical information and interpretations of the work of art itself While the Gecht collection is certainly quite a boon for the institute it is not comprehensive enough in itself to make the catalog essential for all art libraries It does however belong on library shelves with strong modern art and graphics collections Kraig A Binkowski Delaware Art Museum Wilmington 135 colour illustrations

Biographisches Handbuch der deutschsprachigen Emigration nach 1933-1945 Werner Röder, Herbert A. Strauss, Institut für Zeitgeschichte, Research Foundation for Jewish Immigration, New York, 2016-12-19 Keine ausführliche Beschreibung für Biographisches Handbuch der deutschsprachigen Emigration nach 1933-1945 verfügbar

Painting and Sculpture in Europe, 1880-1940 George Heard Hamilton, 1993-01-01 This new edition of a book that offers the best available grounding in its huge subject as the Sunday Times called it includes color plates and a revised and expanded bibliography Professor Hamilton traces the origins and growth of modern art assessing the intrinsic qualities of individual works and describing the social forces in play The result is an authoritative guide through the forest of artistic labels Impressionism and Expressionism Symbolism Cubism Constructivism Surrealism etc and to the achievements of Degas and Cezanne Ensor and Munch Matisse and Kandinsky Picasso Braque and Epstein Mondrian Dali Modigliani Utrillo and Chagall Klee Henry Moore and many other artists in a revolutionary age

Four Jews on Parnassus Carl Djerassi, 2008 Four men Four wives One angel by Paul Klee Four Jews Benjamin's grip In Celebration of Paul Klee, 1879-1940 Paul Klee, Betsy Geraghty Fryberger, Betsy G. Fryberger, 1979 **Paul Klee und der christliche Himmel** Donat de Chapeaurouge, 1990 Das Duesseldorfer Bild hat Kopf Hand Fuss und Herz von Klee 1930 wird als verkappte Christus Darstellung erkannt wobei ein parodistischer Ton ueberwiegt Im Hinblick auf George Grosz und dessen aktuellen Gottessterungsproze hat Klee sich zur Vorsicht gegenueber einem etwaigen Blasphemie Vorwurf entschlossen Trotzdem ist nicht nur eine offenkundige Reserve gegenueber dem Christentum sondern sogar eine atheistische Position des Kuenstlers deutlich Diese ergibt sich aus einer Berpruefung von Text und Bildzeugnissen aus der gesamten Schaffenszeit Klees Die Anregung durch Texte von Aristophanes Goethe E T A Hoffmann u a kommt ebenso ausfuehrlich zur Sprache wie die Interpretation des Angelus Novus durch Walter Benjamin Folgende Werke von Paul Klee werden ausfuehrlich behandelt Aufgekl rte bringen den pers nlichen Gott ins Museum 1903 Agnus dei qui tollis peccata mundi 1918 Angelus Novus 1920 hat Kopf Hand Fuss und Herz 1930 die Eidola Zeichnungen 1940 und die Darstellungen der Letzten Dinge *The Arts, Sciences, and Literature* Herbert A. Strauss, Werner Röder, Hannah Caplan, Egon Radvany, Horst Möller, Dieter Marc Schneider, 2014-02-07 Keine ausführliche Beschreibung für The Arts Sciences and Literature verfügbar **Paul Klee** Jürgen Glaesemer, 1974 *Paul Klee: Petulancia* Wolfgang Kersten, 1995-01-01 En 1939 en su exilio suizo Klee pinta un petulante equilibrista satisfecho de sostenerse con una sola pierna sobre la cuerda Continúa una rica tradición en la que el equilibrio

de fuerzas es una muestra de poder y de riesgo. Ademas las manos del equilibrista acaban en timbaleras como si estuviera tocando un gran tambor. Recordando la frase de Nietzsche sobre el peligroso caminar del hombre sobre el abismo y la autodefinición de Hitler como tamborero de guerra. Kersten da a este cuadro una significación alegórica en la que no es ajena la propia vida del artista.

