



Paul Klee And The Decorative In Modern Art

Jessica Sjöholm Skrubbe



Paul Klee And The Decorative In Modern Art:

Paul Klee and the Decorative in Modern Art Jenny Anger, 2004-02-12 One of the goals of Modernism was the presentation of the essence of art or pure form Encouraged by theorists modern artists found pure form in ornament which though promising was sullied by connotations of materiality domesticity and femininity Jenny Anger demonstrates that the decorative significantly informed Paul Klee's art She compares his work to that of another major modernist Henri Matisse to confirm the critical role of the decorative in Modernism Anger also explores the relevance of the decorative for contemporary and especially women artists

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 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 Œuvre 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

Paul Klee Annie Bourneuf, 2015-07-20 The book offers a new original look at the great European modernist Paul Klee and the interplay of word and image in the work he produced after WWI when the European avant garde was at its most adamant Bourneuf asks why was it that Klee immersed himself in crossings of image and text at the same time that so much avant garde art focused fiercely on the visual She proposes that Klee created forms that hover between the pictorial and the written to provoke the viewer to look slowly and contemplatively a mode of viewing the artist saw as both analogous to reading and threatened by new technological media such as film mass printing telephones and radio Bourneuf demonstrates how Klee's concern for the literary aspects of visual art is both the motive for and the means of his ironic play with modernist art theories and practices

The Symbolist Roots of Modern Art Michelle Facos, 2017-07-05 With the words A new manifestation of art was expected necessary inevitable Jean Moré announced the advent of the Symbolist movement in 1886 When Symbolist artists began experimenting in order to invent new visual languages appropriate for representing modern life in all its complexity they set the stage for innovation in twentieth century art Rejecting what they perceived as the superficial descriptive quality of Impressionism Naturalism and Realism Symbolist artists delved beneath the surface to express feelings ideas scientific processes and universal truths By privileging intangible concepts over perceived realities and by asserting their creative autonomy Symbolist artists broke with

the past and paved the way for the heterogeneity and penchant for risk taking that characterizes modern art The essays collected here which consider artists from France to Russia and Finland to Greece argue persuasively that Symbolist approaches to content form and subject helped to shape twentieth century Modernism Well known figures such as Kandinsky Khnopff Matisse and Munch are considered alongside lesser known artists such as Fini Gyzis Koen and Vrubel in order to demonstrate that Symbolist art did not constitute an isolated moment of wild experimentation but rather an inspirational point of departure for twentieth century developments

Four Metaphors of Modernism Jenny Anger, 2018-02-20 Exploring the significance of metaphor in modern art Where do the roots of art lie asked Der Sturm founder Herwarth Walden In the people Behind the mountains Behind the planets He who has eyes to hear feels Walden s Der Sturm the journal gallery performance venue press theater bookstore and art school in Berlin 1910 1932 has never before been the subject of a book length study in English Four Metaphors of Modernism positions Der Sturm at the center of the avant garde and as an integral part of Euro American modern art theory and practice Jenny Anger traces Walden s aesthetic and intellectual roots to Franz Liszt and Friedrich Nietzsche forebears who led him to embrace a literal and figurative mixing of the arts She then places Der Sturm in conversation with New York s Soci t Anonyme 1920 1950 an American avant garde group modeled on Der Sturm and founded by Katherine Sophie Dreier Marcel Duchamp and Man Ray Working against the tendency to examine artworks and artist groups in isolation Anger underscores the significance of both organizations to the development and circulation of international modernism Focusing on the recurring metaphors of piano glass water and home Four Metaphors of Modernism interweaves a historical analysis of these two prominent organizations with an aesthetic analysis of the metaphors that shaped their practices reconceiving modernism itself Presented here is a modernism that is embodied gendered multisensory and deeply committed to metaphor and a restoration of abstraction s connection with the real

Nell Walden, Der Sturm, and the Collaborative Cultures of Modern Art Jessica Sjöholm Skrubbe, 2021-12-30 Based on hitherto overlooked archival material this book reveals Nell Walden s significant impact on the Sturm organisation through a feminist reading of supportive labour that highlights the centrality of collaborative work within the modern art world This book introduces Walden as an ardent collector of modern and indigenous art and critically contextualises her own art production in relation to expressionist concepts of art and to gendered ideas on abstraction and decoration Visual analyses highlight how she collaborated with professional and experimental women photographers during the Weimar era and how the circulation of these photographs served as a means to intervene in the public sphere of culture in interwar Germany Finally the book provides an analysis of Walden s continuing work for Der Sturm after her voluntary exile from Germany to Switzerland in 1933 and highlights the importance of women s supportive labour for the canonisation and institutionalisation of modern art in museums and archives The book will be of interest to scholars working in art history visual studies and gender studies

