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PAUL KLEE
BAUHAUS MASTER

2013

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2
 Die Bestimmung Reine rot ist schmerzlicher als
 der beiden anderen farben
 (starke) also
 stehen als reinrot, so nicht
 reinrot so ein, dass es
 mit reinblau ein gutes violett
 andererseits mit rein gelb
 ein gutes grün.
 rotorange schon viel gewöhnlicher

Die Primärfarben Kontraste
 auf dem erfahrungsgemäßen
 Einwirkung und
 in Bezug auf die Ges
 auf das Auge fest
 wenn man z.B. zu
 grün feststellt wo
 das nicht ganz da
 zwischen gelb und
 so ist das ein geringe
 fläche, als die 1/12
 der Teilung des Kreis
 tut wirklich sehr

[PAULKLEE]

BAUHAUS MASTER



BLAU

blauviolett

Violett

blauviolett

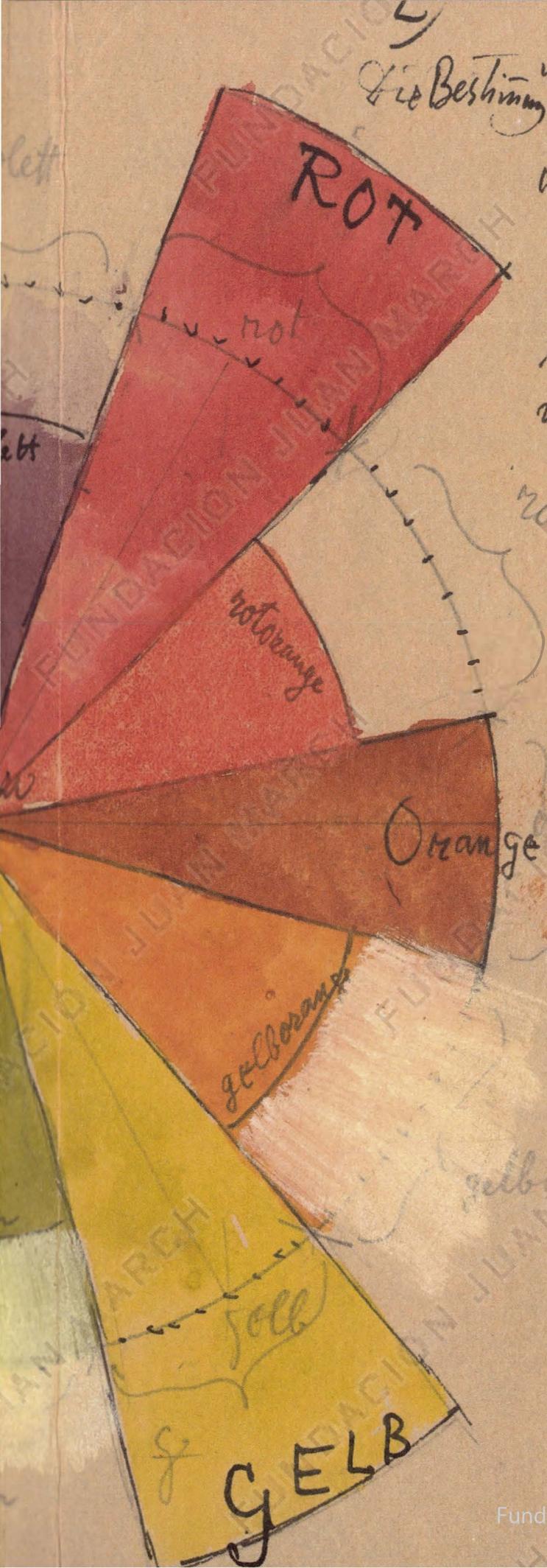
rotviolett

blaugrün

Grün

gelbgrün

gelbgrün



Die Bestimmung ^{my} Rein rot ist schwerer als die Bestimmung
 der beiden andern farbigen Elemente.
 Nachdem ^{also} reinblau und reingelb fester
 stehen als reinrot, so richte man
 reinrot so ein, dass es einerseits
 mit reinblau ein gutes violett gibt und
 andererseits mit reingelb zusammen
 ein gutes grün. Das ist
 schon viel gewonnen.

Die Diagonal Kontraste sind
 auf dem erfahrungsweg, der
 Einwirkung und Beeinflussung
 in Bezug auf d. Gegenfarbe
 auf das Auge festzusetzen.
 wenn man z.B. zu Rot ein
 grün festgestellt werden sollte
 das nicht ganz das grün
 zwischen gelb und Blau ist
 so ist, das ein geringeres An-
 sehn, als die Vier-bezu-
 gte Teilung des Kreises. Die
 tut wirklich weh!

This catalogue, and its Spanish edition,
are published on the occasion of the exhibition

PAUL KLEE: BAUHAUS MASTER

Fundación Juan March
Madrid



[PAULKLEE]

BAUHAUS MASTER

22 March | 30 June 2013



FUNDACIÓN JUAN MARCH

Madrid 2013

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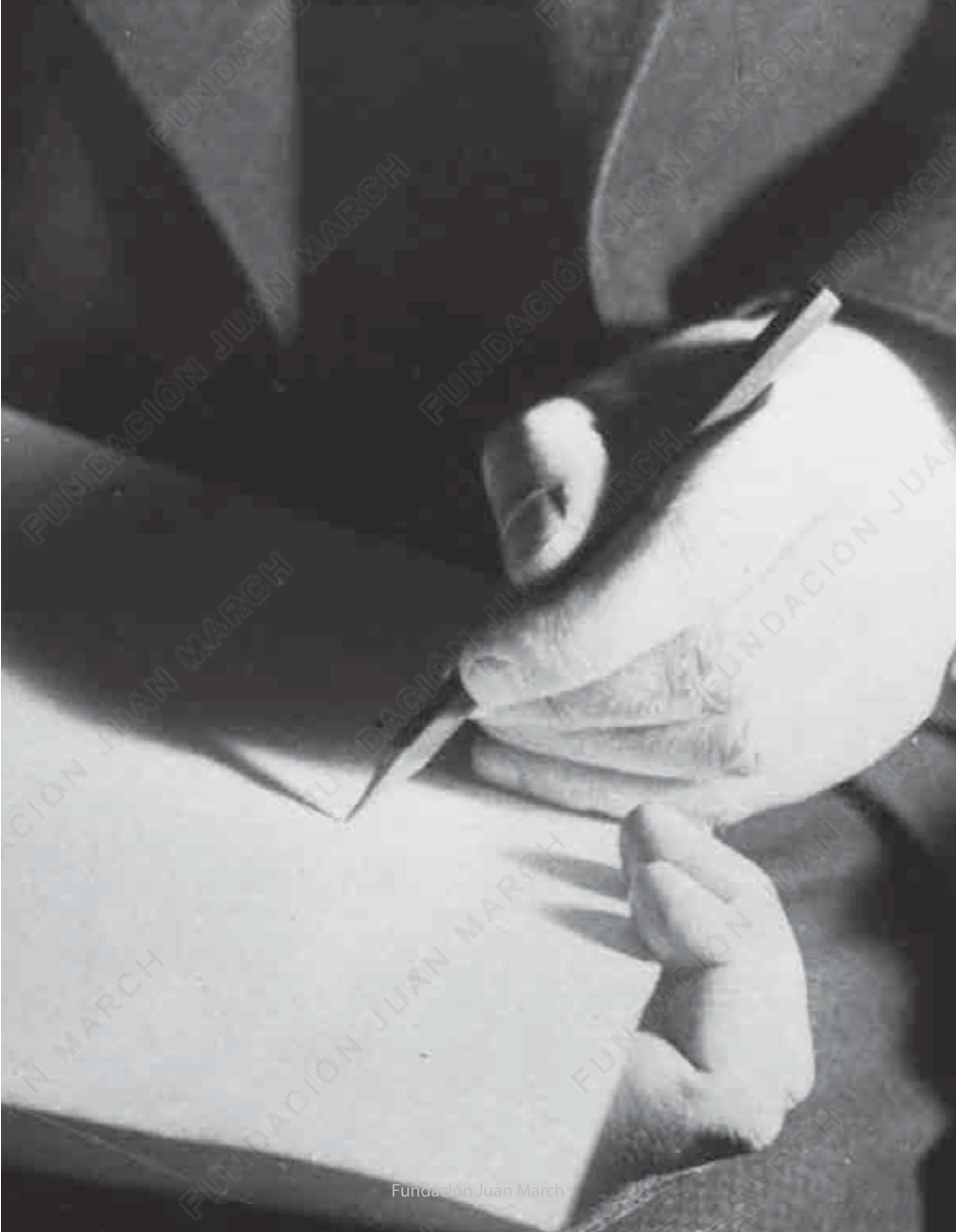
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Contents

	7	Klee, Again, Anew Introduction Fundación Juan March
	13	About the Exhibition Fabienne Eggelhöfer and Marianne Keller Tschirren
	17	The Bauhaus Wolfgang Thöner
	29	Formmeister Klee Marianne Keller Tschirren
	<hr/>	
Theory	39	Formlehre and Gestaltungslehre: The Teaching of Theories of Form and Configuration Fabienne Eggelhöfer
	45	Bildnerische Formlehre: Teaching Pictorial Form Marianne Keller Tschirren
	49	Bildnerische Gestaltungslehre: Teaching Pictorial Configuration Fabienne Eggelhöfer and Marianne Keller Tschirren
	<hr/>	
Works	127	Rhythm Marianne Keller Tschirren
	147	Color Marianne Keller Tschirren
	173	Nature Fabienne Eggelhöfer
	205	Movement Fabienne Eggelhöfer
	229	Construction Fabienne Eggelhöfer
	<hr/>	
Appendices	257	Chronology
	265	Catalogue of Works in the Exhibition
	277	Bibliography
	<hr/>	
	283	Catalogues and other publications of the Fundación Juan March



Klee, again, anew

Introduction

Paul Klee: Master of the Bauhaus is the second exhibition that the Fundación Juan March has devoted to the Swiss artist since the one it organized several decades ago, in 1981, which was the second exhibition focusing on Paul Klee ever held in Spain. That show, which enjoyed the collaboration of the artist's son, Felix Klee, the Paul-Klee-Stiftung in Bern and the Beyeler gallery in Basel, featured 202 works, including oil paintings, watercolors, drawings and prints. The first exhibition on Klee had been held in 1972 at the Palacio de la Virreina in Barcelona and the Museo Español de Arte Contemporáneo in Madrid, with sixty-one works from the Kunstsammlung Nordrhein-Westfalen in Düsseldorf. Since those two pioneering shows, exhibitions on Klee in Spain happily have returned with relative frequency, with seven in the last four decades.

In the face of this succession of exhibitions, whose frequency extends to notable international exhibitions over the last decades, one might legitimately ask: Why Klee again? The relevance and opportuneness of an exhibition such as this one perhaps may be explained on the basis of a distinction between the narrowly "thematic" approach behind the majority of exhibitions referred to as "thematic," versus an approach that does not necessarily exclude thematic orientations but that might more properly be called "structural." This latter sort of exhibition is grounded on a fundamental attention to a "transverse" or "operative" facet of the artist's work—an essential factor that "cuts through" his or her entire oeuvre, in contrast to the cultivation of certain subjects or themes in specific periods.

Paul Klee: Master of the Bauhaus is an exhibition of this latter variety. It is the result of a project undertaken in June of 2009, when the Fundación Juan March received news that the Zentrum Paul Klee (with which the Fundación shared fond recollections of that pioneering exhibition from the 1980s as well as more recent collaborations) had proposed to embark upon a research project that was truly striking in its relevance. This effort, a complete critical edition of Paul Klee's so called "pedagogical legacy," did not necessarily demand a parallel exhibition, but it certainly did not preclude that possibility.

The German art historian Will Grohman wrote in 1954 that "The moment to definitively assess Klee's artistic teaching will have arrived once the main parts of his pedagogical legacy have been published." Over a half-century later, the publication

of not just certain essential parts of that *Nachlass*, or legacy, but of the collection of related documents in its entirety has become the objective of a research project. It proved, indeed, to be a more than ideal opportunity to prepare a second exhibition focusing on Klee that would combine a presentation of the Swiss artist's fascinating and influential work with attention to a "structural" aspect—an approach that is at once novel and decisively illuminating in the way it sheds new light on Klee's artistic theory and practice.

Paul Klee: Master of the Bauhaus includes 137 works by the Swiss artist and has been organized in collaboration with the Zentrum Paul Klee and with Fabienne Eggelhöfer and Marianne Keller Tschirren as guest curators. It was first presented in a reduced form, with forty-one works from the Zentrum's own collection, under the title, *Meister Klee! Lehrer am Bauhaus* (*Meister Klee! Teacher at the Bauhaus*), from July 31, 2012, to January 6, 2013. The present exhibition at the Fundación Juan March brings together some of the works displayed at the Zentrum Paul Klee together with many others from important museums and collections in Switzerland, Germany, France, the United States, and Spain.

The exhibition is, therefore, the result of several years of work in collaboration with the Zentrum Paul Klee in Bern. It is based on what may well be—after the publication of the artist's catalogue raisonné—the most significant and relevant research project on Klee of a "structural" nature conducted in the last decades: the critical edition of his *pädagogischer Nachlass*. The phrase applies to a collection of texts as fascinating as it is heterogeneous: nearly four thousand manuscript pages in which Klee recorded his reflections and theoretical and practical investigations. They are full of striking diagrams, schematic illustrations, tables, color spectrums, constructions and drawings. These notes and illustrations center on the notion of pictorial form, its regular features, governing principles and genesis; on geometry, planes and volumes; on movement; on natural and artificial structures; on configuration in the plastic arts; on rhythm and on color. This *Nachlass* is, in short, a series of meditations on the life of forms, without which one cannot definitively understand Klee's own theory or his artwork—two areas that (as is obvious in the case of an artist) echo each other mutually.

Nevertheless, and despite the evident significance of these writings, scarcely two exhibitions have ever turned to them explicitly in order establish a visual dialogue that would focus on the relationships between Klee's work and his teaching. This is surely due, at least in part, to the fact that this extraordinarily abundant source of material, as richly evocative as it is challenging to understand, was in a state that proved impractical for its systematic interpretation and analysis.

The exhibition, *Paul Klee: Master of the Bauhaus*, was conceived in parallel with the study, transcription and critical edition of that immense legacy, a task that was carried out by Fabienne Eggelhöfer and Marianne Keller-Tschirren beginning in 2008, with support from the Schweizerischer Nationalfonds (SNF) and other institutions, among them the Fundación Juan March. This effort has resulted in the publication of

the online resource, www.kleegestaltungslehre.zpk.org, inaugurated in August 2012. This web site provides free access to the database containing complete facsimiles and transcriptions of the texts, thus fulfilling the longstanding wishes of the international community of researchers working on Klee and his oeuvre, expressed by Will Grohman years ago.

Klee undertook all his investigations with a decidedly pedagogical objective. His texts sound markedly didactic. They are, after all, the “lecture notes” with which *Meister Klee* prepared and presented his classes at the Bauhaus in Weimar and then in Dessau, where he taught, along with Wassily Kandinsky, Lothar Schreyer and Oskar Schlemmer, from 1921 to 1931. During that decade, Klee prepared his classes on *bi ldnerische For mlehre* (“theory of pictorial form”) and created over 3900 handwritten pages of material with notes for his classes, which he designated collectively as *Bildnerische Gestaltungslehre* (Theory of pictorial configuration).¹ It was at the Bauhaus, with that institution’s particular and novel approach to theoretical and practical teaching and its break with the traditional role of the applied arts, where Klee developed his own pedagogical methods, by which he transmitted to his students the fundamental principles of formal configuration—that is, what we might more conventionally call “design.” And although Klee was not teaching future artists, *per se* (the students at the Bauhaus were, in Klee’s words, “Bildner, werktätige Praktiker,” creators, shapers of material, working practitioners), and he was convinced that art could not be taught in the same way one teaches theoretical disciplines or pure applied arts, his contributions as a teacher emerged, logically, alongside a meditation on his own pictorial work—which has since influenced entire generations of artists around the world.

That enormous accumulation of teaching notes is not, of course, a kind of archive of preparatory drawings or a supply of sketches that Klee could use for his works. In fact, in contrast to earlier exhibitions that have focused on the subject, and unlike certain partial editions of Klee’s texts, this exhibition and the essays in the accompanying catalogue refuse to establish excessively rigid causal relationships between Klee’s “theoretical” corpus and his works. Thus, simplistic analogies have been avoided, of the sort that find formal similarities, based on too-narrow an analysis of “motifs,” between specific works and specific material from his notes.

On the other hand, however, it is obvious that Klee did not hermetically compartmentalize the activities of reflection, teaching, and artistic creation. On the contrary, he devised his theories and developed his teaching on the foundation of his own work as an artist. In this way, his theory and his artistic practice continually rub up against each other, producing mutual echoes—as, for example, when we observe him playing freely in his drawings of geometric constructions with the same processes of configuration that we find in his notes.

In short, a reciprocal reverberation emerges between Klee’s artwork and his notes. Considered in unison, his works and his reflections form a kind of pictorial analogue to a violin’s soundbox, enormously rich visually and also of great interest

1 [See Editor’s footnotes in “About the Exhibition” and in the general introduction to the *Beiträge zur bildnerischen Formlehre* and *Bildnerische Gestaltungslehre* regarding the translation of these titles. —Ed.]

theoretically. In the case of *Paul Klee: Master of the Bauhaus*, reverberating within this “resonator”—made literally three-dimensional in the exhibition space and organized structurally and thematically in this catalogue—are our selection of 137 works comprising paintings, watercolors and drawings executed between 1899 and 1940, alongside nearly a hundred manuscripts chosen from among his lecture notes, which represent each of the twenty-four chapters into which Klee’s texts are divided.

The exhibition furthermore presents objects and documents that range from contemporary photographs to the artist’s herbariums, encompassing some of his reading materials, documentary sources for his thinking, his writing, his drawing notebooks, and his publications. It is a multifaceted collection of material that enables one to adequately contextualize his life and work at the Bauhaus in Weimar and Dessau and helps clarify the mutual influences between his theory and his artistic practice throughout his life.

The loans for the exhibition come from the Zentrum Paul Klee in Bern as well as from many other museums and collections, both public and private, in Switzerland, Germany, France, the United States and Spain. Both in the exhibition and in this catalogue, Klee’s works are organized around five themes that are central to his creative work as well as in his teaching: color, rhythm, nature, construction and movement. They help guide our gaze in the expansive artistic universe of such an imaginatively prolific creator as Klee was. The phenomena of genesis and growth in nature provided him with a model for explaining configuration and design. His thesis that the essential question was less the definitive form of things than the processes that lead to it—his notion that a form should not be understood as “Being” but rather as “Becoming”—pervades his teaching and explains his interest in the generation and inner workings of form. Along with natural phenomena, Klee also studied, artistically and theoretically, the ideas of rhythm, color, geometric construction and movement.

In addition to this catalogue, the Fundación Juan March is publishing, in Spanish and English (with corresponding e-book versions) semi-facsimile editions of Klee’s *Beiträge zur bildnerischen Formlehre* (Contributions to the theory of pictorial form), the notes for his classes created in 1921–22 and published in those languages for the first time.

* * *

Finally, ample space must be left for our acknowledgments, which extend to numerous individuals and institutions without whose assistance this project could never have materialized. First and foremost, we wish to express our gratitude, for their indispensable and rigorous contributions, to the exhibition curators and the authors of the majority of the essays in the catalogue, Drs. Fabienne Eggelhöfer and Marianne Keller-Tschirren; likewise, to Peter Fischer, Director of the Zentrum Paul Klee and to Dr. Michael Baumgartner, Head of the Zentrum’s Collection, Exhibitions and Research Department, who already in 2000 curated the first exhibition that offered an in-depth exploration of the Swiss *Meister’s* work as a teacher, under the title *Die Kunst des Sichtbarmachen* (The art of making visible); to Lukas Gerber, Edith Heinemann, Myriam Weber and the rest

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By the same token, we wish to thank the Hatje Cantz publishing house and its Director, Annette Kulenkampff, for their technical support for this publication. And, finally, we thank the Ambassador of Switzerland in Spain, Urs Ziswiler, and his cultural attaché, Christina Fischer, for the interest, support and enthusiasm with which they have followed the course of this project.

* * *

As for our colleagues at the Zentrum Paul Klee, for the Fundación Juan March, *Paul Klee: Master of the Bauhaus* is a model project. It presents a very clear example of the sort of "second look" characteristic of projects that in other contexts we have referred to as "thesis exhibitions"—which, rather than offering a thematic orientation, present an argument, with a focus that is more specific and differentiated than generalizing. Such exhibitions aspire to expand our knowledge at the same time as they encourage the aesthetic enjoyment of a master's work.

For this reason, Klee is in Madrid again, anew. It is hardly a coincidence that a smaller version of this exhibition will appear at the Bauhaus Dessau in the summer of 2013, thus making its return to what was the second headquarters of that pioneering institution of modern education in which Paul Klee masterfully developed his influential pedagogical activity and his fascinating reflections on the life of forms.

Fundación Juan March
Madrid, March 2013



About the Exhibition

Fabienne Eggelhöfer y Marianne Keller Tschirren

While there have been countless exhibitions devoted to Paul Klee's artistic work to date, his teaching activity has been the focus of only three exhibitions. This may have been owing to the once limited accessibility of his teaching notes. Furthermore, it is only through exhaustive study of these sources that one may gain an overall sense of the wealth of the material. This situation should now be a thing of the past with the current publication of Paul Klee's complete manuscripts in facsimile form, with parallel transcriptions, available free of charge in the online database, www.kleegestaltungslehre.zpk.org.