Artists' Lithographs Felix H. Man, 1970 **Artists & Prints** Deborah Wye, Starr Figura, Museum of Modern Art (New York, N.Y.), 2004 Volume covers the Collection of Prints and Illustrated Books not the collection of artists books German Expressionism Museum of Modern Art (New York, N.Y.), Starr Figura, Peter Jelavich, 2011 Catalog of an exhibition held at the Museum of Modern Art New York Mar 27 July 11 2011 **Prints of the German Expressionists and Their Circle** Barry Walker, Karyn Zieve, Brooklyn Museum, 1988 National Union Catalog, 1956 Includes entries for maps and atlases Sachlichkeit Günter Dux, Thomas Luckmann, 2013-07-02 Diese Festschrift ist Helmut Plessner aus Anlaß seines achtzigsten Geburtstages gewidmet. Ihre Beiträge sind nicht nur der Thematik sondern ebenso im Denkansatz und in der Logik ihrer Aussagen so verschieden, daß der Versuch sie unter eine gemeinsame Überschrift zu bringen fehlschlagen mußte. Der Titel der Festschrift ist gleichwohl nicht ohne Grund gewählt. Er zielt auf eine Problematik, die besonders geeignet ist, das Werk Plessners und seine Bedeutung zu erschließen. Im Begriff der Sachlichkeit verdichtet sich der vor allem in den anthropologischen Arbeiten unternommene Versuch einer erkenntnistheoretischen Problematik. Herr zu werden, die schon den Zugang zur menschlichen Lebenswelt nicht zu finden weiß und den Begriff der Wahrheit zunichte zu machen droht. Auch in der Sozialphilosophie verfolgt Plessner das Ziel, durch eine auf das Prinzip der Unergründlichkeit gestellte Sachlichkeit Grund zu legen für eine Theorie der Gesellschaft, insbesondere des Politischen, in ihr. Nicht wenige der hier veröffentlichten Beiträge sind dieser Problematik verpflichtet und lassen darin den Einfluß der Plessnerschen Arbeiten erkennen.

Vier Juden auf dem Parnass Carl Djerassi, 2013-07-12 Die Philosophen Theodor W. Adorno und Walter Benjamin, der Religionshistoriker Gershom Scholem, der Komponist Arnold Schönberg, vier große jüdische Denker des 20. Jahrhunderts, vier Wege jüdischen Selbstverständnisses und vier Lebensgeschichten durch die Abgründe des 20. Jahrhunderts, in denen sich als ferner Weg auch die Biografie von Carl Djerassi selbst spiegelt. Djerassi liest diese vier Männer in Dialogen unmittelbar zu Wort kommen. So führt er die Leser ein in ihre Gedankengebäude und lotet aus, welche Bandbreite die Bedeutung des Wortes Jude in Hinblick auf Herkunft, wie auf Religion oder Politik abdecken kann. Zugleich erlaubt Djerassi auf der Basis fundierter Recherche, aber auch völlig neue Einblicke in die privaten Lebensbereiche von Benjamin Adorno, Scholem und Schönberg und liest sie über Freundschaften und Frauenbeziehungen, über Sexualität und Pornographie erzählen. Ein wichtiges Thema ihrer Gespräche ist auch Paul Klee, der als Prototypus des nicht jüdischen Juden und insbesondere über sein 1920 geschaffenes Werk *Angelus Novus* mit dem Adorno und Benjamin sich intensiv beschäftigten. Präsentiert ist die Auseinandersetzung mit Paul Klee durchzieht auch die Fotokunstwerke, die Gabriele Seethaler für diesen Band geschaffen hat, und die Djerassis in gedanklicher Schärfe funkeln. Den Text begleiten und ergänzen Aus dem Amerikanischen von Ursula Maria

Missner Gabriele Seethaler geboren 1964 in Linz Biochemikerin und Fotokünstlerin an den berg ngen zwischen Kunst und Wissenschaft Ausstellungen u a in Rom Paris Mailand Br ssel New York Berlin und Wien **Paul Klee** Roland Doschka, 2001
Produced in close cooperation with the Klee Foundation in Bern this catalogue gathers together the artist s outstanding masterpieces of the years 1917 to 1933 This extraordinary survey which includes works which Klee originally intended to keep for himself has been made possible by loans from the collection of Angela Rosengart in Lucerne the Klee Foundation in Bern and many private collectors Many of these works are being presented to a wide audience for the first time Klee is widely seen as one of the most original artists of the twentieth century Together with Feininger Kandinsky and Jawlensky he founded the Blue Four group and had a decisive influence on artists such as Miro and Delaunay The years 1917 to 1933 were the most productive in Klee s work

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