"Women, Femininity and Public Space in European Visual Culture, 1789?914 "

Temma Balducci, 2017-07-05 Focusing on images of or produced by well to do nineteenth century European women this volume explores genteel femininity as resistant to easy codification vis is the public Attending to various iterations of the public as space sphere and discourse sixteen essays challenge the false binary construct that has held the public as the sole preserve of prosperous men By contrast the essays collected in *Women Femininity and Public Space in European Visual Culture 1789 1914* demonstrate that definitions of both femininity and the public were mutually defining and constantly shifting In examining the relationship between affluent women femininity and the public the essays gathered here consider works by an array of artists that includes canonical ones such as Mary Cassatt and Frans G r d as well as understudied women artists including Louise Abb and Broncia Koller The essays also consider works in a range of media from fashion prints and paintings to private journals and architectural designs facilitating an analysis of femininity in public across the cultural production of the period Various European centers including Madrid Florence Paris Brittany Berlin and London emerge as crucial sites of production for genteel femininity providing a long overdue rethinking of modern femininity in the public sphere "Textiles, Fashion, and Design Reform in Austria-Hungary Before the First World War " Rebecca

Houze, 2017-07-05 Filling a critical gap in Vienna 1900 studies this book offers a new reading of fin de si e culture in the Austro Hungarian Monarchy by looking at the unusual and widespread preoccupation with embroidery fabrics clothing and fashion both literally and metaphorically The author resurrects lesser known critics practitioners and curators from obscurity while also discussing the textile interests of better known figures notably Gottfried Semper and Alois Riegl Spanning the 50 year life of the Dual Monarchy this study uncovers new territory in the history of art history insists on the crucial place of women within modernism and broadens the cultural history of Habsburg Central Europe by revealing the complex relationships among art history women and Austria Hungary Rebecca Houze surveys a wide range of materials from craft and folk art to industrial design and includes overlooked sources from fashion magazines to World s Fair maps from exhibition catalogues to museum lectures from feminist journals to ethnographic collections Restoring women to their place at the intersection of intellectual and artistic debates of the time this book weaves together discourses of the academic scientific and commercial design communities with middle class life as expressed through popular culture Matisse and Decoration

John Klein, 2018-01-01 A brand new look at the extremely beautiful if underappreciated later works of one of the most inventive artists of the 20th century Between 1935 and his death at midcentury Henri Matisse 1869 1954 undertook many decorative projects and commissions These include mural paintings stained glass ceramic tiles lead crystal pieces carpets tapestries fashion fabrics and accessories work that has received no significant treatment until now By presenting a wealth of new insights and unpublished material including from the artist s own correspondence John Klein an internationally acclaimed specialist in the art of Matisse offers a richer and more balanced view of Matisse s ambitions and achievements in the often neglected later phases of his career Matisse designed many of these decorations in the innovative and widely