Klee's teaching notes were exhibited for the first time in 1977 at the Kunstmuseum Bern, under the title *Der "pädagogische Nachlass" von Paul Klee* (The "pedagogical legacy" of Paul Klee).¹ On this occasion, a booklet was published with an introduction by Jürgen Glaesemer, in which he expressed the hope that the exhibition would lead "the way to new debates."² However, it was not until 2000, with the exhibition conceived by Michael Baumgartner, *Die Kunst des Sichtbarmachen* (The art of making visible), that this material was once again presented as a topic for discussion.³ Michael Baumgartner and Rossella Savelli succeeded for the first time in working out the overall plan of Klee's lecture notes, the *Bildnerischen Gestaltungslehre* (Theory of pictorial configuration).⁴ They could now ascribe major portions of the manuscripts to specific chapters in the table of contents that Klee had sketched out, and in the exhibition catalogue several chapters from the *Gestaltungslehre* received extensive commentaries.

The 2003 exhibition, *Paul Klee: Lehrer am Bauhaus* (Paul Klee: teacher at the Bauhaus) likewise emphasized Klee's teachings and provided in-depth explanations of particular interrelated topics.⁵ Like the earlier exhibition (*Die Kunst des Sichtbarmachen*), this exhibition also made direct comparisons between Klee's teaching notes and his artwork. It thus created the impression that Klee's lecture notes represented his own artistic theory, which at the same time he put into practice in his works. As is the case with the editions by Jürg Spiller, illustrations from Klee's notes were associated with the artist's works on the basis of motifs.⁶ Spiller's point of departure was the assumption that the "theoretical and pictorial work" from Klee's Bauhaus period had "encountered broad correspondence." The second volume of Klee's teaching notes that Spiller published, *Unendliche Naturgeschichte* (Infinite natural history, published in English under the title, *The Nature of Nature*), should therefore offer the possibility of "juxtaposing both spheres of creativity, to confirm the influence of the thinking (the theory) on the creative activity, so as to make the stimulus from the pedagogical work at the Bauhaus visible in the pictorial work."⁷ Such a narrow correlation of Klee's work and teaching in terms of recurring motifs often led his lecture notes to be treated as sketches for his artwork.

Klee did indeed develop his pedagogy on the basis of his reflections vis-à-vis his own artistic activity; nevertheless, the relationship between his work and his

- 1 *Der "pädagogische Nachlass" von Paul Klee*, exh. cat. (Bern: Kunstmuseum Bern, 1977).
- 2 Bern 1977, p. 2. Max Huggler's essay on the structuring of the "pedagogical legacy" is reprinted in this publication. See Huggler 1961.
- 3 *Paul Klee: Die Kunst des Sichtbarmachens; Materialien zu Klees Unterricht am Bauhaus*, exh. cat., Seedamm Kulturzentrum, Pfäffikon (Bern: Benteli, 2000).
- 4 [The German word *Lehre* and its derivatives pose certain challenges to translators. Depending on the context, the term might be rendered as "teaching," "doctrine," "lesson," "apprenticeship," or, finally, "theory," as in the tradition of Goethe's *Zur Farbenlehre* (*Theory of Colors*). An important contention of the authors in this catalogue and in their scholarship is that Klee's *Bildnerische Gestaltungslehre* and his *Beiträge zur bildnerischen Formlehre* are first and foremost pedagogical texts and not a rigorous statement of theory. Indeed, the titles could suitably be translated as "The teaching of pictorial configuration" and "Contributions to the teaching of pictorial form." In consultation with Drs. Eggelhöfer and Keller Tschirren, however, the Spanish and English editors have here opted for the more traditional "theory" in the translation of these titles, while keeping in mind that Klee's lecture notes are above all a statement of pedagogical principles and approaches. The word *Gestaltung* likewise poses problems for the translator. Here we have generally opted for the more abstract (and admittedly more stilted) "configuration," particularly in translating the titles of Klee's lecture notes, rather than the more limited and potentially more trivial-sounding "design" or the less precise "creation." The verb *gestalten*, from which *Gestaltung* is derived, means "to give shape or form to" (and, hence, "to design," "to create," "to produce"). Since another of the objectives of the essays in this catalogue is to emphasize the importance Klee conferred on the process of giving shape to a work of art, we felt that "configuration" better served the authors' purposes, despite its possible inelegance. —Ed.]
- 5 *Paul Klee: Lehrer am Bauhaus*, exh. cat., Kunsthalle Bremen (Bremen: Hauschild, 2003).
- 6 Spiller 1956, p. 104 ff. Alongside the schematic sketches from the lectures, for example, Spiller places images of works, which would serve, as it were, to provide evidence for the practical application of Klee's teaching.
- 7 Spiller 1970, p. 57.



Paul Klee in his studio,
Weimar Bauhaus, 1924.
Photograph by Felix Klee [?].
Zentrum Paul Klee, Bern.
Gift of the Klee family

pedagogy should not be understood in terms of a theory of art. One must therefore never lose sight of the aim and purpose of Klee's *Gestaltungslehre*. As early as his first lecture, Klee remarked that his students were not artists but “creators, shapers of material, working practitioners,” whose objective was design and architecture.⁸ In a brief review of ideas covered previously, on January 8, 1924, he reiterated this notion clearly: “Not that we seek foremost to make draftsmen and painters—artists—of you! Yet we still must paint and draw a little together, because these activities necessarily bring us into contact with essential laws.”⁹ Klee tried to impart the predetermined patterns of creation to his students. Thus, he viewed his task as a teacher entirely in the spirit of Walter Gropius, who demanded as the instructional goal of the Bauhaus “thoroughly practical work in productive workshops, closely linked to an exacting apprenticeship in the elements of creation and their constructive principles.” He specified that, in teaching students form, the mission was an “intellectual training,” according to which, “instead of arbitrary, individual conceptions of form (as is the case in the academies),” students should be led to understand “the objective, fundamental existence of the elements of form and color and the laws to which they are subject.” At the Bauhaus, Gropius sought to establish an “objective basis” for individual creative work. He therefore emphasized the significance of the intellect in accomplishing the Bauhaus's creative goals. Furthermore, he cautioned that theory is not a recipe for a work of art but rather is the most important objective means to the collective work of creation. Art was not the goal of instruction at the Bauhaus, nor did Gropius believe

8 BF/5 (p. 3) and BF/152 (p. 149). That the aim of the Bauhaus was construction writ large is something Gropius made clear already in the first Bauhaus Manifesto, from 1919, and again in the festschrift for the 1923 Bauhaus exhibition. Gropius 1923, p. 9. [Passages or images cited here from Klee's *Bildnerische Gestaltungslehre* (BG) and his *Beiträge zur bildnerischen Formlehre* (BF) indicate the pagination according to the Zentrum Paul Klee's online facsimile and transcription, with the abbreviated title, a slash and the page number. In the case of references to the BF, Klee's own pagination is also included, in parentheses. (The material comprising the BG, in contrast, is loose notes with only sporadic numbering, not all of which is in Klee's hand; therefore only the online pagination is indicated here for references to the BG.) —Ed.]

9 BG I.2/80.

that it could be taught.¹⁰ This is the background against which Klee's teaching at the Bauhaus must be considered.

In this catalogue and in the exhibition it accompanies, a narrow correlation of work and teaching has been consciously eschewed, even though it cannot be denied that in some works Klee playfully implemented the creative processes he taught in his classes.¹¹ An intuitive approach such as this does not mean that the illustrations in his lecture notes served as sketches for his artwork. Work and pedagogy comprise independent spheres, though they can, however, share points of contact. Their relationship can thus be characterized as being reciprocal, as one echoing in the other.

Klee occupied himself with his creative work in the periods before, during and subsequent to his activities as an instructor at the Bauhaus—work in which he focused on interrelated matters such as color and tonality, rhythm and structure, nature and movement (static and dynamic), as well as geometric constructions. This exhibition therefore presents individual sections devoted to these themes; in them, visitors will encounter a selection of works on display from the Zentrum Paul Klee's collection and from other public and private collections in Europe and the United States.

¹⁰ Gropius 1923, pp. 7, 8 and 13.

¹¹ Cf., for example, the lecture notes in BG II.6/240 with dynamic elementary forms and *Studienblatt mit bewegten Figuren* (Sheet of studies with moving figures), 1938, 176 [CAT. 130]. Klee's free geometric construction drawings from 1931 should also be considered in this context. See pp. 229-253 in this catalogue.



The Bauhaus

Wolfgang Thöner

Establishment and program

The Bauhaus was established officially on April 1, 1919, with the merger of the Grossherzoglich Sächsischen Hochschule für Bildende Kunst (College of Fine Arts of the Grand Duchy of Saxony) and the Grossherzoglich Sächsischen Kunstgewerbeschule (School of Applied Arts of the Grand Duchy of Saxony), where Henry van de Velde had worked from 1906 to 1914.¹ As early as 1915, Walter Gropius, the future founder and director of the Bauhaus, had been proposed as a possible successor to the directorship of the Kunstgewerbeschule, after having created one of the twentieth century's most innovative and influential works of early modernist architecture, co-designed with Adolf Meyer: the Fagus Factory, or Fagus-Werk, in Alfeld (1911–14). As an officer serving on the Western Front, Gropius experienced the horrors of industrialized war. He maintained contact with the state ministry in Weimar and in 1916 submitted his *Vorschläge zur Gründung einer Lehranstalt als künstlerische Beratungsstelle für Industrie, Gewerbe und Handwerk* (Proposals for the establishment of a teaching institution as an advisory center on artistic matters, for industry, business, and the trades), which was steeped in the philosophy of the Deutscher Werkbund (German Work Federation).²

Gropius, however, had by 1919 lost his faith in a better future derived from the industrial spirit that had marked his projects since 1907. The emphatic expressionist tone of his *Programm des Staatlichen Bauhauses in Weimar* (Program for the State Bauhaus in Weimar) revealed a new orientation.³ At the war's end, industry was in ruins and the Empire had collapsed, while the political situation had opened and was marked by the sense of a new era having dawned; it was fertile ground for wide-ranging ideas for reform, with which various artists and visionaries projected images of a better society of the future. Grand utopias—like Bruno Taut's design for a “dissolved city” in a classless society, harmony reigning among human beings, nature and the cosmos⁴—appeared alongside more concrete efforts (such as those of a Leberecht Migge) to develop a solution to the crisis through a social-reformist settlement (*Siedlung*, i.e., urban housing) movement.

Gropius belonged to important associations and circles during this turbulent time. He was a member of the Arbeitsrat für Kunst (Workers' Council for Art) and of the Novembergruppe (November Group); he also participated in the enthusiastic exchange of correspondence among the members of the Gläserne Kette (Crystal Chain), whose imaginative visions appeared in the journal *Frühlicht* (Early light).⁵ Thus, the Bauhaus was connected in manifold ways, personally and ideologically, with the most varied efforts at reform—and not only by virtue of Gropius but also through its links to the milieus of other masters like Johannes Itten and Lyonel Feininger.

- 1 This essay is a revised and abbreviated version of the introduction by Wolfgang Thöner und Lutz Schöbe, in *Bauhaus Dessau: Die Sammlung* (Ostfildern: Hatje Cantz, 1995.)
- 2 Walter Gropius, *Vorschläge zur Gründung einer Lehranstalt als künstlerische Beratungsstelle für Industrie, Gewerbe und Handwerk*, 1916, Staatsarchiv Weimar, Hochschule für bildende Kunst, pp. 22–29; quoted in Hartmut Probst and Christian Schädlich, *Walter Gropius*, vol. 3, *Ausgewählte Schriften* (Berlin: Ernst, 1987), p. 60 ff.
- 3 Walter Gropius, *Programm des Staatlichen Bauhauses in Weimar* (Weimar, April 1919), pamphlet (one folded sheet).
- 4 Bruno Taut, *Die Auflösung der Städte, oder: Die Erde eine gute Wohnung, oder auch: Der Weg zur Alpenen Architektur* [The dissolution of cities, or: The earth is a good dwelling, or also: The road to Alpine architecture] (Hagen: Folkwang-Verlag, 1920).
- 5 Iain Boyd Whyte and Romana Schneider, eds., *Die Briefe der Gläsernen Kette* (Berlin: Ernst, 1986); English ed., *The Crystal Chain Letters: Architectural Fantasies by Bruno Taut and his Circle* (Cambridge, Mass.: MIT Press, 1985).

The masters of the Bauhaus (who, in addition to those already mentioned, soon included Gerhard Marcks, Oskar Schlemmer, Paul Klee, Wassily Kandinsky, Lothar Schreyer and Georg Muche) consciously evoked the mutually supportive community of workers represented by the medieval *Bauhütten*, or stonemasons' guilds. The radiant cathedral in Lyonel Feininger's woodcut for the cover of the Bauhaus program alludes to this very idea [Cat. 223]. The Bauhaus had established as its goal to abolish the institutionalized separation of the creative disciplines, in a return to the ethos of craftwork, and, through an exemplary process of design, to give shape to objects and spaces for a more humane and just society of the future. Aspiring to break through art's isolation and open it up to socially-oriented missions, the Bauhaus confronted the traditional art schools with a reformist project—a component of the educational reforms led, above all, by the Social Democrats in the government of the State of Thuringia, which was planning a standard school based on collective work and that would closely integrate practical and theoretical instruction [Fig. 1].⁶

Curriculum and training

The workshop practicums were the core of the training at the Bauhaus. Before the students chose a specific field, they had to complete one semester of preliminary training (later referred to as the Introductory Course) [Fig. 2], which lasted half a year. This stage in their training served to “free individuality from its chains” in order to reveal individuals' skills and talents.⁷ Afterwards, students could decide upon one of the workshops; these were accompanied by instruction in technical skills and formal theory, which included the courses with Kandinsky and Klee as well as scientific subjects like mathematics and physics. In particular the practical training was “the most important condition for collective work on construction.”⁸ Throughout the entire period of training at Weimar, instruction in the theory of harmonization by Gertrud Grunow accompanied students' coursework.⁹ After the manner of the guilds, students at the Weimar Bauhaus were called *Lehrlinge* (apprentices), *Gesellen* (journeymen) and *Meister* (masters). The exam to obtain the title of *Geselle* usually took place after three years of practical study, and only then was it possible to enter a course of study in construction (*Baulehre*), which consisted of collaborative work on designing and crafting, at a construction site or in an architects' studio. These studies were to conclude, then, in a Master's diploma (*Meisterbrief*).

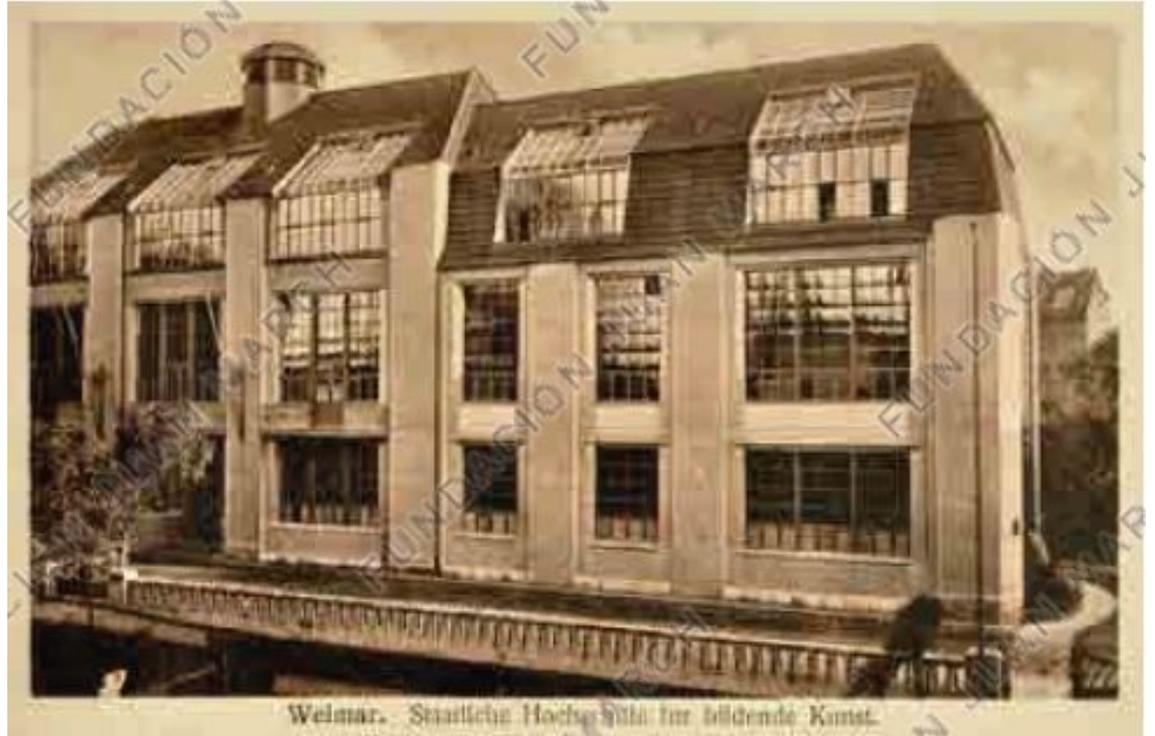
During the entire Weimar period, the administration of the individual workshops was organized dually. Alongside a *Formmeister* (“Form-Master,” i.e., an artist responsible for creative and aesthetic aspects) there was also a *Werkmeister* (“Work-Master,” i.e., an experienced craftsman who imparted training in practical and technical skills). Often, the program's collaborative ideal proved complicated, above all because the *Werkmeister*s did not enjoy equal status with the other instructors, and in the *Meisterrat*, or Council of Masters (the committee responsible for the institution's internal decision-making), they had scarcely any authority. This situation only

6 Justus H. Ulbricht, “Willkomm und Abschied des Bauhauses in Weimar: Eine Rekonstruktion,” *Zeitschrift für Geschichtswissenschaft* 46, no. 1 (1998): 5–28.

7 Gropius 1923, p. 11.

8 Probst and Schädlich, *Walter Gropius*, p. 88.

9 Cornelius Steckner, “Die Musikpädagogin Gertrud Grunow als Meisterin der Formlehre am Weimarer Bauhaus: Designtheorie und produktive Wahrnehmungsgestalt,” in *Das frühe Bauhaus und Johannes Itten*, edited by Rolf Bothe, Peter Hahn and Hans Christoph von Tavel (Ostfildern: Hatje, 1994), p. 200 ff.



[Fig. 1]

The Staatliche Hochschule für Bildende Kunst; after 1919, the Staatliches Bauhaus, Weimar.

Postcard, 35/8 x 5 1/2 in. (9 x 14.1 cm).
Zentrum Paul Klee, Bern.
Gift of the Klee family [Cat. 224]

[Fig. 2]

Students from the Introductory Course in the Bauhaus Building (from left to right: Gustav Hassenpflug, unknown, August Agatz, Wera Meyer[-Waldeck], unknown, Hermann Bunzel, Albert Buske), 1928.

Photograph by Lotte Gerson-Collein.
Stiftung Bauhaus Dessau, I 11008 F



changed beginning in 1925 in Dessau, when the first alumni, who embodied all aspects of the Bauhaus's program of workshop training, assumed the management of the workshops as so-called *Jungmeister* ("young masters"). Work, conceived of as a craft, was understood as the ideal union of artistic design and material production. Applied to building projects, in the early years of the Bauhaus, this ideal could only be defined as a *Gesamtkunstwerk* ("synthesis of the arts" or "total work of art"). The design and execution of the Sommerfeld House in Berlin, by Walter Gropius and Adolf Meyer (1921), present an excellent example of this outlook.

Conflicts and reorientations

The political tensions of the early Weimar Republic also affected the Bauhaus. Already in December 1919, conservative right-wing politicians were up in arms against the school. Furthermore, as a state institution it was the object of vehement debates in the parliament of Thuringia throughout the school's existence. However, until mid-1924, the votes in favor of the Bauhaus predominated.

Conflict also festered at the Bauhaus itself. The faculty members of the College of Fine Arts who were incorporated with the fusion of the two original institutions clashed over their artistic views with the masters tied to Gropius, instigating the split that led to the establishment of the Staatlichen Hochschule für Bildende Künste (State College of Fine Arts) in April 1921. Even then, a characteristically disputatious culture of its own developed at the Bauhaus.

Yet there was further potential for conflict that ran deeper and became polarized around the respective views of Walter Gropius and Johannes Itten. Not only was Itten the Director of the Introductory Course, but also, as *Formmeister*, he directed almost all the workshops until 1921. According to Itten's conception, it was a question of cultivating artists whose creations emerge from their own specifically individual qualities; he never contemplated collaborations with industry of the sort Gropius aspired to once again after 1921. Oskar Schlemmer, Director of the Theater Workshop, described this situation in 1922 in the following terms: "Itten wants to form the craftsman for whom contemplative meditation on work is more important than work itself. [...] Gropius wants the man who is good at living and working, who matures by rubbing up against reality in the practical exercise of his craft."¹⁰

At that point, the Bauhaus came to the notice of Theo van Doesburg, one of the leaders (together with Piet Mondrian) of the movement known as De Stijl ("The Style"), founded in Holland in 1917. The artists associated with De Stijl likewise espoused a radical break with tradition and new beginnings for art, which in their view should become united with life, bringing into existence a new vital milieu through collective action. Despite all the criticism of the Bauhaus, Van Doesburg recognized approaches and commonalities, and he made his way to Weimar in the hopes of obtaining its endorsement of his teachings. However, his desire that Gropius appoint him *Meister* met with disappointment, so he began imparting his own seminars, which a number

¹⁰ Oskar Schlemmer, letter to Otto Meyer-Amden, December 7, 1921, in Oskar Schlemmer, *Idealist der Form: Briefe, Tagebücher, Schriften, 1912–1943* (Leipzig: Reclam, 1990), p. 81 ff.

of Bauhaus students also attended. Although the principles of De Stijl exercised some influence, the Dutch movement principally served, rather, as a catalyst. The relations with De Stijl, made tense amid the criticism, strengthened the attempts to come to terms with the institution's internal contradictions.

