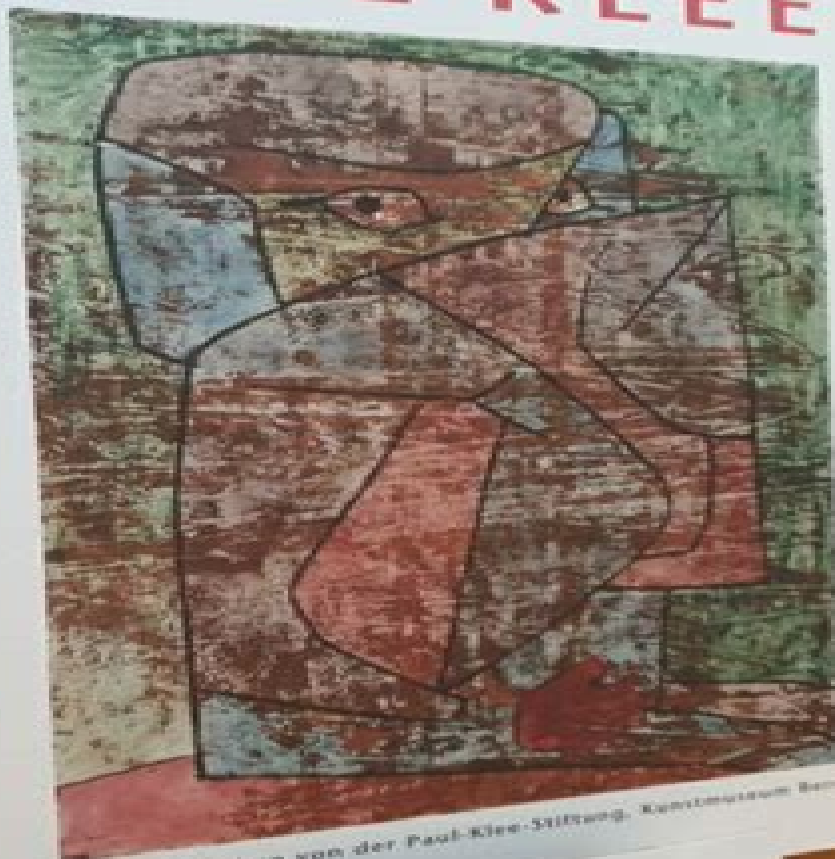


CATALOGUE
RAISONNÉ

PAUL KLEE



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Paul Klee Catalogue Raisonné 194:

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 **Paul Klee** Annie Bourneuf, 2015-07-20 The fact that Paul Klee 1879 1940 consistently intertwined the visual and the verbal in his art has long fascinated commentators from Walter Benjamin to Michel Foucault However the questions it prompts have never been satisfactorily answered until now In Paul Klee Annie Bourneuf offers the first full account of the interplay between the visible and the legible in Klee's works from the 1910s and 1920s Bourneuf argues that Klee joined these elements to invite a manner of viewing that would unfold in time a process analogous to reading From his elaborate titles to the small scale he favored to his metaphoric play with materials Klee created forms that hover between the pictorial and the written Through his unique approach he subverted forms of modernist painting that were generally seen to threaten slow contemplative viewing Tracing the fraught relations among seeing reading and imagining in the early twentieth century Bourneuf shows how Klee reconceptualized abstraction at a key moment in its development *The Rosengart Collection* Eduard Beaucamp, 2002 A private collection goes public in this intimate look at one of the most important assemblages of Modernist art soon to be the subject of a museum opening in Lucerne Switzerland in 2002 I felt Picasso's eyes burning into me This is how Angela Rosengart recalls her first visit to the great artist's studio Her father Siegfried Rosengart was a famous art dealer and friend to Picasso as well as a frequent visitor to the studios of Matisse Chagall and Klee This beautiful volume includes more than 260 full color reproductions of the collection's highlights many of which hung in the Rosengart home in Lucerne and all of which will now comprise the future Rosengart Museum In addition to presenting a complete inventory of the collection there are essays by renowned art historians and critics analyzing and evaluating the collection as well as offering appreciations of Klee and Picasso This extraordinary preview of what is sure to become an extraordinary museum offers an exciting first look at a significant contribution to the world of modern art Alexej Von Jawlensky: catalogue raisonné of the oil paintings 1914-1933 Alexej von Jawlensky, Maria Jawlensky, Lucia Pieroni-Jawlensky, Angelica Jawlensky Bianconi, 1991 *The Prints of Michael Mazur with a Catalogue Raisonné 1956-1999* T. Victoria Hansen, Barry Walker, Clifford S. Ackley, Lloyd Schwartz, 2000 This magnificent volume brings together essays from four different leading authorities covering various aspects of Mazur's life and career along with a comprehensive catalogue raisonné of his prints 44 colour 121 b w illustrations Catalogue raisonné Paul Klee, 2003 Verzeichnis des graphischen Werkes von Paul Klee Eberhard W. Kornfeld, 2005 Catalogue raisonné **Paul Klee** Paul Klee, Stefan Frey, Josef Helfenstein, Irene Rehmann, 1991 Catalogue raisonné **Paul Klee**, 2001 Faszination und Schrecken des Krieges Notger Slenczka, 2016-02-04 Hundert Jahre nach dem Ersten Weltkrieg ist das Echo dieses blutigen Beginns des bisher unbertroffen blutigen 20 Jahrhunderts noch nicht verhallt Es geht zu den auff

lligsten Merkmalen dieses Krieges dass der unfassbar gesteigerte Schrecken in bis dahin einmaliger Weise sich verbindet mit einer Begeisterung ber das Ende eines als unheroisch empfundenen Zeitalters und mit dem Versuch diese Faszination des Krieges durch intellektuelle religi se und geschichtsphilosophische Deutung und tagespolitische Propaganda zu wecken und am Leben zu erhalten Der Wirkung dieses Krieges zwischen Faszination und Schrecken ging die XXIII Werner Reihlen Vorlesung 2014 nach die hier dokumentiert wird Die den Krieg begleitenden weltanschaulichen und religi sen Deutungen und die Verarbeitung des Schreckens des Krieges in Kunst und Literatur wurden im interdisziplin ren Gespr ch erschlossen und diskutiert Fascination and Horror of War Even 100 years after the end of World War I the echo left by this bloody beginning to an insurmountably bloody century has still not faded away One of the most striking characteristics of this war is how unfathomable horror was combined in a unique way with an enthusiasm about the end of an era which was regarded as unheroic An attempt was made to arouse and sustain a fascination with war through intellectual religious and philosophical constructions coupled with political propaganda The XXIII Werner Reihlen Lecture Series held in 2014 examined the impact of World War I Interdisciplinary discussions explored the philosophical and religious constructions which accompanied this war as well as the attempts made by the arts and literature to cope with its horrors The results of this conference are presented in this issue of the Beihefte zur Berliner Theologischen Zeitschrift

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