admired medium of the paper cut out whose function and significance Klein reevaluates Matisse and Decoration also opens a window onto the revival and promotion following World War II of traditional French decorative arts as part of France's renewed sense of cultural preeminence For the first time the idea of the decorative in Matisse's work and the actual decorations he designed for specific settings are integrated in one account amounting to an understanding of this modern master's work that is simultaneously more nuanced and more comprehensive Bauhaus 1919-1933 Barry Bergdoll, Leah Dickerman, 2009 The Bauhaus the school of art and design founded in Germany in 1919 and shut down by the Nazis in 1933 brought together artists architects and designers in an extraordinary conversation about modern art Bauhaus 1919 1933 published to accompany a major multimedia exhibition at MoMA is the first comprehensive treatment of the subject by MoMA since 1938 and offers a new generational perspective on the 20th century's most influential experiment in artistic education It brings together works in a broad range of mediums including industrial design furniture architecture graphics photography textiles ceramics theatre and costume design and painting and sculpture many of which have rarely if ever been seen outside of Germany Featuring about 400 colour plates and a rich range of documentary images this publication includes two overarching images by the exhibition's curators Leah Dickerman and Barry Bergdoll concise interpretive essays on key objects by over twenty leading scholars and an illustrated narrative chronology **Tiny Surrealism** Roger Rothman, 2012-12-01 New light on both Dalí's well known and little studied works and his work as a response to modernism through a focus on Dalí's identification with the small and the marginal Enfoldment and Infinity Laura U. Marks, 2010-08-13 Tracing the connections both visual and philosophical between new media art and classical Islamic art In both classical Islamic art and contemporary new media art one point can unfold to reveal an entire universe A fourteenth century dome decorated with geometric complexity and a new media work that shapes a dome from programmed beams of light both can inspire feelings of immersion and transcendence In Enfoldment and Infinity Laura Marks traces the strong similarities visual and philosophical between these two kinds of art Her argument is more than metaphorical she shows that the Islamic quality of modern and new media art is a latent deeply enfolded historical inheritance from Islamic art and thought Marks proposes an aesthetics of unfolding and enfolding in which image information and the infinite interact image is an interface to information and information such as computer code or the words of the Qur'an is an interface to the infinite After demonstrating historically how Islamic aesthetics traveled into Western art Marks draws explicit parallels between works of classical Islamic art and new media art describing texts that burst into image lines that multiply to form fractal spaces nonorganic life in carpets and algorithms and other shared concepts and images Islamic philosophy she suggests can offer fruitful ways of understanding contemporary art Modernism on Stage Juliet Bellow, 2017-07-05 Modernism on Stage restores Serge Diaghilev's Ballets Russes to its central role in the Parisian art world of the 1910s and 1920s During those years the Ballets Russes stage served as a dynamic forum for the interaction of artistic genres dance music and painting in a

mixed media form inspired by Richard Wagner's Gesamtkunstwerk total work of art. This interdisciplinary study combines a broad history of Diaghilev's troupe with close readings of four ballets designed by canonical modernist artists: Pablo Picasso, Sonia Delaunay, Henri Matisse, and Giorgio de Chirico. Experimental both in concept and form, these productions redefine our understanding of the interconnected worlds of the visual and performing arts, elite culture and mass entertainment in Paris between the two world wars. This volume traces the ways in which artists working with the Ballets Russes adapted painterly styles to the temporal, three-dimensional and corporeal medium of ballet. Analyzing interactions among sets, costumes, choreography and musical accompaniment, the book establishes what the Ballets Russes productions looked like and how audiences reacted to them. Juliet Bellow brings dance to bear upon modernist art history as more than a source of imagery or ornament; she spotlights a complex dialogue among art forms that did not preclude but rather enhanced artists' interrogation of the limits of medium.

Partisan Canons Anna Brzyski, 2007-10-08 Case studies that counter the idea of a transcendent art canon by demonstrating that the content of any and every canon is historically and culturally specific.

The Edwardian Sense Morna O'Neill, Michael Hatt, 2010 This is the twentieth in a series of occasional volumes devoted to studies in British art published by the Yale Center for British Art and the Paul Mellon Centre for Studies in British Art and distributed by Yale University Press. Book Jacket.

Of 'truths Impossible to Put in Words' Rose-Carol Washton Long, 2009 This volume of essays relates Max Beckmann's work to the tangible circumstances of its production and reception. The essays contextualise aspects of Beckmann's early, middle and late career by way of detailed reference to contemporary music, film, philosophy, theatre, history, sports and exile.

Alloys Marin R. Sullivan, 2022-03-01 A new look at the interrelationship of architecture and sculpture during one of the richest periods of American modern design. *Alloys* looks at a unique period of synergy and exchange in the postwar United States when sculpture profoundly shaped architecture and vice versa. Leading architects such as Gordon Bunshaft and Eero Saarinen turned to sculptors including Harry Bertoia, Alexander Calder, Richard Lippold and Isamu Noguchi to produce site-determined large-scale sculptures tailored for their buildings, highly visible and well-traversed threshold spaces. The parameters of these spaces—atriums, lobbies, plazas and entryways—led to various designs like sculptural walls, ceilings and screens that not only embraced new industrial materials and processes but also demonstrated art's ability to merge with lived architectural spaces. Marin Sullivan argues that these sculptural commissions represent an alternate history of midcentury American art. Rather than singular masterworks by lone geniuses, some of the era's most notable spaces—Philip Johnson's Four Seasons Restaurant in Mies van der Rohe's Seagram Building, Max Abramovitz's Philharmonic Hall at Lincoln Center and Pietro Belluschi and Walter Gropius's Pan Am Building—would be diminished without the collaborative efforts of architects and artists. At the same time, the artistic creations within these spaces could not exist anywhere else. Sullivan shows that the principle of synergy provides an ideal framework to assess this pronounced relationship between sculpture and architecture. She also explores the afterlives of these postwar commissions in the decades

since their construction A fresh consideration of sculpture s relationship to architectural design and functionality following World War II Alloys highlights the affinities between the two fields and the ways their connections remain with us today