Over the course of 1922, Walter Gropius managed to push through his ideas relating to a change in direction towards industry, whereupon Johannes Itten left the Bauhaus in April 1923. The young Hungarian Constructivist László Moholy-Nagy was appointed the new Director of the Introductory Course and the Metal Workshop. For Moholy, the goal of training at the Bauhaus was the “synthesis of knowledge acquired in art, science and technology.”¹¹ Moholy's conception closely approximated Gropius' *Wesensforschung* (“research of essence”), whose point of departure was the exacting investigation of materials and the elements of design; his idea, presupposing the equality of human beings' basic needs, examined everyday objects and spaces according to their functions for the people living with and in them.¹² This new outlook for design was also referred to as Functionalism.

The 1923 exhibition

In 1922, the Bauhaus distanced itself both from Itten's objectives as well as from the goals of De Stijl and began to reflect on rationalization, typification and standardization. Beginning in the summer of 1922, in this now more stable situation (which was still relatively open to developments, however) Walter Gropius turned all the school's energies towards a large exhibition.

Under the new motto “Art and Technology—a New Unity,” the exhibition opened in August 1923, presenting the entire gamut of work carried out at the Bauhaus. With the section titled “International Architecture,” the school situated itself in the context of the *Neues Bauen* movement (“New Construction”), by presenting models, drawings, and photographs not only of architecture designed at the Bauhaus, but also of works by Bruno Taut, Ludwig Mies van der Rohe, J. J. P. Oud, Le Corbusier and others. Other departments displayed the works of artists and the objects produced in the workshops. The Director's office in the main building was remodeled, and the *Bauhaus-Bühne* (Bauhaus Theater) staged productions in Jena.

The highlight of the Bauhaus exhibition was the experimental Haus am Horn. Erected not far from Goethe's Gartenhaus (a model residence built more than a century earlier), the Haus am Horn offered an idea of the dwelling of the future in its entirety: from the door handles and all the furniture and other elements of interior design to the very construction of the building itself. The structure was designed by the youngest master at the Bauhaus, Georg Muche, a painter and the *Formmeister* of the Weaving Workshop. Gropius's colleague Adolf Meyer, who supported Muche during the design and execution of the house, wrote at the time, “In the choice of building materials and in its construction, there was a preference for what corresponded to a new synthetic conception of building: ersatz architectural designs were deliberately

11 Moholy-Nagy 1925, quoted in Krisztina Passuth, *Moholy-Nagy* (Dresden: Verlag der Kunst, 1982), p. 316.

12 For Gropius's notion of *Wesensforschung*, see Walter Gropius, “Lebenskultur ist die Voraussetzung einer Baukultur,” *Innendekoration* 36 (1925): 134, 136 ff.; the idea is cited in Probst and Schädlich 1987, p. 95 (see note 2).

avoided, while great importance was given to harmony between material and construction.”¹³ Even more important, however, was the novel conception of space and furnishings, which was entirely in the hands of students. Clearly defined functional areas such as the kitchen, bedrooms and children’s room were reduced in size and situated around a central living room, with all objects arranged to economize space and distances.

At the height of inflation in Germany, however, the major international publicity that the exhibition received was out of proportion to the financial profits from the sale of Bauhaus products. At the Bauhaus and in the regional government serious consideration was given to establishing a limited liability company, the Bauhaus-Produktiv-GmbH. Yet the conservative forces that came to dominate the parliament of Thuringia after February 1924 pressed for the Bauhaus’s closure. After the institution’s funding was slashed in the autumn of 1924, the Director and the *Meisters* announced the dissolution of the Bauhaus, with their contracts ending on April 1, 1925.

Bauhaus Dessau: Hochschule für Gestaltung, 1925–1932

During the seven years that the Bauhaus was headquartered in Dessau, its artists and designers created its most renowned buildings and products, which would give shape to the image of the Bauhaus that persists around the world to this day. The artistic orientation achieved with the Bauhaus exhibition led to a process of consolidation, in which even the forced change of location had a stabilizing effect. In Dessau, too, however, from the outset there were conservative circles that looked on the presence of the Bauhaus in that city with disapproval. Furthermore, the economic, social and political developments in Germany also made themselves felt. The new beginning in Dessau coincided with a period of economic upswing, while the years after 1929 were characterized by economic crisis, rising unemployment, and conflicts among increasingly radicalized political forces.

In March 1925, the municipal council of Dessau resolved to take over control of the Bauhaus, and that same month the city finance committee approved the construction of the Bauhaus building. Dessau offered the Bauhaus an emergent industrial sector, the opportunity to help remedy the city’s need to catch up culturally, and hopes for suggestions to solve the housing problem; but the city also offered possibilities for the ideas of a *Neues Bauen*, left half-begun or in the design stage from the Weimar period, to become a reality. Dessau, as the capital city of the Free State of Anhalt, was at that time the place of residence of many workers and employees of the nearby growing districts devoted to the chemical and electrical industries. Above all it was the then-mayor Fritz Hesse and the State Curator Ludwig Grote who strongly supported taking control of the Bauhaus, hoping for its “revolutionary impact on the cultural and architectural development of the city.”¹⁴ Industrialists such as Hugo Junkers soon belonged to the “Circle of Friends of the Bauhaus,” founded in December

13 Adolf Meyer, “Der Aufbau des Versuchshauses,” in *Ein Versuchshaus des Bauhauses in Weimar*, Bauhausbücher 3 (München: A. Langen, 1925), p. 24.

14 Ludwig Grote, “Das Weimarer Bauhaus und seine Aufgabe in Dessau,” *Anhalter Anzeiger*, March 10, 1925. See also Wilhelm van Kempen, *Dessau and Wörlitz* (Leipzig: Klinkhardt und Biermann, 1925), p. 133 ff.

1924, whose board of trustees included prominent figures like Albert Einstein, Peter Behrens, Oskar Kokoschka and Arnold Schoenberg.

Classes officially began in Dessau on April 1, 1925. Except for Gerhard Marcks, all the *Meisters*—Lyonel Feininger, Wassily Kandinsky, Paul Klee, László Moholy-Nagy, Georg Muche and Oskar Schlemmer—had moved to Dessau. Former students took over the workshops as *Jungmeisters*, with which the division of the administration into *Werkmeisters* and *Formmeisters* was abandoned. Josef Albers was in charge of part of the Introductory Course, Herbert Bayer led the Typography Workshop, Marcel Breuer the Woodworking Shop, Hinnerk Scheper the Mural Workshop, Joost Schmidt the Sculpture Workshop and Gunta Stölzl the Weaving Workshop. Temporary arrangements were made to hold lectures and workshops in central Dessau. Two important decisions were also made in 1925 that affected the Bauhaus's external impact. In October, the use of lowercase type was adopted, and in November the long sought-after establishment of a limited liability company, Bauhaus GmbH, came to pass, with which the institution could commercialize products developed at the Bauhaus.

The provisional arrangements during the first months in Dessau came to an end in October 1926, with the installation of the workshops in the new Bauhaus Building. At the same time, statutes were issued, now officially designating the Bauhaus as a *Hochschule für Gestaltung*, or College of Design. The *Meisters* became professors, and from that point on, graduates received a Diploma from the Bauhaus. The Bauhaus would “serve the development, in keeping with the times, of the living space—from the simple domestic appliance to the finished building.”¹⁵ Gropius therefore conceived of the Bauhaus workshops as “laboratories in which appliances and utensils, suitable for mass-production and typical of our times, are carefully developed from models and constantly improved upon.”¹⁶ According to Gropius, the Bauhaus sought “in these laboratories to train a new type of worker for industry and craft, never seen before: one who has mastered technique and form in equal measure.”¹⁷

Furniture and other objects for daily use were conceived of as mass-produced items, with the aim of making it possible for a broad segment of consumers to acquire high-quality products at reasonable prices. In the Metal Workshop, Marianne Brandt and other members of the Bauhaus collaborated with the engineers working for manufacturers of lamps, such as Kandem.¹⁸ With the construction of the Masters' Houses (residences for the professors), the Törten Estate (a *Wohnsiedlung*, or low-cost housing development) and the Employment Office, an entire ensemble of modern buildings was created. Yet there was also criticism of rising construction costs and defects in the execution of buildings. This, as well as the political stance of the Bauhaus, classified as “leftist,” increasingly motivated politicians on the right to act. The Bauhaus was branded a breeding ground of “cultural Bolshevism” and shunned by members of the Dessau bourgeoisie as a threat to public order.

Affected by the continuous struggles for the survival of the Bauhaus, Gropius resigned as director on April 1, 1928. With him, László Moholy-Nagy, Herbert Bayer and Marcel Breuer also left the school.

15 Walter Gropius, “Grundsätze der Bauhaus-Produktion,” in *Dessau 1927*, pp. 28–29.

16 *Dessau 1927*, pp. 28–29.

17 *Dessau 1927*, pp. 28–29.

18 On the collaboration between the Bauhaus and Kandem, see Justus H. Binroth, Kartin Heise and Peter M. Kleine, *Bauhausleuchten? Kandem-Licht! Die Zusammenarbeit des Bauhauses mit der Leipziger Firma Kandem* (Stuttgart: Arnoldsche Verlagsanstalt, 2003).

The directorship of Hannes Meyer, 1928–1930

At Gropius' suggestion, the Swiss architect Hannes Meyer, who since 1927 had directed the first regular Department of Architecture at the Bauhaus, became the institution's new director. Despite all the ways in which Meyer coincided conceptually with his predecessor (for both men, construction, *Bauen*, was a deeply social activity, the "organization of vital processes"), he also established new directions—above all, as he put it, ones that ran "counter to the false-advertising theatricality that has characterized the Bauhaus thus far."¹⁹ Constructing, building, and designing the human environment—including the landscape—were for Hannes Meyer "socially contingent" activities; therefore the objective was a "harmonious organization of our society."²⁰ Oriented toward this goal was a "design suited to life," one "founded on scientific principles," whose point of departure was that which "can be measured, seen, weighed." Meyer's central credo was "the demands of the people, not the demand for luxury."²¹ It was a question of making products affordable for large segments of the population with cost-saving, industrial mass production. Constructional approaches and the findings of research into ergonomics led to an unpretentious formal language in design. In the Mural Painting Workshop, the famous Bauhaus wallpapers were developed in 1929, which went on to become the institution's most commercially successful product.

The classes now moved between the poles of science and art. The Introductory Course was extended to a year (and with it Kandinsky's and Klee's classes), and Oskar Schlemmer and Joost Schmidt taught new courses. Workshops were merged. Beginning in 1929, the Photography Workshop became part of the new Advertising Department, directed by Walter Peterhans. In general, a shift toward a scientific, technical outlook was noteworthy. Now teaching at the Bauhaus were, among others, Mart Stam, Ludwig Hilberseimer, Anton Brenner, and, increasingly, engineers and instructors in the applied arts.²² In addition, Hannes Meyer integrated the contributions of guest lecturers more prominently than before.²³ The course in "free pictorial and plastic design" continued to be offered, along with Klee's and Kandinsky's courses on painting.²⁴ (Painting, the graphic arts, and photography at the Bauhaus were marked by Surrealist tendencies, and after 1928 a group of students began exhibiting under the name of *junge bauhausmaler*, or "young bauhaus painters.") In the end, however, Meyer's planned "abolition of painters"²⁵ led Ernst Kállai, the editor of the Bauhaus journal, among others, to leave the school in 1929.

The culmination of the work carried out under the auspices of the Bauhaus during Meyer's directorship was the design and construction of the *Bundesschule* (Federal School) of the German trade union confederation, ADGB (Allgemeinen Deutschen Gewerkschaftsbundes), in Bernau bei Berlin, between 1928 and 1930. This project, designed by Hannes Meyer and Hans Wittwer, is also a good example of Meyer's collective approach to teaching. Students at different stages in their coursework and established professionals worked together in teams on a real task.

19 Hannes Meyer, letter to Adolf Behne, January 12, 1928 (private collection); quoted by Magdalena Droste, "Unterrichtsstruktur und Werkstattarbeit am Bauhaus unter Hannes Meyer," in *Hannes Meyer, 1889–1954: Architekt, Urbanist, Lehrer*, exh. cat., Bauhaus-Archiv Berlin; Deutsches Architekturmuseum, Frankfurt; Institute für Geschichte und Theorie der Architektur, ETH, Zürich (Berlin: Ernst, 1989), p. 134.

20 Meyer 1929, p. 2.

21 Hannes Meyer, "Mein Hinauswurf aus dem Bauhaus" (open letter to the Mayor of Dessau, Fritz Hesse), in *Hannes Meyer: Bauen und Gesellschaft; Schriften, Briefe, Projekte*, edited by Lena Meyer-Bergner (Dresden: Verlag der Kunst 1980), p. 68.

22 Lutz Schöbe, "'Schulungsmomente in der Richtung zum Wesentlichen': Bemerkungen zum außerkünstlerischen Unterricht am Bauhaus," in *Dessauer Kalender 2011* (Dessau: Stadtarchiv Dessau-Roßlau, 2010), pp. 40–59.

23 Peter Bernhard, "Die Gastvorträge am Bauhaus: Einblicke in den 'zweiten Lehrkörper,'" in *Mythos Bauhaus: Zwischen Selbsterfindung und Enthistorisierung*, edited by Anja Baumhoff and Magdalena Droste (Berlin: Reimer, 2009), pp. 90–111.

24 Dessau 1927, p. 25.

25 Hannes Meyer, letter to the Soviet architect Moisei Ginzburg, September 2, 1930; quoted in Droste 1989, p. 141 (see note 19).



[Fig. 3]

Ludwig Mies van der Rohe teaching
in the Bauhaus Building
(accompanied by Hermann Klumpp
on the right and Herinrich Neuy
and Annemarie Wilke on the left),
ca. 1931.

Photograph by Pius Pahl. Stiftung
Bauhaus Dessau, I 6518 F



[Fig. 4]
 Construction class with Alcar Rudelt in front of the Bauhaus Building (from left to right: Heinz Nowag, Ernst Hegel, Hans Bellmann, Fritz Schreiber, Albert Kahmke, Alcar Rudelt), 1932. Photograph by Stella Steyn. Stiftung Bauhaus Dessau, I 18972 F

The Theater Workshop also experienced a high point in its work, with its successful tour of Europe in 1929. Financial problems, however, and Oskar Schlemmer's disappointment at the minor role of the theater program at the Bauhaus—as well as the voices of students who demanded socially concrete subjects for the theater—provoked Schlemmer to accept another position in Breslau. In particular, the students who since 1927 had joined the Communist student union, *kostufra* (Kommunistische Studentenfraktion), strove to make the school more radically politicized. City officials would not countenance a “red Bauhaus” of this sort, and they dismissed the director.

The directorship of Ludwig Mies van der Rohe, 1930–1933

Hannes Meyer's successor was Ludwig Mies van der Rohe, who had already collaborated with the Bauhaus architects in various ways, for example in his contributions to the Weißenhofsiedlung (or Weissenhof Estate) in Stuttgart in 1927. Mies's pavilion for the German Republic at the 1929 Barcelona International Exhibition can be considered representative of the late Bauhaus, which cultivated an architectural style marked by modern approaches to construction, the use of noble materials, and the creation of elegantly proportioned, “fluid” spaces, in order to “establish new values, to demonstrate ultimate objectives, and to attain new standards.”²⁶

Mies was at pains to keep the Bauhaus out of all political disputes. The school's new statutes expressly forbade any kind of political activity. Nevertheless, students' work proves that projects for “socialist cities” in Ludwig Hilberseimer's seminar on urban planning were still also possible. The curriculum was streamlined and focused

²⁶ Ludwig Mies van der Rohe, “Die neue Zeit,” *Die Form* 7, no. 10 (1932): 306.

on architecture [Fig. 3]. The new director severely reduced the importance of the workshops, and in the end the production department was completely shut down. The Bauhaus became a kind of technical college for architecture, with subordinate art and workshop departments.²⁷

In November 1931 the Nazis became the strongest party in the Dessau municipal elections. On August 22, 1932, the local council, now dominated by the National Socialists, voted to close down the Bauhaus by the end of September 1932. Following its move to Berlin, the Bauhaus remained in operation for only a short time [Fig. 4]. After a police search ordered by the public prosecutor's office in Dessau, the Bauhaus faculty voted to close down the school on July 20, 1933.

²⁷ On the Bauhaus under Mies, see Christian Wolsdorff, *Mehr als der bloße Zweck: Mies van der Rohe am Bauhaus, 1930–1933* (Berlin: Bauhaus Archiv, 2001).



Formmeister Klee

Marianne Keller Tschirren

The beginnings in Weimar

When Walter Gropius appointed Paul Klee to the Bauhaus in December 1920, the artist had very little experience as a teacher. A few hours supervising life class at the Debschitz School in Munich in 1908 and some private instruction: this was all he could draw upon. Immediately before his appointment at Weimar and with Oskar Schlemmer's mediation, Klee had attempted to obtain a post at the Academy in Stuttgart but was unsuccessful. He was turned down "after thorough examination of previous and more recent works by Mr. Klee," on the grounds that his works "have a playful character and do not reveal the strong will to structure and pictorial composition, as the most current movement would rightly demand."¹ This meant that for the post at the Bauhaus, he would have to prepare all of his classes from square one.

After a three-month settling-in period, during which he commuted sporadically from Munich to Weimar, Klee began his teaching activities on May 13, 1921, with a two-week "composition practicum."² Initially, thirty students registered for the course, a number that increased to forty-five by the time of the first session, so that Klee was compelled to limit the participants to thirty once again.³ After the first meeting he reported in a letter to his wife, "Today I held my first lecture, and an extraordinary thing happened: I spoke freely with them for two hours. First I discussed a few paintings and watercolors by Watenphul, Miss Neumann and others. Then I passed around ten watercolors of mine and discussed them in detail with regard to their formal elements and their compositional coherence."⁴

The "composition practicum" presented Klee with the advantage of being able to use his own work in detailed discussions of pictorial composition and to enter into its particular elements, without having to offer a rigorous theoretical course on very short order.

The first regular semester in which Klee dealt with theoretical questions in depth began in November 1921.⁵ As a complement to the students' practical training, Klee taught the course on form (*Formlehre*), which, together with the Introductory Course was an obligatory component of the students' basic or preparatory training.⁶ The *Meisters* at Weimar were in principle free to give shape to their classes within the "framework of the general curriculum and the distribution of work established again each semester."⁷ Klee discussed the theory of pictorial form in his cycle of classes—the lectures for which were held on a bi-weekly basis, in rotation with practical sessions featuring exercises.⁸

As the meticulousness of his lecture notes and the corresponding sketches reveals, Klee took his assignment extremely seriously. Nevertheless, it was always out of the question for him that his preparations for lectures should be to the detriment of his work as an artist. Maintaining a balance among his own creative work, his teaching

1 Quoted in a letter from Oskar Schlemmer to Otto Meyer-Amden, dated December 28, 1919, in Oskar Schlemmer, "Paul Klee und die Stuttgarter Akademie," *Das Kunstblatt* 4, no. 4 (1920): 123.

2 Klee described the course in these terms in a letter to Lily Klee, dated April 14, 1921, in Klee 1979a, vol. 2, p. 974. The course was officially advertised as "*Analysekurs Klee*" ("Klee: course on analysis"). See the enrollment list, Staatliches Bauhaus Weimar (hereafter, "SBHW"), Inv.-Nr. 138/168, Thüringisches Hauptstaatsarchiv, Weimar (hereafter, "ThHStA").

3 Letter to Lily Klee, May 11, 1921, in Klee 1979a, vol. 2, p. 976. The enrollment list contains 46 names. See SBHW, Inv.-Nr. 138/168, ThHStA.

4 Letter to Lily Klee, May 13, 1921, in Klee 1979a, vol. 2, p. 977. Apparently he used all of his "sample paintings" for this session, for, as he lamented to Lily, he would have to prepare new ones for the following week.

5 In this course, advertised again as "*Analysekurs*," seventeen students enrolled. See SBHW, Inv.-Nr. 138/170, ThHStA.

6 The terminology applied to the basic coursework at the Bauhaus is in part unclear. Thus, the name for the introductory course (*Vorkurs*) that Johannes Itten established was frequently used synonymously to refer to the entire basic or preliminary curriculum, which not infrequently has provoked confusions. Klee also sometimes used the term *Vorkurs* when referring to his lectures on form in the program of preliminary training. See his *Taschenkalender* (datebook) for 1928 in: Klee 1979a, vol. 2, p. 1077 ff. Besides the construction of surfaces, solids and space, Klee's *Formlehre* course also covered theories of color and composition, studies of nature, and the theory of materials, as well as the theories of projection and construction. See Bauhaus 1921, p. 54.