Women in German Expressionism Anke Finger,Julie Shoults,2023-08-07 This collection for the first time explores women s self conceptions and representations of women s and gender roles in society in their own Expressionist works How did women approach themes commonly considered to be characteristic of the Expressionist movement and did they address other themes or aesthetics and styles not currently represented in the canon Women in German Expressionism centers its analysis on gender together with difference ethnicity intersectionality and identity to approach artworks and texts in more nuanced ways engaging solidly established theoretical and sociohistorical approaches that enhance and update our understanding of the material under investigation It moves beyond the masculine New Man viewpoint so firmly associated with German Expressionism and examines alternative critical and divergent interpretations of the changing world at the time This collection seeks to broaden the theorization scholarship and reception of German Expressionism by much belatedly including works by women and by shifting or redefining firmly established concepts and topics carrying only the imprint of male authors and artists to this day **Woman's Art Journal** ,2008

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Table of Contents Paul Klee And The Decorative In Modern Art

1. Understanding the eBook Paul Klee And The Decorative In Modern Art
 - The Rise of Digital Reading Paul Klee And The Decorative In Modern Art
 - Advantages of eBooks Over Traditional Books
2. Identifying Paul Klee And The Decorative In Modern Art
 - Exploring Different Genres
 - Considering Fiction vs. Non-Fiction
 - Determining Your Reading Goals
3. Choosing the Right eBook Platform
 - Popular eBook Platforms
 - Features to Look for in an Paul Klee And The Decorative In Modern Art
 - User-Friendly Interface
4. Exploring eBook Recommendations from Paul Klee And The Decorative In Modern Art
 - Personalized Recommendations
 - Paul Klee And The Decorative In Modern Art User Reviews and Ratings
 - Paul Klee And The Decorative In Modern Art and Bestseller Lists

5. Accessing Paul Klee And The Decorative In Modern Art Free and Paid eBooks
 - Paul Klee And The Decorative In Modern Art Public Domain eBooks
 - Paul Klee And The Decorative In Modern Art eBook Subscription Services
 - Paul Klee And The Decorative In Modern Art Budget-Friendly Options
6. Navigating Paul Klee And The Decorative In Modern Art eBook Formats
 - ePub, PDF, MOBI, and More
 - Paul Klee And The Decorative In Modern Art Compatibility with Devices
 - Paul Klee And The Decorative In Modern Art Enhanced eBook Features
7. Enhancing Your Reading Experience
 - Adjustable Fonts and Text Sizes of Paul Klee And The Decorative In Modern Art
 - Highlighting and Note-Taking Paul Klee And The Decorative In Modern Art
 - Interactive Elements Paul Klee And The Decorative In Modern Art
8. Staying Engaged with Paul Klee And The Decorative In Modern Art
 - Joining Online Reading Communities
 - Participating in Virtual Book Clubs
 - Following Authors and Publishers Paul Klee And The Decorative In Modern Art
9. Balancing eBooks and Physical Books Paul Klee And The Decorative In Modern Art
 - Benefits of a Digital Library
 - Creating a Diverse Reading Collection Paul Klee And The Decorative In Modern Art
10. Overcoming Reading Challenges
 - Dealing with Digital Eye Strain
 - Minimizing Distractions
 - Managing Screen Time
11. Cultivating a Reading Routine Paul Klee And The Decorative In Modern Art
 - Setting Reading Goals Paul Klee And The Decorative In Modern Art
 - Carving Out Dedicated Reading Time
12. Sourcing Reliable Information of Paul Klee And The Decorative In Modern Art
 - Fact-Checking eBook Content of Paul Klee And The Decorative In Modern Art
 - Distinguishing Credible Sources
13. Promoting Lifelong Learning

- Utilizing eBooks for Skill Development
- Exploring Educational eBooks

14. Embracing eBook Trends

- Integration of Multimedia Elements
- Interactive and Gamified eBooks

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