7 Bauhaus 1921, p. 54. From the minutes of the meetings of the *Meisterrat* (Council of Masters) it becomes apparent that they did not seek to give the curriculum an "irrevocably fixed form." It would seem that Georg Mücke, for one, felt the Introductory Course was already outmoded in its current form. See the minutes of the council meeting from June 26, 1922, SBHW, Inv.-Nr. 12/144, ThHStA, in Wahl and Ackermann 2001, p. 205.

8 See Klee 1979b and pp. 45–47 in this catalogue.



[Fig. 1]
 Paul Klee in his studio,
 Bauhaus Weimar, 1926.
 Photograph by Felix Klee. Zentrum Paul Klee,
 Bern. Gift of the Klee family

duties, and the demands of service on the *Meisterrat* did not prove easy for him in the beginning. Already in late 1921 he wrote to Lily, “I am painting half a dozen works here in the studio, drawing, and reflecting on my course, all at the same time. Because it all must run in tandem, otherwise it wouldn’t run at all.”⁹ This feeling of discontent would subsequently only become more pronounced [Fig. 1].

Klee’s careful preparation of each individual class makes it apparent that he first needed to find his bearings in his new role. A comment from his colleague Georg Muche suggests how difficult teaching must have been for the artist: “For the first lesson he [Klee] gave at the Bauhaus, he came through the door with his back facing the audience. He turned immediately to the blackboard without looking at the listeners and began to speak and to draw.”¹⁰ Ré Soupault’s recollections echo Muche’s: “Paying no attention to us, he approached timidly, paused before a blackboard not far from the entrance, and with a slow but confident gesture extracted a small notebook from his pocket. He opened it and in a quiet voice began to read it aloud.”¹¹

The Bauhaus Exhibition in the summer of 1923 offered the first opportunity to present the Bauhaus and the work and projects developed there to the public at large. Gropius hoped that the school’s public presence would bring about more commissions for the workshops and thus ameliorate its difficult financial situation.¹² In addition to pieces from the workshops, Klee’s classes on form and Wassily Kandinsky’s seminar on color were also presented, since, as a review of the exhibition put it, “instead of the individual conception of form, the students should learn to recognize the basic elements in the relationship of colors to one another and in the expression of concise forms”; for “if one seeks to establish new foundations, then one must start entirely from the beginning and attempt to tease out the laws from the material itself. Out of these basic elements, and with them, creative design [*schöpferische Gestaltung*] emerges.”¹³

Though the exhibition was in fact quite successful, it nevertheless did not lead to an increase in commissions. Sales also lagged behind Gropius’s expectations.¹⁴ The economic situation remained difficult, and there was increasingly pressure from the municipal government in Weimar, dominated by Nationalists, which sought to close the Bauhaus.

9 Letter to Lily Klee, December 3, 1921, in Klee 1979a, vol. 2, p. 983.

10 Georg Muche on Paul Klee, in Grote 1959, p. 44.

11 Ré Soupault, *Bauhaus: Die heroischen Jahre in Weimar* (Heidelberg: Wunderhorn, 2009), p. 19.

12 Horst Dauer, “Bauhaus-Ausstellung und Bauhauswoche 1923 in Weimar,” in *Konstruktivistische Internationale Schöpferische Arbeitsgemeinschaft, 1922–1927: Utopien für eine europäische Kultur*, exh. cat., Kunstsammlung Nordrhein-Westfalen, Düsseldorf; Staatliche Galerie Moritzburg, Halle (Stuttgart: Hatje, 1992), p. 182.

13 Sigfried Giedion, “Bauhaus und Bauhauswoche zu Weimar,” *Das Werk* 10 (1923): 232.

14 Minutes of the *Meisterrat*, October 18, 1923, SBHW, Inv.-Nr. 12/317, ThHStA, in Wahl and Ackermann 2001, p. 313.



[Fig. 2]

Residenz-Kaffee, Weimar.
Historical postcard.
Stadtarchiv Weimar

The economic situation was precarious in Germany as a whole at this time. Although the Bauhaus *Meisters'* salaries were increased to ever greater levels, their real value nonetheless continually diminished on account of the exorbitant inflation. Since this affected everyone, Klee could inform his son in a letter from December 1923 that “We are all in good spirits here. Because one can still laugh, even when he’s got no fortune to his name. And recently, we were laughing with the Kandinskys outside the entrance to the Residenz-Kaffee because, counting out our money before heading in, we saw we had no choice but to go home without coffee.” But this was not so awful, since “others also have to turn back. We are always in good company when the money runs out” [Fig. 2].¹⁵

Once the exhibition had concluded, Paul Klee returned to teaching on October 23, 1923. His lectures from this period—now designated as “*Gestaltungslehre Form*” (“Theory of configuration: form”) in the course schedule—covered the material in his *Bildnerischen Gestaltungslehre* lecture notes that corresponds to the sections titled *Principielle Ordnung* (Principal order) and *Bildnerische Mechanik* (Pictorial mechanics).¹⁶ Apart from these lectures on form and configuration, Klee also taught drawing classes and, over the course of several semesters from 1923 to 1929, additionally directed a life class in the evening, which was obligatory for students in the preliminary course and an elective for all others.¹⁷

In order to fulfill his duties as *Formmeister* in the workshops, Klee was assigned to the Bookbinding in the summer of 1921, before it was closed in the summer of 1922. He was then placed in charge of the Metal Workshop for one semester and subsequently the Stained Glass Workshop. He may also have been briefly responsible for the Weaving Workshop during the summer semester of 1923, as a statement by Gunta Stölzl would suggest.¹⁸

The period in Dessau

As the the Bauhaus’s move to Dessau loomed on the horizon, Klee was not yet certain whether he would take part in the change of locale. He was in negotiations with the Städtischen Kunstgewerbeschule (the municipal school of applied arts) in Frankfurt

15 Letter to Felix Klee, December 20, 1923, in Klee 1979a, vol. 2, p. 992 ff.

16 For the new title given to his course, see SBHW, Inv.-Nr. 168/1–3, ThHStA. For a discussion of the *Principielle Ordnung*, see pp. 52–57 in this catalogue, and for the *Bildnerische Mechanik*, see pp. 112–116. [As with other instances of *Gestaltungslehre* in this chapter, and elsewhere in this volume, the term might be suitably translated as “training (or lessons) in configuration (or design).” For reasons of consistency, “theory” is retained here, as explained in the editor’s note (no. 4) in the introductory chapter, “About the Exhibition.” —Ed.]

17 SBHW, Inv.-Nr. 168/2, ThHStA. In his letter to Lily dated September 11, 1929, Klee referred to an “evening session”; see Klee 1979a, vol. 2, p. 1098. The life class is likewise attested for the following semesters: Winter 1923–24 (SBHW, Inv.-Nr. 168/2, ThHStA); Summer 1924 (SBHW, Inv.-Nr. 168/4, ThHStA); Winter 1924–25 (see the annotations to the minutes of the *Meisterrat* dated October 13, 1924, in Wahl and Ackermann 2001, n15, p. 345 and commentary, p. 533); Summer 1926 (see note, “*Aktkorrektur*” [life class] in Klee’s datebook, June 15, 1926, in Klee 1979a, vol. 2, p. 1020); Winter 1926–27 (see schedule in datebook, 1926–27, in Klee 1979a, vol. 2, p. 1035; Winter 1927–28 (see schedule in datebook, in Klee 1979a, vol. 2, p. 1093).

18 See *Farblehre und Weberei: Benita Koch-Otte. Bauhaus, Burg Giebichenstein, Weberei Bethel*, exh. cat., Werkstatt Lydda, Bethel; Bauhaus-Archiv, Berlin (Bielefeld: Busch, 1976), p. 21. The class schedules and minutes of the *Meisterrat* give no indication that Klee led the Weaving Workshop; for the period between 1921 and 1925, Georg Muche is always named as the *Formmeister* in charge of it.



am Main, but since no definitive commitment could be made for him there, he decided on March 28, 1925, to remain at the Bauhaus.¹⁹

In Dessau, the clear, twofold division between theoretical classes and workshops became unnecessary due in part to the fact that young instructors who had completed their own training at the Bauhaus in Weimar were now teaching at Dessau and who, therefore, could teach both theoretical knowledge and practical skills themselves. As a result of this new development, for three semesters beginning in the winter of 1925–26, Klee taught only his course on *Gestaltungslehre* (theory of configuration). Despite his decision to remain at the Bauhaus, teaching continued to prove difficult for him. He would get down to each new semester not unwillingly, in fact, but would complain of subsequently “dwindling enthusiasm.”²⁰ During the hours devoted to exercises, Klee would leave the students to work alone and withdraw to the faculty members’ room to attend to correspondence there.²¹ The following semester he again found teaching to be a burden and only with a “desperate, running jump” did he manage to fulfill his duties. “When I stood before the class,” he informed Lily, “I was calm and composed and did the best I could at the time.”²² However, the newly inaugurated Bauhaus Building [Fig. 3] also offered him some pleasure, for in the same letter he describes the new rolling blackboard, which one could manipulate by cranking the handle: “[...]what had been written on moves upwards, and a new, blank board appears from below.”²³ He was also able to appreciate the new building’s bright and spacious classrooms.

After the departure of Georg Muche, who until that point had directed the Weaving Workshop, Klee offered to teach an additional course in the summer semester of 1927, which in the schedule in his datebook he referred to as “*Gestaltungslehre Webererei*” (Theory of configuration: weaving).²⁴ The weaving classes in particular were aimed

[Fig. 3]

Bauhaus Building, Dessau, 1927.
Zentrum Paul Klee, Bern.
Gift of the Klee family [Cat. 248]

19 Ise Gropius, *Tagebuch* [diary], 1924–1928, entry for March 28, 1925, p. 40, Inv.-Nr. 1998/54, Bauhaus-Archiv, Berlin.

20 “The first day is over! The introductory course has more than twenty men and only one woman. At first, I enjoyed the class. The beginning always involves the pleasant task of focusing, collecting one’s thoughts: and one’s point of view seems to become clearer every time. Afterwards, the enthusiasm dwindles somewhat.” Letter (card) to Lily Klee, March 23, 1926, in Klee 1979a, vol. 2, p. 1009.

21 He reported to Lily, for example, on February 19, 1926, “[...] I go to class, once again set out their task before them with careful precision, go up to Gropius’s office—he sends you his best—and he recounts several matter-of-fact things, then I go on to the faculty room, and sit at the desk to write you [...].” Klee 1979a, vol. 2, p. 1007. See also the letters to Lily Klee from January 3 and February 5, 1926, in Klee 1979a, vol. 2, pp. 1005, 07.

22 Letter to Lily Klee, November 14, 1926, in Klee 1979a, vol. 2, p. 1016.

23 Klee 1979a, vol. 2.

24 Schedule in datebook, Winter 1927–28, in Klee 1979a, vol. 2, p. 1093.

at the planimetric configuration of surfaces; a fundamental part of the second main chapter of Klee's *Bildnerische Gestaltungslehre* lecture notes may therefore have emerged from this context. The notes taken by Otti Berger, Helene Schmidt-Nonne, Gunta Stölzl, and Gertrud Arndt(Hantschk), all of whom studied in the Weaving Workshop, would suggest as much. Klee's datebook for the winter of 1927–28, the summer of 1928, and the winter of 1928–29 indicates that, in addition, he taught fourth-semester students in the theory of form.²⁵ In this course, he also taught from certain sub-chapters of the *Planimetrischen Gestaltung* (Planimetric configuration, the title of the second main chapter of the *BG*).

When one adds the life classes into the mix—Klee also directed that course in the winter semesters of 1927–28 and 1929–30—these three years represented a major burden for the artist. His difficulties find expression, on the one hand, in his letters in which he complains of his teaching responsibilities; but his feelings of reluctance had already induced him in the autumn of 1927 to extend his holiday by a good two weeks without permission. Neither a telegram from Gropius demanding his immediate return nor a letter from the *Meisterrat* could compel him to break off his holiday. In a letter to Gropius, Klee justified his absence:

I am first and foremost an actively productive artist and have dared dutifully to take on a difficult task as an educator: difficult insofar as this post (like myself, on occasion) represents a burden that can be balanced with my creative work only under certain conditions. These conditions are that the task of teaching itself be organized productively and that room be allowed for rest and relaxation in the form of a proportionately ample holiday (one that is fairly extensive).²⁶

Upon his return to Dessau, Klee did still discuss the matter personally with Gropius, though it would seem they could not arrive at any reconciliation of their respective stances or opinions.²⁷

Beginning in the winter semester of 1927–28, Klee offered an additional course, the class on free painting, as did Kandinsky. This class fulfilled the painters' desire to teach a course on free artistic creation, as well as the desires of the students, who demanded that sort of training.²⁸ Klee and Kandinsky had endeavored for a long time to establish a class on free painting, which Gropius at last consented to in 1927.²⁹ This course continued to be offered after Gropius's departure, under the subsequent directorship of Hannes Meyer, for, as Nina Kandinsky recalled, Meyer was "favorably disposed to art."³⁰ Under Meyer's leadership, however, the Bauhaus underwent a significantly more robust evolution towards workshop production and the model of an architectural college, in which functionality carried greater weight than art.³¹

Thus, for three years Klee had to teach between six and eight hours a week, which seriously limited the time available for his own artistic work [Fig. 4].³² This imbalance placed an increasing strain on him. His letters to Lily and Felix from 1929 on manifest this ever more clearly. Indeed, on the one hand, he assured Felix that at the Bauhaus things were not quite so terrible as one had imagined it to be "sitting in one's beach

25 Schedules in datebook, Winter 1927–28, Summer 1928 and Winter 1928–29, in Klee 1979a, vol. 2, p. 1093.

26 Letter to Walter Gropius, September 22, 1927, Zentrum Paul Klee, Bern.

27 Ise Gropius, *Tagebuch 1924–1928*, entry for October 13, 1927, p. 195, Inv.-Nr. 1998/54, Bauhaus-Archiv, Berlin.

28 Andreas Bossmann and Wolfgang Thöner have also described the free painting classes really as "enclaves within the Bauhaus production." See Bossmann and Thöner 1993, p. 23. The free painting class is the subject of a thesis by Caroline Komor Müller for her Lizentiat degree at the University of Bern. Specifically, she examines the progression of the lessons and analyzes the work of Klee's students. See Komor Müller 2007.

29 On the status of "free art" at the Weimar Bauhaus, see Gerda Wendermann, "Die freie Kunst der Bauhausmeister," in Weimar 2009c, pp. 187–99.

30 Nina Kandinsky, *Kandinsky und ich* (Munich: Kindler, 1976), p. 139.

31 Anne Buschhoff describes precisely this tendency as Meyer's attempt to establish a counterbalance with the classes in free painting in order to hinder the development of an excessively uniform style. See Anne Buschhoff, "Die Bauhausarbeit ist leicht, wenn man nicht als Maler sich verpflichtet fühlt, etwas zu produzieren": Paul Klee als Lehrer am Bauhaus," in Bremen 2003, p. 21.

32 The fact that Klee had only one studio at his disposal weighed relatively heavily on him. Otto Nebel noted after a visit to Klee in the summer of 1929 that the painter would have preferred two smaller rooms rather than one large one, since "both activities are at odds with each other." Diary entry for June 30, 1929 (I, 172), quoted in Therese Bhattacharya-Stettler, "Es ist frei und einfach beim Meister Klee": Unveröffentlichte Tagebuchauszüge von Otto Nebel (1892–1971)," in *Berner Almanach*, edited by Adrian Mettauer, vol. 2, *Literatur* (Bern: Stämpfli, 1998), p. 300.



[Fig. 4]

Paul Klee's studio,
Burgkühnauerallee 7, Dessau,
summer 1926.
Zentrum Paul Klee, Bern.
Photograph by Felix Klee.
Gift of the Klee family [Cat. 247]

hut”; for the Bauhaus would never settle down and be still, or else it would cease to be. “And whoever is there,” Klee continues, “must join in and take part, whether he wants to.”³³ On the other hand, he wrote two days later to Lily, “I am trying to paint again, but, regrettably, I must admit once again to a certain haste in my work, because time is not entirely mine. The Bauhaus no longer annoys me, but things are demanded of me whose fruitfulness is only very limited.” At the same time, however, it was clear to him that the only solution would be for him to resign, since nobody but he himself could do anything about his situation. Yet he could not muster the courage to leave. “There could be nothing more foolish or less advisable financially,” he observes resignedly.³⁴

Throughout 1929, Klee was evidently preoccupied with the thought of giving up his post in Dessau. In April 1930 he spoke for the first time to Hannes Meyer about the matter and about who could possibly replace him if he were to resign. With more irony than desperation, at this point he sent news to Lily of his painting class, which he called “one of the most significant sessions of our times.”³⁵ On the same day he wrote to Felix, “[...] I can’t leave, because the holidays are here, and they’re for painting. At last I have the possibility of working on a couple of paintings. I’ve done three already, and it would be a sin to stop now. School starts again soon, and I must make the most of my time for as long as this monster is in its cage.”³⁶

Finally in April of 1931, Klee freed himself from this “monster” to take up a post at the Kunstakademie Düsseldorf. He had resigned on September 18, 1930, and managed to obtain an exemption from teaching all courses except the class on free painting, until his departure.³⁷

Klee in the eyes of others

It has already been remarked upon that, in the classroom, Paul Klee did not leave a powerful impression. But the many and varied comments from students and from several colleagues make it clear that Klee could fascinate, by virtue of his personality

33 Letter to Felix Klee, September 11, 1929, in Klee 1979a, vol. 2, p. 1098.

34 Letter to Lily Klee, September 13, 1929, in Klee 1979a, vol. 2, p. 1100.

35 Letter to Lily Klee, April 9, 1930, in Klee 1979a, vol. 2, p. 1110.

36 Letter (card) to Felix Klee, April 9, 1930, in Klee 1979a, vol. 2, p. 1112.

37 Letter to Lily Klee, September 18, 1930, in Klee 1979a, vol. 2, p. 1141.

and his art. His appearance and his manner, as well as his reflective nature, led others to perceive him as a person in possession of “profound truth and astonishing knowledge.” He was a “timeless person of indefinable age [...] but, like the attentive and perceptive child, every experience of the senses—of sight and hearing, touch and taste—was eternally fascinating and new for him,” as Lyonel Feininger maintained.³⁸

In the eyes of Wassily Kandinsky, these character traits and Klee’s humane qualities also represented something fundamental that the Bauhaus students would perhaps only come to recognize with the passage of time: For Kandinsky’s own pedagogical experience had taught him

that the young (if often unconsciously) have no less lively an interest in their teacher’s human traits as in his other qualities (artistic, scholarly, etc.). all knowledge without a human basis remains superficial: the quantity (the accumulation of facts) grows, but the quality (the productive force of that knowledge) remains unchanged. [...] klee created a healthy, productive atmosphere at the bauhaus—as a great artist and as a human being who is pure and guileless. the bauhaus values this.³⁹

Christof Hertel, who had attended meetings of the classes in free painting, appreciated Klee as a teacher who “like a magician, so to speak, [...] with his eyes, his words and his gestures [...] made the unreal real for us; the irrational, rational.” He goes on to say that “we learned to see that the primary configuration [*gestaltung*] of the surface (with non-material means) is not a matter of the simpler sorts of reflection but rather of the most profound experience” and that Klee, when he found it necessary, would take a detour in order to show the students “the diversity of the life of forms in the most lucid manner.”⁴⁰ Hertel explains that Klee indicated clearly that the artistic person prefers to work *sine ratio*, yet textbook examples must be rationally comprehensible. And thus Klee could show them “paths leading into the future,” that made pioneering work possible: “he would explain that which is elementary, in order to arrive at a conscious process of creation [*gestaltung*] that is true to life. at least every creation [*gestaltung*] that manifests itself primarily in optical forms must have as its foundation the investigation and clarification of these elementary formal relationships.”⁴¹

Although Klee became increasingly dissatisfied with his situation towards the end of his employment as a teacher at the Bauhaus, the students appear to have held him in high esteem. The content of his classes may not have always been immediately comprehensible for them, but later in their careers they could surely derive profit from Klee’s teaching and his personal qualities. In Klee’s view, his task in this regard did not consist in inculcating rigid principles but in demonstrating paths one might follow in working creatively. Significantly, he would conclude the last session of each semester with the words, “I have here shown you one path—I myself have followed another.”⁴²

38 Lyonel Feininger, in Grote 1959, p. 72.

39 Wassily Kandinsky, “Zum Weggang von Paul Klee,” *bauhauszeitschrift* 3 (1931): 1. [The lack of capital letters in the passages from Kandinsky and Hertel, below, reflect the practice at the Bauhaus of using only lowercase in its publications. —Ed.]

40 Christof Hertel, “genesis der formen oder über die formentheorie von paul klee,” *bauhauszeitschrift* 3 (1931): 5.

41 *Ibid.*, p. 7.

42 As documented by Grote 1959, p. 10.



Formlehre and Gestaltungslehre: The Teaching of Theories of Form and Configuration

Fabienne Eggelhöfer

During Paul Klee's period teaching at the Bauhaus, two series of texts took shape: on the one hand, a bound manuscript, which Klee titled *Beiträge zur bildnerischen Formlehre* (Contributions to the theory of pictorial form), based on the cycles of lectures he gave from November 1921 to the end of 1922; and, on the other, some 3900 loose manuscript pages composed between 1923 and 1931 and collectively titled *Bildnerische Gestaltungslehre*.¹ Currently, all these documents are preserved in the archive of the Zentrum Paul Klee in Bern.²

Up to this point, research on Klee's teaching relied chiefly on two editions by Jürg Spiller—and that, despite the fact that they have received criticism since their publication.³ Spiller altered the original composition of the material, taking certain pages out of context, combining them according to his own criterion, and supplementing the original documents with his own contributions. Furthermore, in many instances he failed to document the sources. His point of departure was the idea of a complete, self-contained system that could be reconstructed from the various manuscripts. In the first volume, *Das bildnerische Denken* (Pictorial thought, 1956, published in English under the title, *The Thinking Eye*), Spiller combined statements from Klee's teaching with the painter's writings and statements taken from a lecture held at Jena without bearing in mind the context and the history of the respective texts' genesis. Max Huggler criticized Spiller for having proceeded from a static rather than a dynamic conception: "The chronological strata of the theoretical material and of the development of [Klee's] thought went unheeded."⁴ Spiller published a second volume in 1970, titled *Unendliche*

Naturgeschichte (Infinite natural history, published in English as *The Nature of Nature*), with no essential changes in his methodology.

In order to improve the accessibility of the original material, on the occasion of this exhibition's inauguration at the Zentrum Paul Klee in Bern in July of 2012, Klee's teaching notes (including the *Beiträge zur bildnerischen Formlehre*) were published with digital images of the originals and accompanying transcriptions, in the searchable online database accessible at www.kleegestaltungslehre.zpk.org.

The Beiträge zur bildnerischen Formlehre: Contributions to the Theory of Form

Klee recorded the notes from his first courses of lectures held at the Bauhaus in Weimar in a bound volume that he paginated and titled *Beiträge zur bildnerischen Formlehre* (Contributions to the theory of form) [see Fig. 1, p. 44]. This material was first published in 1979 by Jürgen Glaesemer and the Paul-Klee-Stiftung in a facsimile edition with transcription.⁵ This edition, however, did not reproduce in color the annotations Klee had made in colored pencil, and therefore it is difficult to see Klee's revisions, which offer information on the genesis of the text and evidence of his re-use of the material. In the online database, the lecture notes have been reproduced in full color for the first time.

The book comprises lectures and exercises Klee gave during the winter semester of 1921–22 and repeated during the summer semester of 1922. In addition, there are two lectures with exercises recorded from the winter semester of 1922–23,



Bildnerische Gestaltungslehre: 1.2 Principielle Ordnung

(Principal Order), BG I.2/157

Pen, watercolor and pencil on paper (front)

8 5/8 x 10 7/8 in. (21.8 x 27.5 cm)

Zentrum Paul Klee, Bern

[Cat. 151]

devoted exclusively to the theory of color. Klee abruptly broke off the classes in December 1922, possibly because Gropius had severely limited the theoretical classes in order to accelerate the work of the individual workshops in preparation for the major Bauhaus Exhibition of 1923.

In 1925, Klee published some of the material from the *Beiträge zur bildnerischen Formlehre* in a highly condensed form as one of the volumes in the series of Bauhaus Books (*bauhausbücher*) under the title *Pädagogischen Skizzenbuch* (Pedagogical sketchbook).⁶ That publication disregards the explanations of rhythm and color theory. According to Helene Schmidt-Nonne, a student at the Bauhaus, Klee had already presented the original pages of the *Skizzenbuch* at the Bauhaus Exhibition in the summer of 1923.⁷ The sketches are for the most part taken from the *Beiträge zur bildnerischen Formlehre*. Klee reproduced some of these illustrations two years later in his lecture notes for the classes on pictorial mechanics.⁸ A part of the explanations in the *Skizzenbuch* also corresponds, in terms of its content, to the lectures on pictorial mechanics. This would seem to suggest that what was initially announced as a book on pictorial mechanics for the *bauhausbücher* series was in the end published as the *Pädagogisches Skizzenbuch*.⁹

The *Bildnerische Gestaltungslehre*: Teaching Notes on the Theory of Pictorial Configuration

The approximately 3900 manuscript pages collectively titled *Bildnerische Gestaltungslehre* (Theory of pictorial creation) were carried to Bern in a travelling chest after Klee emigrated from Germany in 1933. The material consists, on the one hand, of several notebooks and, on the other, of loose pages that Klee had filed in folders according to thematic areas. Within each binder, however, these notes were not systematically organized.

The numbering of these folders and manuscript pages was initially carried out by Lily Klee and Jürg Spiller.¹⁰ This was not done according to systematic criteria but rather only reflected the order of the material as it was found in the trunk after Klee's death.¹¹ In numbering the pages, Klee's handwritten pagination was in part crossed out or written over.

The Paul Klee Foundation adopted this numbering and appended an additional inventory number with the abbreviation PN, for *Pädagogischer Nachlass* (Pedagogical legacy).¹² This new inventory, however, again did not correspond to Klee's proposed ordering of the materials. The table of contents that Klee drew up in all likelihood for the meeting of art educators held in Prague in 1928 has served as the basis for the current reorganization of the material [see Fig. 4, p. 48]. This document offers the only comprehensive view of the overall interrelatedness of Klee's teaching.¹³

Klee divided his lecture notes into three main thematic areas: I. *allgemeiner Teil* (General part), II. *Planimetrische Gestaltung* (Planimetric configuration), and III. *Stereometrische Gestaltung* (Stereometric configuration). The first, general section consists of four chapters, and the second, on planimetric configuration, contains nineteen, some of which are in turn divided into sub-chapters, as some of the tables of contents indicate.¹⁴ Later, using a pink crayon, Klee often added the numbers and letters of this ordering to his notes, thus giving credence to the supposition that he did not begin to organize all these materials until 1927–28.

Klee's table of contents for the *Bildnerische Gestaltungslehre* is to be understood as the ideal plan for his teaching. The material is too extensive to have been imparted in a one- or two-semester course, and Klee constantly reused the notes in different combinations. In the online database, annotations by Klee that are relevant to the texts' genesis are carefully indicated, though there has been no attempt to record individual page references and revisions in detail.

Since Klee revised his notes and used them over and over again, it is impossible to provide a complete chronology for the material. Some of the records of each semester's classes that are dated, as well as students' notes, can offer some help in attempting a reconstruction. Students' notes that have been examined, however, by and large are undated and cannot always be assigned unequivocally to a specific course. In addition, it would appear from the available documentation that some students attended Klee's classes as auditors, though according to their diplomas they

were not officially enrolled, or perhaps they copied the notes from one of Klee's students. On the one hand, there are some manuscript notes that, on the basis of the handwriting, allow us to assume they were taken during class, while there are others written in a tidy hand, suggesting that they are probably copies—not to mention a third category comprising typescript copies.¹⁵

The chronology of Klee's classes can be reconstructed with great precision up to March 1924, based on the dated notes for his lectures on pictorial form (*bildnerische Formlehre*), the "principal order" (*Principielle Ordnung*) and pictorial mechanics (*bildnerische Mechanik*). In the summer of 1924, Klee lectured from a revised version of his notes from the winter semester of 1923–24.¹⁶ It is to be assumed that these lecture notes also served as the basis for classes in the winter semester of 1924–25. Thus, for his last preliminary course at Weimar (in the winter of 1924–25), Klee jotted down the contents that correspond to the *Principielle Ordnung*, though followed by the material on structure (*Gliederung*) instead of pictorial mechanics.¹⁷ That Klee in part reused this material also in the winter semester of 1925–26 is apparent in an annotation made on a leaflet with lecture notes from January 15, 1924. On it, Klee made a list of students attending his course in the winter of 1925–26.¹⁸ Finally, annotations in his datebook provide information on the main thematic areas he was presenting in 1926, 1928 and in the spring of 1929.¹⁹

The contents of Klee's lecture notes have so far received only a selective analysis.²⁰ Nevertheless, it has revealed that his teachings were marked, on the one hand, by the prevailing discourses of his time and, on the other, by his exhaustive reading of diverse books. In the following chapters, certain important sources will be emphasized, without, however, entering into the matter comprehensively. The principal objective of Klee's teaching was to impart universally-applicable laws that would

prepare the students for "lebendige Gestaltung" (living creation). Like a length of red string running throughout his pedagogical project, the primacy of process over result is a constant leitmotiv for Klee. With emphasis on the notion of *Becoming*, he makes reference to Goethe's theory of metamorphosis, which in the early twentieth century received a contemporary updating in theosophical discourses as well as in thinking associated with the philosophy of life. In Klee's view, movement (*Bewegung*) gives shape to the fundamental conditions for *Gestaltung*. Thus, he developed dynamic theories of line and color; and out of movement and tension he envisaged the emergence of elementary forms. In order to illustrate the genesis of pictorial elements and devices, as well as geometric forms and constructions, he explained (above all in Weimar) the processes of growth and movement in nature. These concrete examples allowed Klee to teach about the processes of configuration and creation at an abstract level.²¹

In the following sections, we shall present the *Beiträge zur bildnerischen Formlehre* as well as twenty-two chapters of the *Bildnerische Gestaltungslehre*, with short introductions to the material. These texts provide insight into the material Klee covered in his classes, without, however, delving into the structure and revision of his notes.²² Since very few pages of the *Bildnerische Gestaltungslehre* can be ascribed to chapters II.22 (*Deutung* [Interpretation]) and II.23 (*Übungssammlung* [Compilation of exercises]), detailed discussion of these sections has been omitted. In addition, pages that cannot be unambiguously assigned to any chapter have been posted to the online database as an Appendix (*Anhang*) and are therefore not described here. In the main, these are tables of contents, class plans, drafts of texts (such as, for example, drafts for Klee's essay "exakte versuche im bereich der kunst" [Exact experiments in the area of art]), and notes for the life class and the class on "free geometric aesthetics."²³

- 1 [The reader is advised here again of the complications in translating key terms such as *Lehre*, *gestalten* and *bilden*, and their derivatives, in particular as they pertain to the titles of Klee's notes. Drs. Eggelhöfer and Keller-Tschirren have cogently argued in their investigations and in the essays in this catalogue that Klee's lecture notes should not be taken as a rigorous statement of theory that can be simplistically transferred to an analysis of his own artistic production. Rather, they are first and foremost pedagogical documents. The German *Lehre* encompasses diverse concepts in English, including "teaching," "lesson," "doctrine," "apprenticeship," and, finally, "theory," as in Goethe's *Zur Farbenlehre (Theory of Colors)*, which has in part contributed to the misunderstanding of the nature and purpose of Klee's notes. His *Bildnerische Gestaltungslehre* might be translated as "The teaching of pictorial configuration" and the *Beiträge* might be rendered "Contributions to the teaching of (or training in) pictorial form." We have opted here for the more traditional "theory," remaining cognizant, however, of the fuller meaning of the term and attempting to reflect that whenever possible in the essay texts. *Gestaltung*, from the verb *gestalten*, "to give shape or form," often means simply "design," in particular in the context of the Bauhaus, but Klee's notes reflect a more general concern with the idea of creation and the process of giving shape to things, thus the somewhat stilted "configuration" in these titles. When appropriate, the term *Gestaltung* has also been translated as "design" or, more broadly, "creation," depending on the context; the original German term is occasionally indicated as a reminder of the word's polyvalence. Finally, the verb *bilden* and the derived adjective *bildnerisch* fall within the same semantic field of "shaping," "forming," "composing," and "creating" (and even "education," as in the term *Bildungsroman*, or "formation novel"). "Plastic"
- (as in "the plastic arts") could be a rigorous translation of the *bildnerisch*, but its dominant connotations in English make it regrettably less useful except in very limited circumstances. Indeed, *bildende Künste* is most often translated as "fine arts" or "visual arts" and encompasses sculpture as well as the graphic arts. Since Klee's focus in these notes is on representation in two dimensions, the Spanish and English editions of this catalogue have both used "pictorial" as the translation for *bildnerisch*. —Ed.]
- 2 Until recently, this material was known as Klee's *Pädagogischer Nachlass*, or "pedagogical legacy."
- 3 Spiller 1956, and Spiller 1970. The earlier volume was published in English as *The Thinking Eye*, translated by Ralph Manheim, Documents of Modern Art 15 (New York: G. Wittenborn, [1961]); the latter was published as *The Nature of Nature*, translated by Heinz Norden, Documents of Modern Art 17 (New York: G. Wittenborn, [1973]).
- 4 Huggler 1961, p. 430.
- 5 Klee 1979b.
- 6 Klee 1925. English translation, Paul Klee, *Pedagogical Sketchbook*, translated by Sibyl Moholy-Nagy (London: Faber and Faber, 1953).
- 7 "During that same period, his paintings could be viewed in the exhibition of the Bauhaus masters in the State Museum of Thuringia, while the drawings from the 'sketchbook' hung in the skylight hall of the building where classes were taught." Quoted in Paul Klee, *Pädagogische Skizzenbuch*, facsimile of the 1925 edition (Mainz and Berlin: Kupferberg, 1965).
- 8 The sketch on page 47 of the *Pädagogisches Skizzenbuch* appears only in the lectures on pictorial mechanics in the *Bildnerische Gestaltungslehre*; cf. Klee 1925, p. 47, and BG II.21/63. [References here to Klee's *Bildnerische Gestaltungslehre* (BG) and his *Beiträge zur bildnerischen Formlehre* (BF) indicate the pagination according to the Zentrum Paul Klee's online facsimile and transcription, with the abbreviated title, a slash and the page number. In references to the BF, Klee's own pagination is also included, in parentheses. (Because the material comprising the BG, in contrast, is loose notes with only sporadic numbering, not all of which is in Klee's hand, only the online pagination is indicated here for references to the BG.) —Ed.]
- 9 The forthcoming publication of a book on *Bildnerische Mechanik* by Klee is announced on the last page of László Moholy-Nagy's *bauhausbook* from 1925. See László Moholy-Nagy, *Malerei, Photographie, Film* [Painting, photography, film] *bauhausbücher* 8 (Munich: A. Langen, 1925), p. 134.
- 10 They assigned numbers ranging from M1 to M71.
- 11 Spiller 1970, p. 54.
- 12 In contrast to Lily Klee, the Paul-Klee-Stiftung numbered the manuscripts consecutively from PN1 to PN31. On the cataloguing of the lecture notes and their history of publication, see Rossella Savelli, "Die kunsttheoretischen Schriften Paul Klees," in Pfäffikon 2000, pp. 9–16; and Michael Baumgartner and Rossella Savelli, "Die kunsttheoretischen und pädagogischen Schriften Paul Klees am Bauhaus in Weimar und Dessau," in Bremen 2003, pp. 28–36.
- 13 BG A/1. There is also a second table of contents which Klee probably compiled some time earlier. See BG A/2 and BG A/3. The contents are identical, but the terminology is different. In the text published on the occasion of the congress of art educators held in Prague in May 1928, the description of Klee's course more or less followed this table of contents. The third part, on *stereometrische Gestaltung* (stereometric configuration), was not listed. See "Bauhaus Dessau, [unterricht albers, unterricht klee, unterricht schlemmer, unterricht joost schmidt]," in 6. *Mezinárodní výstava výtvarné výchovy / Gême Exposition internationale du dessin et des arts appliqués*, exh. cat. (Prague, 1928), pp. 245–54; reprinted in Winger 2009, p. 151 ff. On the reorganization of this material, see www.kleegestaltungslehre.zpk.org.
- 14 See the table of contents for I.4 *Gliederung* (Structure), BG I.4/2, and for II.5 *Wege zur Form* (Paths to form), BG II.5/2–4.
- 15 Thus, for example, the notes compiled by Alma Else Engemann, who accompanied her husband to the Bauhaus, where he taught from 1928 to 1933. Her notes to Klee's classes are detailed, even though she was not enrolled as a student. In the database of the Stiftung Bauhaus Dessau, Alma Else Engemann is recorded only as an auditor in Wassily Kandinsky's class on free painting (Summer 1931 and Winter 1931–32) and as an auditor in the Weaving Workshop (Winter 1931–32 and Summer 1932). It is evident that Petra Petitpierre's and Alma Engemann's notes are copies, as are those of Anni Albers and Margrit Kallin(-Fischer), since they coincide even in the division of lines. According to the information provided by the Albers Foundation in Bethany, Connecticut, and by the Bauhaus-Archiv, Anni Albers must have attended Klee's class in 1922, while Kallin(-Fischer) must have done so in 1927. This would seem to suggest that Albers' typescript is a copy of Kallin(-Fischer)'s handwritten notes from class.
- 16 Evidence for this is provided by a note by Klee indicating that he had given a final lecture on July 2, 1924, for which he had revised classes from March 11 and 18, 1924; see BG II.21/87.
- 17 BG A/20–22.
- 18 BG I.2/107; see the list of students in Dietzsch 1990, vol. 2.
- 19 Klee 1979a, vol. 2, pp. 1018–35, 1077–80, 1084–93.
- 20 On the theory of line, see Bonnefoit 2009; on the theory of color, see Keller-Tschirren 2012; and on Klee's theory of creativity, see Eggelhöfer 2012; see also notes 2 and 3 in the essay titled "About the Exhibition" in this catalogue.
- 21 On these matters also, see the studies mentioned in the previous note.
- 22 For more information on this aspect of the notes, see www.kleegestaltungslehre.zpk.org.
- 23 See BG A/1-501.

[Fig. 1]

Beiträge zur bildnerischen Formlehre
(Contributions to the theory of pictorial form), BF/3

Pen on paper
8 x 6³/₈ in. (20.2 x 16.3 cm)
Zentrum Paul Klee, Bern
[Cat. 138]

Beiträge zur bildnerischen Formlehre.
A Vortrag ^{Nov.} 14 Okt 1921

Als Einleitung eine kurze Klarstellung von Begriffen.
Erstens was der Begriff Analyse in sich fasst. Im
gewöhnlichen Gespräch hört man meistens von Analyse
der Chemiker. Irgend ein Präparat z. B. findet
grösse Abwehr wegen seiner vorzüglichen Wirkung. Des-
halb geschäft das der Fabrikant dabei macht
macht andere Fabrikanten neugierig, und sie
bringen eine Probe davon zum Chemiker, damit
er davon eine Analyse macht. Er muss
methodisch vorgehen. Er zerlegt das Präparat
in seine Bestandteile zu zerlegen. Das
Rätsel lösen.

In einem anderen Fall zeigen sich bei einem
Genussmittel böse Folgen für die Gesundheit.
Es muss auch hier der Chemiker in Funktion
treten ~~gebracht~~ werden, damit durch eine Analyse
die schädlichen Bestandteile klar zu Tage treten.
In beiden Fällen ist das Gegebene ein Ganzes
das aus verschiedenen zunächst nicht Bekannten

Bildnerische Formlehre: Teaching Pictorial Form

Marianne Keller Tschirren

The *Beiträge zur bildnerischen Formlehre* (Contributions to the Theory of Form) comprise the manuscript notes for the first three cycles of classes that Paul Klee held between November 14, 1921, and December 19, 1922, at the Bauhaus in Weimar. Written down in a small bound volume containing 192 pages, the notes record the dates on which he first gave these lectures. The individual pages are consecutively numbered. Marks indicating revisions to the text reveal that Klee in part reused the material for these lessons in later years, and a class plan included in chapter I.2 of the *Bildnerische Gestaltungslehre* (Pictorial configuration) confirms as much.¹

During the first semester, from November 14, 1921, to April 3, 1922, Klee gave nine lectures, held once every two weeks and alternating with a meeting devoted to practical exercises. The themes of these exercises were based on the contents of the lectures, so Klee only jotted down the most important elements in preparation for the exercises. In contrast, he worked out the individual lectures in great detail, with accompanying illustrations, compellingly and rigorously organized.

The first two lessons are broadly devoted to the pictorial device of the line (BF/3–15 [pp. 1-13]) [Fig. 1]. Klee first classifies lines as active, “medial,” and passive and explains their development on the surface of a plane and into space, proceeding to an account of the fundamentals of representation in perspective (BF/15–28 [pp. 13-26]).² In the following section Klee establishes another main emphasis, with the question of configuring planar and spatial equilibrium, as well as the possibilities of employing colors according to their weight. (BF/29–43 [pp. 27-41]).³

After treating these basic aspects, Klee then goes on to discuss the structuring of the pictorial plane.

The regular repetition of a specific rhythm leads to a simple, checker-board division of the plane. (BF/44–50 [pp. 42-48]) [Fig. 2]. At the same time, he makes a distinction between a structural organization that is “individual” (*individuelle*)—that is, indivisible—and one that is “dividual” (*dividuelle*), or divisible. In order to delve further into the matter, he draws on musical examples and, finally, with the help of a complex schematic representation of two bars from the fourth movement of J. S. Bach’s Sonata in G major for violin and harpsichord, he attempts to explain the passage’s structural organization (BF/51–57 [pp. 49-54 and folder insert after p. 52]).⁴

After these formal explanations of surface structure, Klee deals with the different kinds of movement possible in water or in the air and explains how these concepts can be carried to the level of form (BF/65–81 [pp. 62-78]). He attempts to explain structure in greater depth by drawing examples from the field of anatomy: the brain actively generates an impulse, moving the passive bones through the mediation of muscles and tendons—which are, therefore, “medial” (BF/82–89 [pp. 79-86]) [Fig. 3]. He further clarifies his ideas graphically, with accompanying illustrations to examples from nature and technology, such as a water wheel, a plant, and the circulation of the blood (BF/91–97 [pp. 88-94]). Finally, by means of these examples, he shows that movement is the basis for every instance of configurative action (*gestalterische Arbeit*): Configuration is produced through movement and is likewise received through movement, given that the eye itself is in constant movement in the process of observing (BF/98–118 [pp. 99-115]). This fact likewise directly implicates the configuration of a work of art, since its formal composition ineluctably determines the way it is read and interpreted.⁵

After explaining the concept of static equilibrium with the example of a set of scales, Klee then introduces the pendulum as a symbol of dynamic equilibrium (BF/119–24 [pp. 116–21]). Since a pendulum set in rotational movement describes a spiral, and since that spiral can be understood as coming to a stop at the center point or continuously spiraling outward, depending on its direction of rotation, he expounds on the importance of the “directional arrow.”⁶ Klee deals with the fundamental question of how the direction of a movement can be given form, in the last lecture of the winter semester of 1921–22 (BF/ 126–45 [pp. 123–42]).⁷

In the summer of 1922, Klee essentially repeated the contents of the course from the previous winter, in six lectures, summarizing them once again in the last session, on July 3 (BF/146–54 [pp. 143–51]).

From the following winter semester, Klee’s notes for only two lectures and two exercises survive. The topic of both classes (November 29 and December 19, 1922) is color theory. With the help of the color circle and color triangle, Klee explains the fundamental principles of the ordering of colors (BF/158–93 [pp. 155–90]), relying broadly on the theories of Johann Wolfgang von Goethe and Philipp Otto Runge.⁸

With the example of diametrically opposed colors, Klee discusses complementary contrast and

shows how gray emerges when these colors are applied in layered glazes (BF/161–72 [pp. 158–69]). In the process, he distinguishes between true pairings of complementary colors, which produce gray when mixed, and false pairings, which do not produce a pure gray (for example, violet and green). He then turns to the progression of colors on the circle and explains which colors can be obtained by layering glazes of the adjacent primary colors, red, yellow and blue. As an image of the characteristic qualities of the principal colors, he develops what he refers to as the “Kanon der Totalität” (canon of totality).

The explanations break off suddenly at the end of the little book, with Klee’s declaration that the next topic he intends to present will be the extension of the color theory into a spatial dimension. There are no further manuscripts on color theory again until December of 1923, and it remains unclear whether he actually lectured on a spatial ordering of color in the summer semester of 1923. In the winter of 1923–24, after explaining the color circle and color triangle once again (relying on the expositions he had already prepared), he went on to analyze the spatial ordering of colors in depth, with the example of Philipp Otto Runge’s color sphere, as a section of the *Bildnerische Gestaltungslehre* indicates.⁹

1 BG I.2/108. There are additional page references on BG I.2/7, BG I.2/11 and BG I.2/155. [References here to Klee’s *Bildnerische Gestaltungslehre* (BG) and his *Beiträge zur bildnerischen Formlehre* (BF) indicate the pagination according to the Zentrum Paul Klee’s online facsimile and transcription, with the abbreviated title, a slash and the page number. In references to the BF, Klee’s own pagination is also included, in parentheses. (Because the material comprising the BG is loose notes with only sporadic numbering, not all of which is in Klee’s hand, only the online pagination is indicated here for references to the BG.) —Ed.]

2 [Klee’s use of the term *medial* as part of the recurring triad,

aktiv—medial—passiv, responds in part to a linguistic analogy: active voice, passive voice and what, in English, is properly referred to as the *middle voice*, as in ancient Greek. Grammatically, the middle voice shares elements with the active and the passive, placing it conceptually between the two. The German word *medial* also carries the connotation of “intermediate” or “mediating” and nowadays most commonly serves as an adjective for “the (mass) media.” Klee’s “medial” lines are “intermediate” between passive and active, but they also “mediate” in that they describe areas or geometric forms. The English translation here is overly literal, with the aim of reflecting Klee’s terminology as clearly as possible. —Ed.]

3 On color theory, see also p. 45 in this catalogue, as well as BG I.2/109–51.

4 Klee also discusses the subject of “individual” and “dividual” structures in BG I.2/10–18 and BG I.4/90–100.

5 On the question of reception, see also BG II.21/58 ff; as well as Régine Bonnefoit, “Der ‘Spaziergang des Auges’ im Bilde: Reflektionen zur Wahrnehmung von Kunstwerken von William Hogarth, Adolf von Hildebrand und Paul Klee,” in *Kritische Berichte* 32, no. 4 (2004): pp. 6–18; and Bonnefoit 2009, pp. 76–87.

6 On the configuration of motion, see Eggelhöfer 2012, pp. 201–15.

7 Klee returns to the main topics discussed here once again for the most part in the lectures corresponding to *Prinzipielle Ordnung*

(Principle order), *Spezielle Ordnung* (Special order) and *Mechanik* (Mechanics) in the *Bildnerische Gestaltung* (BG I.2, I.3, and II.21). See pp. 52–57, 58–61, and 112–117 in this catalogue.

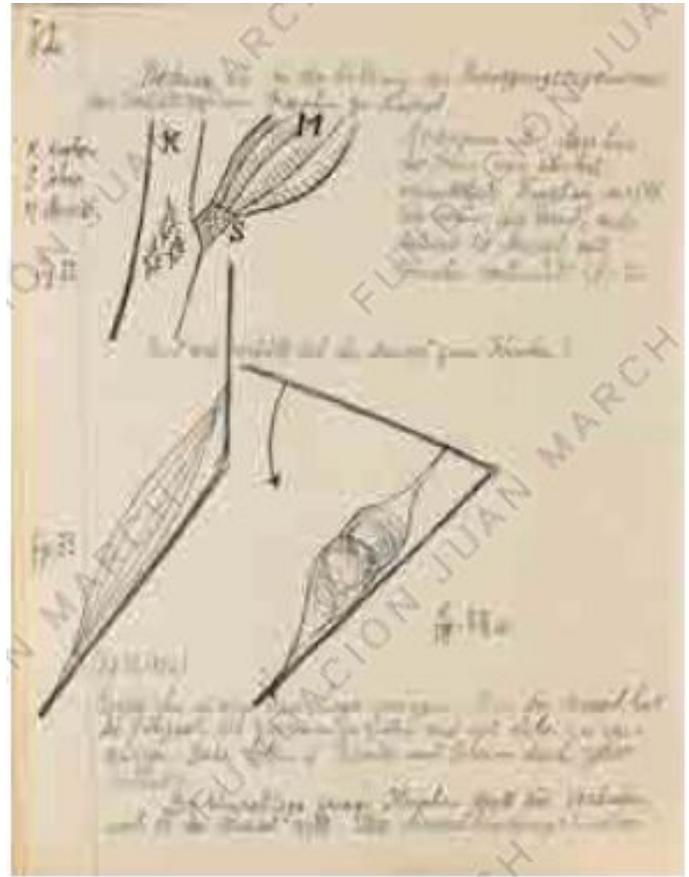
8 Johann Wolfgang von Goethe, *Zur Farbenlehre: Didaktischer Teil*, vol. 38 of *Goethe’s Sämtliche Werke* (Stuttgart and Tübingen: J. G. Cotta’scher Verlag, 1840), Nachlass-Bibliothek Paul Klee, Zentrum Paul Klee, Bern; Philipp Otto Runge, *Farben-Kugel oder Construction des Verhältnisses aller Mischungen der Farben zu einander, und ihrer vollständigen Affinität* (Mittenwald: Mäander Kunstverlag, 1977), reprint of the Hamburg, 1810, edition.

9 See note 1 and, specifically, BG I.2/125–51. On Klee’s teachings regarding the ordering of color, see Keller Tschirren 2012.



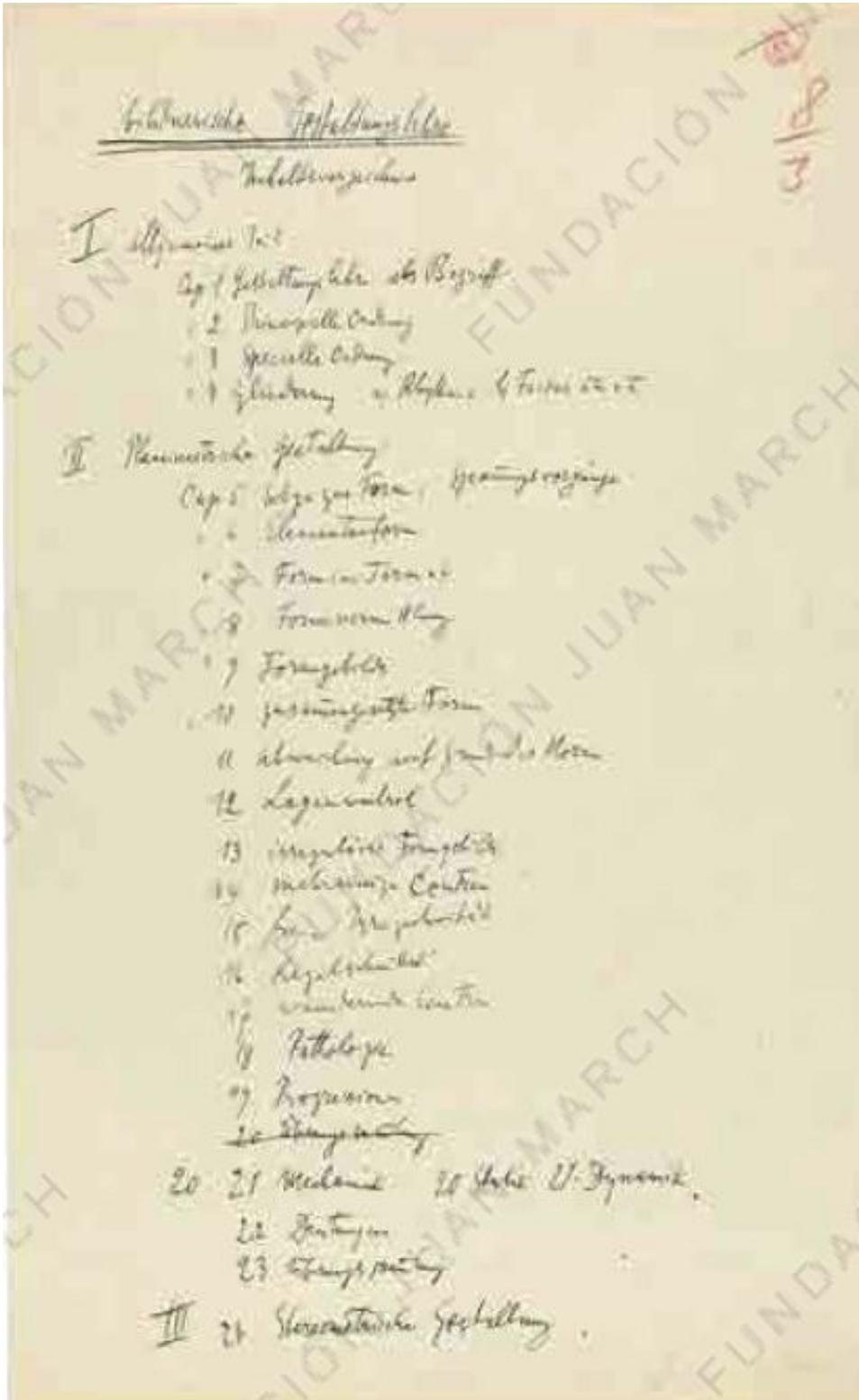
[Fig. 2]
Beiträge zur bildnerischen Formlehre
 (Contributions to the theory of pictorial form),
 BF/44

Pen on paper
 8 x 6 3/8 in. (20.2 x 16.3 cm)
 Zentrum Paul Klee, Bern
 [Cat. 138]



[Fig. 3]
Beiträge zur bildnerischen Formlehre
 (Contributions to the theory of pictorial form),
 BF/85

Pen and pencil on paper
 8 x 6 3/8 in. (20.2 x 16.3 cm)
 Zentrum Paul Klee, Bern
 [Cat. 138]



[Fig. 4]

Bildnerische Gestaltungslehre: Anhang
 (Theory of pictorial configuration:
 Appendix [table of contents]), BG A/1

Pen on paper
 13 x 8¼ in. (33 x 21 cm)
 Zentrum Paul Klee, Bern
 [Cat. 139]

Theory of pictorial configuration

Table of contents

I. General part

- Ch. 1 Theory of pictorial configuration as concept
- " 2 Principal order
- " 3 Special order
- " 4 Structure

II. Planimetric configuration

- Ch. 5 Paths to form
- " 6 Elementary form
- " 7 Form in format
- " 8 Form mediation
- " 9 Assembled form
- " 10 Composed form
- 11 Deviation on the basis of the standard
- 12 Change of position
- 13 Irregular form
- 14 Multipoint centers
- 15 Free irregularity
- 16 Conic sections
- 17 Moving centers
- 18 Pathology
- 19 Progressions
- 20 Statics and dynamics
- 21 Mechanics
- 22 Interpretations
- 23 Compilation of exercises

III. Stereometric configuration

Bildnerische Gestaltungslehre: Teaching Pictorial Configuration

Fabienne Eggelhöfer and Marianne Keller Tschirren

Probably around 1928, Paul Klee organized his teaching materials in their entirety and added a table of contents with twenty-four chapters [Fig. 4]. In the first main section (I) titled *allgemeiner Teil* (General part), Klee included notes that contain certain principles of pictorial configuration. He emphasizes that what is essential in his teaching is to convey the idea of form as process (*Werden*, or “Becoming”); that process is necessarily predicated on movement between two opposite poles, such as chaos and cosmos (order) or stasis and dynamism. Klee explains the genesis of pictorial elements—point, line, surface, and volume—or pictorial devices—line, light and shadow (*Helldunkel*, or *chiaroscuro*), and color—as being founded on movement from a single point. He designates their general, absolute order as *prinzipielle* (“principal,” “fundamental,” or perhaps even “primordial”). In order to attain a “living” creation (*Gestaltung*), one must arrange these elements and devices in a manner that is unusual, *speziell* (“special” or “particular”). He therefore shows different possibilities for a “*spezielle Ordnung*” or structure by means of pictorial elements and devices.

In the second main section (II), titled *Planimetrische Gestaltung* (Planimetric configuration), Klee organized the material into chapters dealing with two-dimensional forms. After examining the derivation and description of the paths that lead to the elementary forms of the circle, the triangle, and the square, he goes on to consider their internal construction. Klee is always at great pains to analyze each planimetric construction from the point of its initial generation. In chapters II.7–II.10, the circle, triangle and square are combined in different ways. As the title of the eleventh chapter indicates—

Abweichung auf Grund der Norm, (Deviation on the basis of the norm)—beginning at this point Klee’s notes examine the configurative possibilities inherent in irregular formal constructions. Though outwardly the elementary forms do not change, the internal construction no longer corresponds to the normal laws of configuration. Thus, for example, the internal lines of construction receive irregular emphasis. The figures in chapters II.15 and II.18 present constructions whose external form is irregular; in other words, the elementary forms have been metamorphosed into irregular forms in diverse ways.

It is not entirely clear why Klee placed chapters II.20 and II.21 at the end of the main section on planimetric configuration, for he conceived of mechanics and the dialectical pair stasis–dynamism as fundamental aspects of configuration.

Following his comprehensive treatment of the two-dimensional surface, Klee turns, finally, to the representation of three-dimensional solids in the third and final main section of these notes, *Stereometrische Gestaltung* (Stereometric configuration): cubes, pyramids, octahedrons, hexahedrons, spheres and cones. As in the section devoted to planimetric configuration, his point of departure in the case of the cube is its normal position, that is, a frontal position with respect to the picture plane. He then develops the internal constructions further, by changing the angle of view applied to the solid.

Starting with pictorial elements and devices in a “state of rest,” what mattered to Klee in his teaching was to arrive at a deployment of those same elements and devices that is characterized by dynamism and movement. In his view, only then can pictorial creation truly become a process that is alive.

1.1 *Gestaltungslehre als Begriff* (Theory of pictorial configuration as concept)

Chapter I.1, *Gestaltungslehre als Begriff*, comprises two blue notebooks and three loose pages. One of the notebooks contains thirty-four ruled pages, though not every page has been used (BG I.1/3–18). Between pages 4 and 5, an additional folded sheet has been inserted. The second notebook contains twenty-four pages of schematic notes summarizing the detailed exposition of the first notebook (BG I. 1/23–36). Neither notebook is dated.¹

As introductory remarks to the material in the *Bildnerische Gestaltungslehre*, Klee argues that

The theory of configuration [*Gestaltung*] deals with the paths that lead to form [*Gestalt*]. Indeed, it is the theory of form [*Form*], but with the emphasis on the paths leading to it. The word configuring [*Gestaltung*] characterizes what I have just explained, by means of its suffix, or ending. The expression, “theory of form” [*Formlehre*], as it is most often called, does not reflect an emphasis on the initial conditions and paths leading to form. “Theory of forming” [*Formungslehre*], in contrast, would be too unusual an expression. In addition, *Gestaltung* in its broader sense is clearly tied to the notion of the fundamental underlying conditions, and for this reason it should be preferred all the more. Furthermore, *Gestalt*, in contrast to *Form*, implies something more alive and organic. *Gestalt* is actually form based on living functions. A function that is the result of functions, so to speak (BG I.1/4).²

To realize these mental functions pictorially, one has recourse to the “ideal” (i.e., conceptual) devices of line, chiaroscuro and color, which nevertheless should be employed in the most restricted manner

possible. Physical media like wood, metal or glass should only be used very sparingly.

After this clarification of concepts, Klee goes on to explain that it is then a matter of situating oneself vis-à-vis the plane and space. An observer should conceive of the work of art as a mirror image in which up-and-down and left-and-right correspond to his or her own perception. Only in the case of front-and-back is the situation reversed, for the foreground of the work (front) is what immediately faces the observer (BG I.1/6–11).

For Klee, an essential point regarding *Gestaltung* lay in the fundamental law of polarity, or opposites (BG I.1/13).³ For, what does *above* mean if there is no *below*? It follows that every concept stands in contrast to its opposite. The opposition between *chaos* and *cosmos* likewise functions according to this principle. Klee distinguishes, furthermore, between “real” chaos (*wirkliches Chaos*) and “antagonistic” (or “contrary”) chaos (*gegensätzliches Chaos*). The latter (disorder) constitutes what truly stands in opposition to the cosmos (order). “Real” chaos, meanwhile, will never be brought to bear, since it is “eternally unweighable and immensurable”: “It can be nothing or a slumbering something, death or birth, according to the conduct of the will or the lack of will; to will or not to will.” Pictorially, real chaos can be expressed by means of the mathematical point and would thus be “an unfathomable concept of the lack of opposition” (BG I.1/14). Should one wish, however, to make the notion graspable sensorially, then one arrives “at the notion of gray, the critical point [*Schicksalspunkt*] at which coming into being and passing out of existence hang in the balance” (BG I.1/15 ff.) [Fig. 5]. This gray point is the cosmogonic moment. It is capable of giving rise to everything, and from it, everything can develop in all dimensions.⁴ M. K.

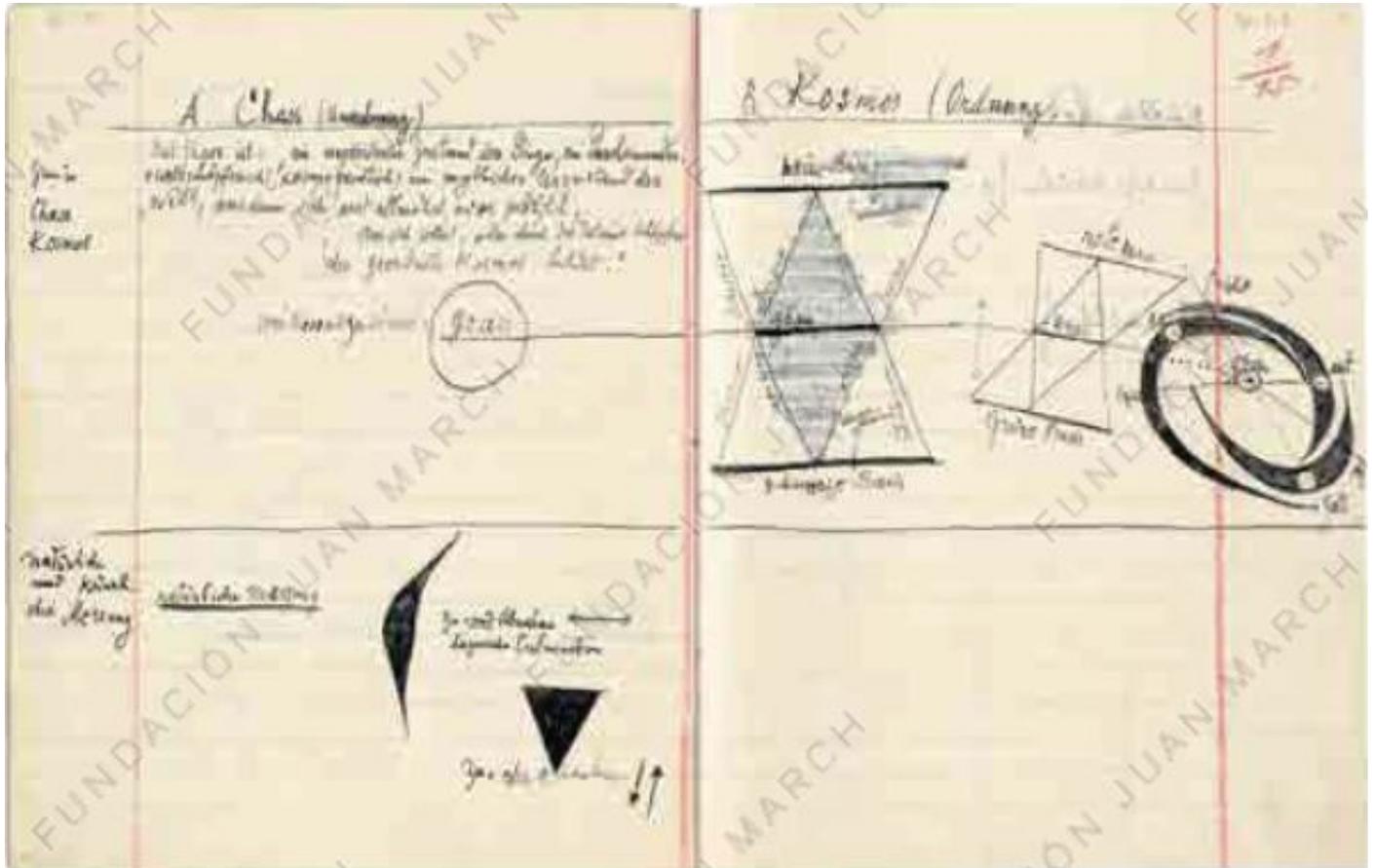
1 Some of Klee’s introductory remarks may be found in notes compiled by students (Otti Berger, Alma Else Engemann, Petra Petitpierre, Hajo Rose, Reinhold Rossig and Arieh Sharon). These students attended Klee’s classes in Dessau between 1927 and 1930.

2 [The underlined suffixes in Klee’s notes emphasize the notion of a process. (German *-ung* is cognate with English *-ing*, though in the case of abstract nouns, it most often corresponds to a less apparently dynamic *-tion* and the like in English.) The distinction between

Gestalt and *Form*, however, is less easy to convey in English. It is helpful to think of *Gestalt* in terms of shaping or of a plastic form, and it can be translated, among other ways, as “shape” or “figure,” itself from the same Latin root as *ingere*, meaning “to form or fashion.” —Ed.]

3 On *Polarität*, or polarity, in Klee’s teaching, see Eggelhöfer 2012, pp. 187-196.

4 On the notion of the originary gray, see Klee’s *Unendliche Naturgeschichte* (BG II.21/130–33).



[Fig. 5]

1.1 Gestaltungslehre als Begriff

(Theory of pictorial configuration as concept), BG I.1/17

Pen and colored pencil on paper (notebook, pp. 28 and 29)

8¼ x 13 in. (21 x 33.2 cm)

Zentrum Paul Klee, Bern

[Cat. 140]

1.2 *Principielle Ordnung* (Principal order)

In addition to the manuscripts with lectures and exercises for the winter semester of 1923–24, the second chapter of the *Bildnerische Gestaltungslehre* (i.e., the second chapter in the first main section) consists of various representations of color circles and color spheres and diagrams of gradations of light and shadow. In the folder there is also a printed edition of the lecture by Karl Koelsch, “Farbennormung auf mathematischer Grundlage” (Standardization of color on a mathematical foundation) presented on October 18, 1924, in Dresden, at a conference of chemists specializing in color, the *Bezirkstagung des Internationalen Vereins der Chemiker-Koloristen* (BG 1.2/185 ff.). It also contains an issue of the journal *Technische Mitteilungen für Malerei* (Technical communications for the field of painting, BG 1.2/195–202) and an announcement of the forthcoming publication of Hans Kayser’s research on harmony, *Orpheus: Vom Klang der Welt* (Orpheus: from the sound of the world), from 1926 (BG 1.2/187–195).

The notes for the fourteen lectures that Klee gave between October 23, 1923, and February 19, 1924, in Weimar comprise the major portion of this chapter, titled *Principielle Ordnung* (Principal order). Klee numbered these pages from one to 129.¹ Marks in the margins and underlining indicate that Klee used part of this material on a later occasion. On a folded sheet with teaching notes from January 15, 1924, there is also a list of students who attended Klee’s course in the winter semester of 1925–26 (BG 1.2/107). The bundle of papers also includes a class plan on three pages for the meeting on “Montag [Monday], 30 April 28” (BG 1.2/162–64). Based on the student notes we know that the classes were limited to the “principal order” of the pictorial devices in the plane surface. Klee devotes an individual chapter to the theory of structuring (*Gliederung*) and proportion.²

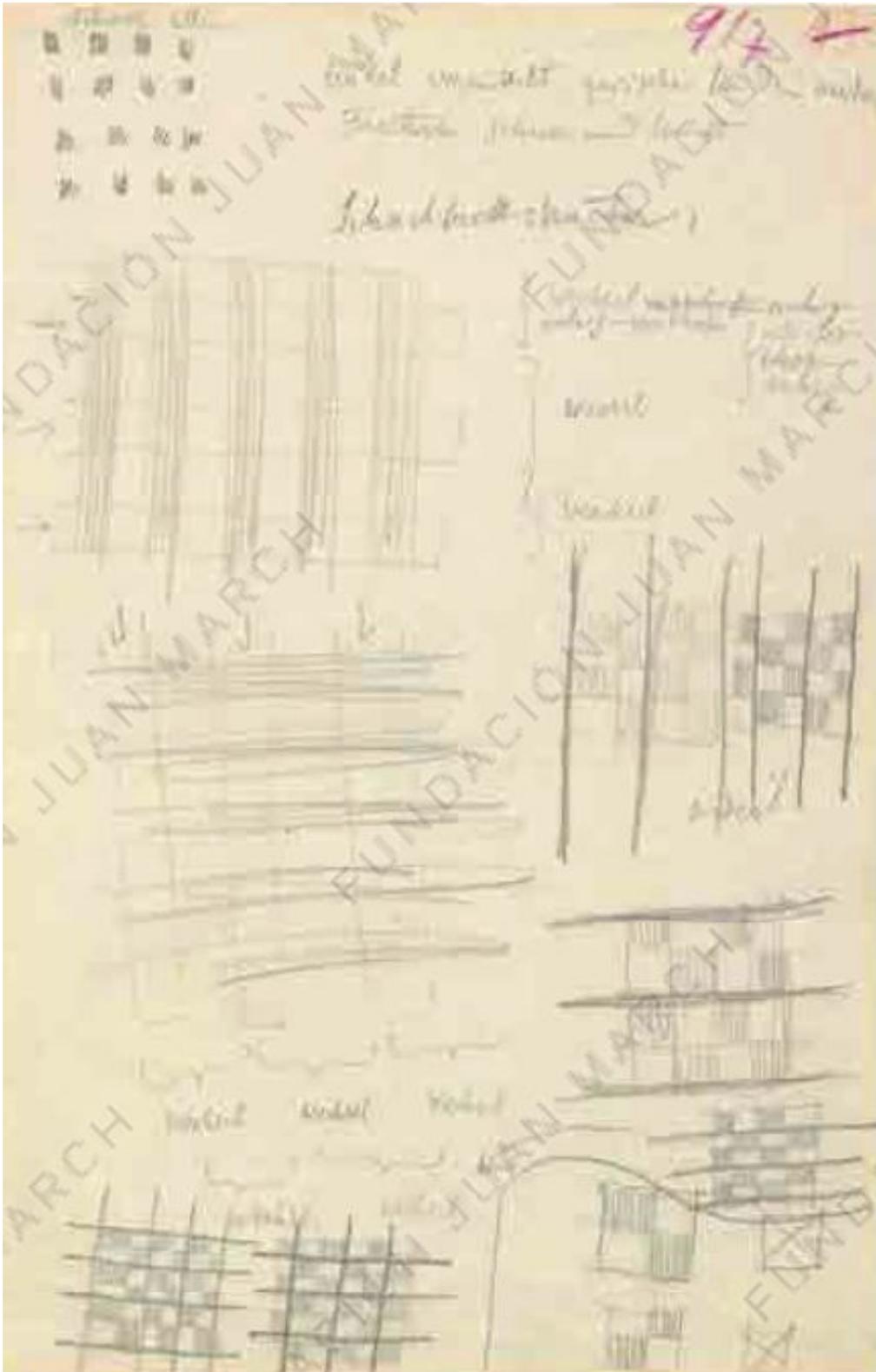
By the term “principal order,” Klee refers to the general order of pictorial elements (point, line, and plane) and pictorial devices (line, light and shadow, and color). As he had already done in the lectures from the *Beiträge zur bildnerischen Formlehre*, relying on illustrative examples from nature, Klee sought to teach his students about the ways in which the pictorial elements take shape and about the

possibilities of structuring them, so as to produce a living, organic *Gestaltung*. He thus illustrates that an organism’s structuring determines its form: Form is always the result of a process.

He begins the semester with an exercise that calls for the analysis of the structuring of leaves, as he explains in the following lecture, October 29, 1923 (BG 1.2/2–7) [Fig. 6]. In this way, he stresses that the form of a leaf takes its shape from the currents of energy flowing into the leaf’s veins. The origin of the plant is the seed. By means of a dynamic impulse, the stem grows out of it, and out of the stalk, leaves and flowers in turn unfold (BG 1.2/7–10). This process corresponds to the pictorial elements, which develop into lines, surfaces and solids, out of the movement generated by the “stimulated” point.³

Just as he did in the *Beiträge zur bildnerischen Formlehre*, Klee explores these various structural characteristics. He points out the difference between an “individual” (indivisible) arrangement and a “dividual” (divisible) one—also referring to the latter as “structural” (*struktural*).⁴ He also discusses “particular” (*eigenartig*) and “mass” (*massenartig*) structuring; the former consists of parts that are distinguishable from each other, whereas the latter is composed of repeating, similar parts (BG 1.2/10–19) [Fig. 7]. The greater proportions of the “individual” arrangement characterize the definitive form, while the structures permit its realization.

Since the students’ practical exercises were lacking in liveliness, Klee emphasized the significance of movement in the process of configuration in the lectures on November 27, December 4, and December 11, 1923. Form is marked by the *way*, the *path*, the process of formation that leads to a form. To illustrate this idea, Klee elaborates on several concrete examples of organic configuration: Ernst Florens Friedrich Chladni’s sound figures, the movement of waves, the creation of a tone, vegetal growth, fish baskets, the course of the Reuss River, the circulation of human blood, and the construction of the body (BG 1.2/21–59).⁵ In some of these examples, he also explores the active, medial and passive characteristics of their structuring.⁶



[Fig. 7]

1.2 Principielle Ordnung
(Principal order), BG 1.2/14

Pencil and colored pencil on paper
(folded sheet, p. 1)
8 5/8 x 5 5/8 in. (22 x 14.4 cm)
Zentrum Paul Klee, Bern
[Cat. 144]

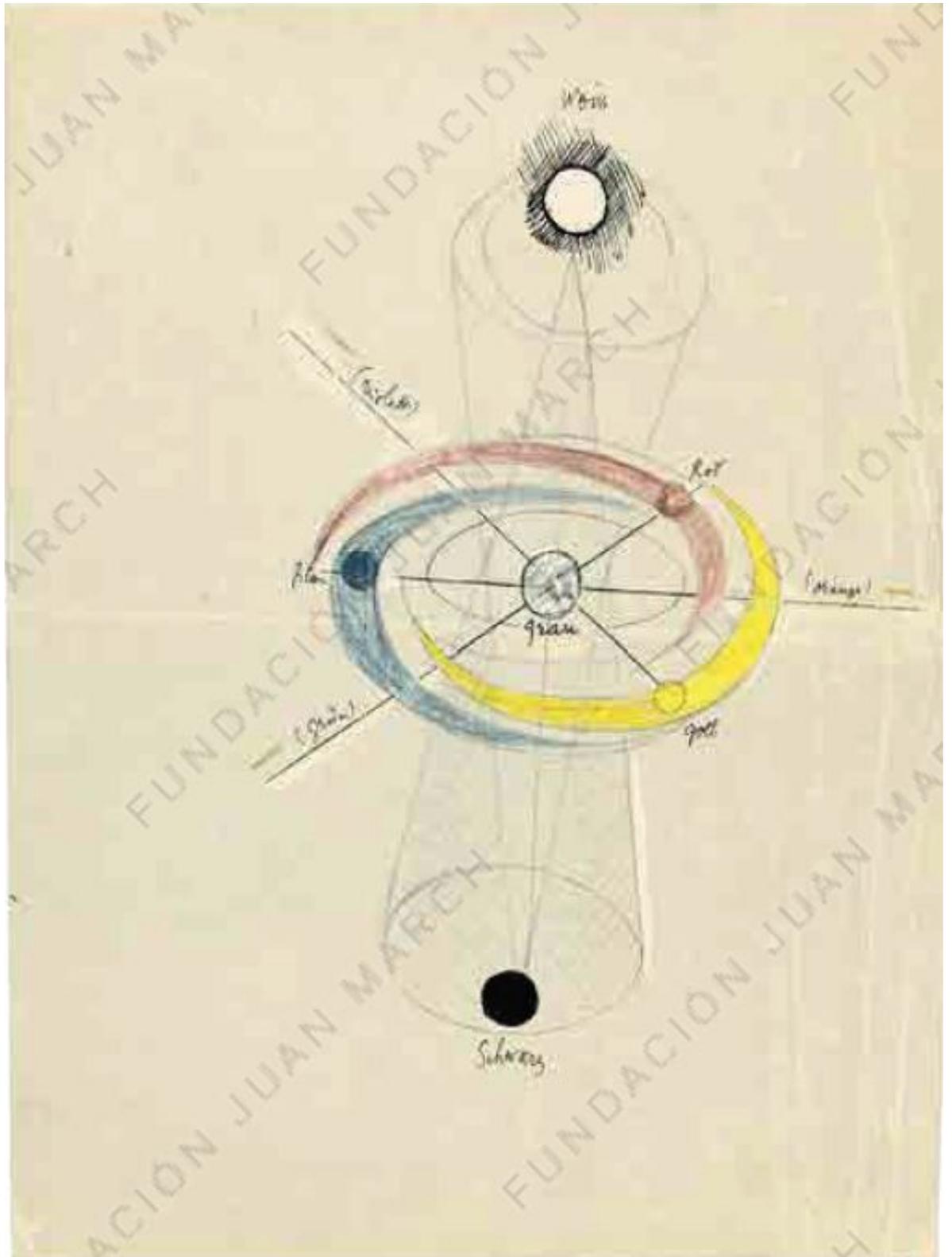
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[Fig. 8]

1.2 Principielle Ordnung
(Principal order), BG 1.2/156

Pen, colored pencil and pencil on paper
10 1/8 x 8 1/2 in. (27.5 x 20.7 cm)
Zentrum Paul Klee, Bern
[Cat. 150]

[Principal order]



He demonstrates that in fact everything can be divided into smaller parts and, as a result, may be interpreted as a “dividual” structure. Therefore, the structural characteristics are relative and depend on the observer’s point of view. At both the smallest level (microscopic) and the largest (macroscopic), this notion can be extended infinitely. This leads Klee to consider the cycle, in which movement is the norm (BG 1.2/40–43).⁷

After the Christmas holiday, for the class that met on January 8, 1924,⁸ in an “elementaren Lehre vom Schöpferischen” (elementary theory of the creative), Klee recapitulates what constitutes the most important insight of the *Principielle Ordnung*: the notion that the relationship between formation (*Formung*) and form is a fundamental principle. Movement is a precondition for formation. “Formation [*Formung*] determines form and therefore has a higher status. Thus, form [*Form*] is never and nowhere [...] to be viewed as a result, as final, but rather as genesis, as Becoming.” The different types of structuring constitute the nucleus of the “elementary theory of proportion” BG 1.2/77–80.

Following these explanations about structuring (which, in contrast to the previous semester, he has attempted to illustrate with numerous concrete examples from nature), Klee applies his conclusions to the realm of the pictorial, explaining to his students, “So you are asking that this be put to the test. You should now confirm, in practice, the notions we have developed and recognized” (BG 1.2/80–84). He stresses that the subdivision of pictorial devices (into color, light and shadow, and line) is only a makeshift solution, because he cannot discuss the matter in its entirety “in one fell swoop.” While his comments on line are relatively succinct, his remarks on chiaroscuro and color are very comprehensive.

In contrast to the winter semester of 1922–23, he devotes more than an entire session to the topic of light and shadow in early January 1924 (BG 1.2/84–106).⁹ In Klee’s presentation, it is a matter of filling in the range between the opposite poles of

black and white by degrees, and he indicates that this structuring is a concession to the “need for orientation, at the expense of richness and variety” (BG 1.2/97). In the subsequent lectures, he concerns himself with the fundamental order of color and for that purpose returns to his notes from earlier classes, as references to pages in the *Beiträge zur bildnerische Formlehre* notebook attest (BG 1.2/108).¹⁰

Next Klee turns to the order of colors according to the model of the sphere and in this context explicitly mentions Philipp Otto Runge’s color sphere (BG 1.2/117–51). Employing the analogy of the directions on the globe, he then discusses the possibilities for the movement of colors along the lines of longitude and the equator (BG 1.2/120 ff.) and deals with the different “dimensions” of the colors on the sphere: up-and-down corresponds to degrees of lightness and left-and-right corresponds to color temperature (BG 1.2/125–30). He explains what the consequences are of admixing black or white to a color for each of the specific hues and which geometric shape would correspond to each color (BG 1.2/131–36).¹¹ While the ordering of colors on the circle leads to an equilibrium on the plane, a three-dimensional arrangement is crucial to obtain spatial equilibrium. For this reason, Klee gives great importance to the descriptions of color pairs that occupy positions on the sphere that are diametrically opposite (BG 1.2/138–51).

Although Klee essentially drew upon the theories of color put forth by Johann Wolfgang von Goethe and Philipp Otto Runge, there are three color circles that attest to his familiarity with the scientific theories of Wilhelm Ostwald and Karl Koelsch [Fig. 8].¹² On page BG 1.2/149, it is possible that Klee offers a graphic representation of the view, then still current, that Goethe had expressed, namely that the colors arose out of light and darkness.¹³ Finally, on two sheets, Klee presents the order of the pigments on the palette (BG 1.2/160 ff.), in a diagram with which he attempts to illustrate the relationship of colors from paint tubes vis-à-vis black and white, respectively. F. E.

- 1 The chapter titled (*Bildnerische Mechanik*) continues this sequence of pagination and dating, yet Klee lists it as chapter II.21; he must therefore have shifted this material to the end at a later date. See pp. 112–17 in this catalogue.
- 2 See I.4 *Gliederung* (Structure), pp. 62–67 in this catalogue.
- 3 At BG I.2/7, Klee refers to the *Beiträge zur bildnerischen Formlehre*, where he described the emergence of the pictorial elements and the structural characteristics, active, passive and medial. See BF/8–14 (pp.6–12) and BF/146–49 (pp. 143–46).
- 4 [In addition to Klee’s somewhat idiosyncratic use of *individuell* (from *Individuum*) and *dividuell*, which nevertheless have analogues in English, the translation of *Gliederung* offers several possibilities. It has here been translated alternately as “structure,” “structuring” (to emphasize the suffix indicating a process), and “arrangement.” Here, for instance, where the adjective *struktural* paired with *Gliederung* might create a redundancy in English, “arrangement” has provided a solution. —Ed.]
- 5 For his discussion of Chladni figures, see BG I.2/21. A physicist, astronomer and musician, Chladni (1756–1827), devised an experiment that produced the figures that carry his name. They emerge when a metal plate or some other rigid surface is dusted with fine sand and made to vibrate (with a violin bow in Chladni’s original experiment). The vibrations cause the rigid material to achieve a rhythmic oscillation that varies over the surface, producing regular geometric patterns as the sand settles along the nodal lines that are not oscillating.
- 6 See also BF/82–97 (pp. 79–94).
- 7 On the concept of *Gliederung* and the significance of movement in Klee’s classes, see Eggelhöfer 2012, pp. 108–34 and 170–219.
- 8 Klee writes “Dienstag [Tuesday], 9. Januar 24,” though that Tuesday in 1924 was in fact January 8.
- 9 In the *Beiträge zur bildnerische Formlehre*, Klee begins directly with the order of colors and uses the example of the rainbow; see BF/156 (p. 153). For a detailed review of *Hell Dunkel* (chiaroscuro) in Klee’s teaching, see Keller Tschirren 2012, pp. 60–70.
- 10 On January 22, he read BF/156–69 (pp. 153–66); on January 29, BF/170–83 (pp. 167–80); and on February 5, he returned to BF/183–87 (pp. 180–84), in order to then explain the order of colors spatially.
- 11 Unlike Wassily Kandinsky, who allocated a specific shape to each primary color on account of its psychological effect (square, red; triangle, yellow; circle, blue), Klee determines the corresponding shapes by examining how quickly a particular color loses its character, that is, how wide its range is. See Kandinsky 1912, p. 53, and Kandinsky 1923.
- 12 For Klee’s indebtedness to Goethe and Runge, see BF/156 (p. 153) and BG I.2/164. For indications of his acquaintance with Ostwald’s and Koelsch’s theories, see BG I.2/165–67. Klee had already expressed reservations in 1920 about the theories on color proposed by the chemist Ostwald. See Klee’s article, “Die Farbe als Wissenschaft,” special issue on color, *Das Werk: Mitteilungen des Deutschen Werkbundes* (October 1920): 8.
- 13 See Keller Tschirren 2012, pp. 56–58.

1.3 *Spezielle Ordnung* (Special order)

The section titled *Spezielle Ordnung* comprises 209 pages, the majority of which are undated, and does not represent a single, coherently related set of lecture notes. Only four pages are dated: February 1, 1927 (BG 1.3/63), March 15, 1927 (BG 1.3/130), one page with the annotation “12.1928” (BG 1.3/73), and another with “1930” (BG 1.3/23). There are several consecutively numbered pages that probably date from 1927 (BG 1.3/60–69 and BG 1.3/129–37). The class plans BG A/4 and BG A/6, in which *Principielle Ordnung*, *Gliederung*, and *Bildnerische Mechanik* are recorded as material covered, allow us to assume that Klee only taught the *Spezielle Ordnung* in Dessau.¹

Following his introduction to the elements of the “principal order” in the second chapter of the *Bildnerische Gestaltung*, Klee explains in an undated preface to the third chapter, *Spezielle Ordnung*, what should be understood as living, organic configuration:⁵

Configuration must be joined with the concept of movement [*Bewegung*]. In the fundamental, or principal, case, mobility ends in fixed, motionless rest. [...] Once it has been erected, the whole “construction” [*Bau*] of the means or devices of configuration is immobile, unchanging, unique. Thus, the term *principielle*, principal, primordial. One cannot say, Let’s make that once again differently, or better. Here perfection, completion, is absolute. That is why the truly living configuration, configuration set into motion, must detach itself from the principal order and each time must take one or more organs from that organism and rearrange them so as to arrive at an organic completion. The possibilities go beyond multiplicity, to infinite variability. (BG 1.3/5)

In six subchapters Klee shows, predominantly through examples with color, by what methods organic configuration can be achieved [Fig. 9].

1.3a *Beschränkung der Mittel* (Limitation of means):

BG 1.3/7–35

Under the designation “limitation,” Klee explores various aspects that should lead to a clear and well-considered use of color.² As he had already explained

in the chapter titled *Principielle Ordnung*, equilibrium is always necessary in configuration based on color. Consequently, it is a matter of compensating for the polarity of isolated elements that exists fundamentally between them. Klee distinguishes between an essential, significant polarity—the opposition extending from pole to pole between black and white—and secondary, insignificant polarity—such as the non-polar opposition between light gray and dark gray. He explains this with further examples based on color (BG 1.3/15–29) [Fig. 10]. He then treats the question of *what* should be limited, going on to consider *how* this can be effected. The aim of configuration must be to employ pictorial devices (*Mittel*), as sparingly and efficiently as possible—that is, economically (BG 1.3/31). To this end, he formulates the following rule: “Where partial surfaces meet at lines, it is vital that there be a change of device, or means. Where partial surfaces meet at a point, no change is necessary. Of course, no change is necessary where the partial surfaces do not coincide” (BG 1.3/34).

1.3b *Bewegungsarten oder Grade der Beschränkung* (Types of movement or degrees of limitation):

BG 1.3/36–39

Klee explains the expression “types of movement” as chiaroscuro configuration (*helledunkle Gestaltung*) of the segment spanning the distance between black and white, using verbs like *gleiten* (“to glide” or “slide”), *schreiten* (“to stride” or “walk”), and *springen* (“to jump” or “leap”). He divides “gliding” into the categories of “pure” and “rough”—the former referring to a smooth, continuous transition from white to black, while the latter is characterized by a very large number of stages that are individually distinguishable. Klee describes these states as “gaseous” and “flowing,” respectively. The second level of limitation, “striding,” may be compared to a solid, or stable, state; its pictorial form requires an average quantity of different shades. With a small number of different colors, a “hopping” (*Hüpfen*) can be represented. This, now, symbolizes a solid state—if not one that is hard, even. Finally, to represent “jumping” or “standing,” whose characteristic Klee defines as *fest* (“solid” or “stable”), only two different shades of color or a single color, respectively, are necessary.



[Fig. 9]

1.3 Specielle Ordnung
(Special order), BG I.3/3

Pen and pencil on paper (folded sheet, p. 1)
13 x 8¼ in. (33 x 21 cm)
Zentrum Paul Klee, Bern



[Fig. 10]

1.3 Specielle Ordnung
(Special order), BG I.3/22

Pen on paper
16⅞ x 13 in. (43 x 33 cm)
Zentrum Paul Klee, Bern

I.3c *maior – minor* (Major – minor): BG I.3/40–71

In the third subchapter, Klee deals with the question of the quantity of color in pictorial configuration. Here, as he did similarly in discussing the limitation of means, he distinguishes between the “expansion of the dimensions or of the number” and an “expansion of the placement of the characteristic and of the number” (BG I.3/40).

Klee designates as *maior* that which presents itself as quantitatively larger in terms of area or number and as *minor*, that which is quantitatively smaller. Apparently he also used the terms *Norm* (“norm”) and *Anorm* (sic, “Abnorm”) but later seems to have preferred the terms *maior* and *minor* (BG I.3/41).³

I.3d *Vermehrungsarten* (Types of reproduction):

BG I.3/72104

In this section Klee shows that the reproduction of particular motifs or elements can lead to fascinating new combinations. He takes the basic methods for accomplishing this from geometry: shifting, mirroring and rotating.⁴ After explaining the principle with the example of a simple pattern in the square, triangle and circle—such as, for instance, a simple line, a point or an arbitrary pattern of lines (BG I.3/7283)—he delves further into the matter by illustrating examples with color. In this context, he places particular emphasis on the substitution of colors with their complementary hues in carrying out particular actions

(BG I.3/84401) [Fig. 11].⁵

I.3e *Bewegungsrichtung* (Direction of movement):

BG I.3/105–41

A further main emphasis in Klee’s theory of the special order consists of the configuration of movement. He had already brought up this topic for the first time in his lecture on April 3, 1922.⁶ Starting from the observation that an arrow always indicates an unambiguous direction—regardless of whether it strikes anyone (active) or whether anyone or anything is struck by it (passive) (BG I.3/109)—he explains how an “unambiguously directed movement” can be represented clearly and unmistakably. Starting from a colored ground (a *maior* foundation) the beginning of the action, brought about through a minimal alteration of color that then is continuously intensified, leads to an “apex” or “culmination” (*Gipfelpunkt*).⁷

I.3f *Maass, Gewicht und ihre Bewegungen* (Dimension, weight and their movements): BG I.3/158–209

In the following subchapter, Klee takes up another topic he had likewise already addressed in the *Beiträge zur bildnerischen Formlehre*, namely, the question of the weight of colors and, tied to it, the question of equilibrium in configuration.⁸ In *Spezielle Ordnung* he deals with this topic chiefly with reference to light and shadow (*Helldunkel*). He explains the interconnections between an expansion or contraction of a surface and the corresponding alterations it produces with regard to the density of the parts. This can be achieved by means of different kinds of progressions: on the one hand, a “cardinal” (i.e., geometric) progression (1, 2, 4, 8, 16, etc.) or the arithmetic progression of the series of whole numbers (1, 2, 3, 4, 5, etc.), on the other (BG I.3/184–98). M. K.

1 See the class notes taken by Anni or Josef Albers, Hannes Beckmann, Hilde Cieluszek (-Reindl), Alma Else Engemann, Petra Petitpierre, Hajo Rose, Reinhold Rossig and Fritz Winter, all of whom attended Klee’s lectures between 1927 and 1930.

2 See also Keller Tschirren 2012, pp. 119–26.

3 Klee recommended “healthy terminology,” so he preferred *maior–minor* over the pathological connotations of “abnorm[al].” Regarding this, see Osamu Okuda, “Exzentrisches Zentrum’: Paul Klee als Lehrer,” in Pfäffikon 2000, pp. 214–45. Regarding the opposition *Norm–Anorm* in Klee’s classes, see Rossella Savelli, “Planimetrische Gestaltung,” in

Pfäffikon 2000, pp. 163 ff., and Keller Tschirren 2012, pp. 126–28.

4 In this way Klee falls back on configurative principles that were used primarily in the decorative arts. Owen Jones’ *The Grammar of Ornament* (1856) was available in German translation in the Bauhaus library; see Weimar 2009b, p. 155.

5 See also Susanne Friedli, “Spezielle Ordnung,” in Pfäffikon 2000, pp. 69–74, specifically p. 71, as well as Keller Tschirren 2012, pp. 128–35.

6 See BF/126–45 (pp. 123–42).

7 See also Keller Tschirren 2012, pp. 135–37.

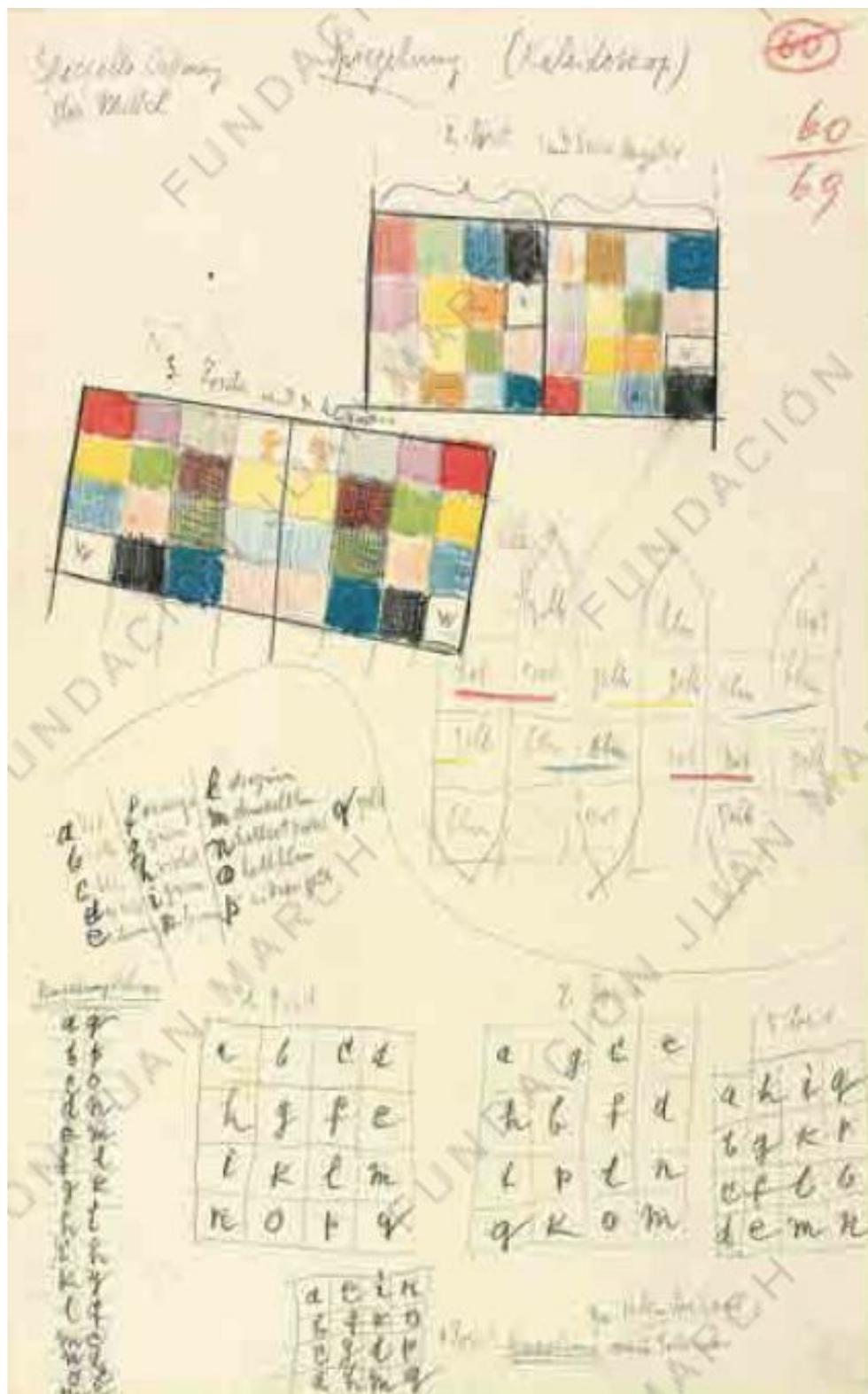
8 See BF/34–43 (pp. 32–41).

[Special order]

[Fig. 11]

1.3 Specielle Ordnung
(Special order), BG I.3/94

Pencil and colored pencil on paper
(folded sheet, p. 3)
13 x 8¼ in. (33 x 21 cm)
Zentrum Paul Klee, Bern
[Cat. 153]



I.4 Gliederung (Structure)

The fourth chapter, titled *Gliederung*, is composed of 278 undated pages and does not constitute a coherently unified set of lecture notes.¹ The order of the material is arranged according to Klee's table of contents for the chapter (BG I.4/2) [Fig. 12]. He grouped the subchapters in separate folders. The material is very heterogeneous, consisting of different varieties of paper and written down in pen, pencil and colored pencil. Klee appears to have dealt with several main thematic emphases at different points in time, producing various versions. There are two bundles, containing twenty-four and twenty-one pages, respectively; the first was filed in a folder with the inscription "Gliederung 2 Rhythmik älteres Material" (Structure 2 rhythmic older material) and "Gliederung purgatorischer Papierkorb" (Structure purgatorial wastepaper basket). It would seem that this was material that Klee sorted out during the period of his teaching activity.²

On the basis of an examination of notes taken by students, it can be established that beginning in 1926, Klee devoted a separate chapter to the theory of structure.³ He mentions this already in a class plan from the winter semester of 1924–25, though without citing the topics corresponding to the subsections (BG A/22). Student notes confirm that with certainty Klee taught the material from the chapter titled *Gliederung* with its corresponding subdivisions in that form in the winter of 1929–30.⁴

In chapter I.4 *Gliederung*, Klee deals with the relationship and significance of individual members or components of an organism or, in the realm of the pictorial, the relationship and significance of individual elements in a composition. He investigates the assembly and the character of the structuring of a whole, breaking it down into its discrete elements and analyzing their interrelationship. In this way he sought to show his students different possibilities for configuration.⁵

I.4a allgemein örtliches im Verhältnis von Gliedern (General positioning in the relationship of elements)

[BG I.4/3-18]

In the first subchapter, also given the title *Gliederung (einleitend)* (Structure, by way of introduction), Klee analyzes the "primitive elements" (*Urelemente*) of configuration. He distinguishes between point,

line, plane and solid as "elementary entities" (*Elementarwesen*) of the first, second and third order—of one, two and three dimensions, respectively. There are five possible reciprocal relationships between forms: no contact, contact at a point ("dimensionless contact"), contact at a line ("one-dimensional contact"), contact at a plane ("two-dimensional contact") and contact in space (penetration of bodies) (BG I.4/6–14) [Fig. 13].

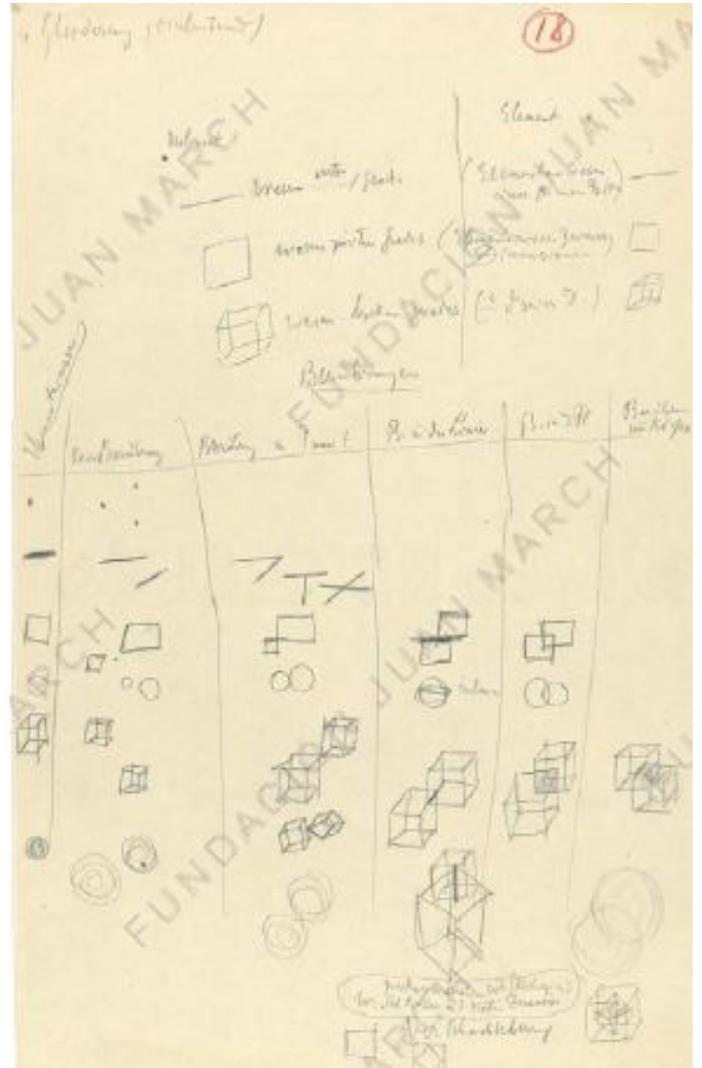
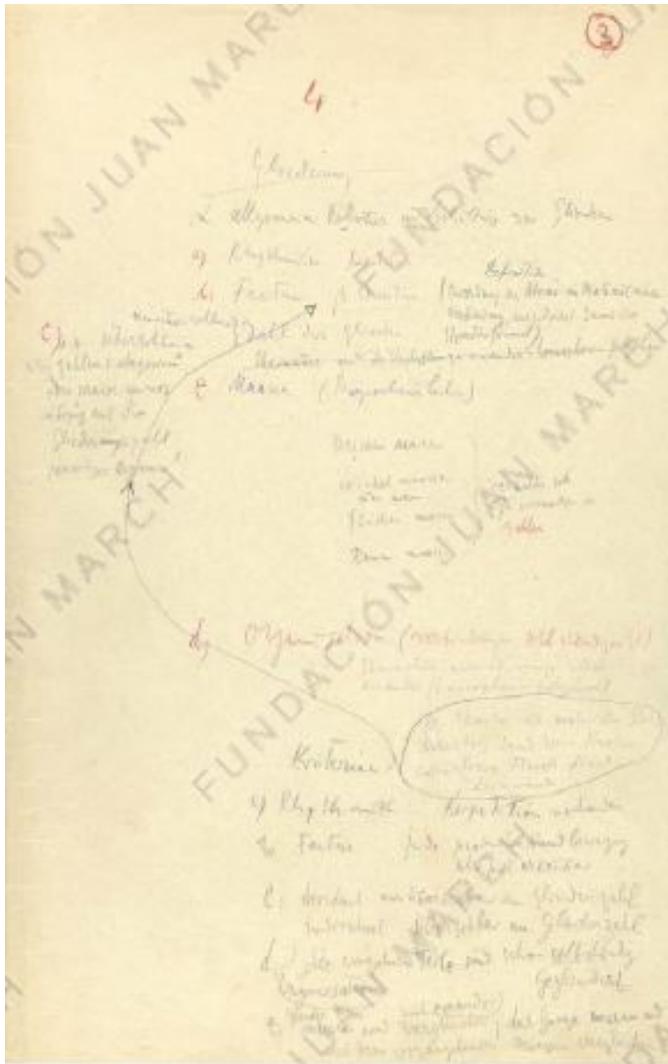
In the older version, written on badly yellowing paper, Klee offers parallels between the pictorial process—contact, displacement, and penetration—and the processes of formation in nature, such as the division of cells or the structuring of tectonic plates (BG I.4/16–18).

I.4a Rhythmik (Rhythmics): BG I.4/19–72 [Fig. 14]

In the folder labeled *4a Rhythmik*, there are fifty-six pages, among them the folder labeled *Rhythmik älteres Material* (Rhythmics older material). In addition to "cultural rhythms" in music (BG I.4/26–29), Klee also presents examples of "rhythms in nature" (the seasons, day and night, the phases of the moon), as well as "human rhythms" (breathing, heartbeats, and walking) (BG I.4/22–55).⁶ He had presented these examples already earlier, and he covers them in less detail here.⁷

The various different rhythms and meters are also represented in schematic-linear form or on a plane. To reflect the idea of rhythm on a plane, Klee utilizes the representation of a checker-board layout with different colors (BG I.4/30–46).⁸

In the folder labeled *ältere Material* (BG I.4/47–72), to a large extent we find notes that Klee has constructed almost identically a second time, such as, for example, the notes on rhythms in nature or the structuring of the human being.⁹ In the older version, Klee delves further into the difference between the two types of structuring that are the subject of the next two subdivisions, "Structur: die Frage nach der natürlichen oder sonst gegebenen Gliederung der Materie" (Structure: the question of the natural or otherwise given structuring of matter) and "Factur: die Frage nach den Spuren der einzelnen Handbewegungen" (Facture: the question of the traces of particular movements of the hand) (BG I.4/56).



[Fig. 12]

1.4 Gliederung (Structure), BG I.4/2

Pencil and colored pencil on paper (folder)
 13 x 8¼ in. (33 x 21 cm)
 Zentrum Paul Klee, Bern

[Fig. 13]

1.4 Gliederung (Structure), BG I.4/11

Pencil on paper
 13 x 8¼ in. (33 x 21 cm)
 Zentrum Paul Klee, Bern

I.4b *Factur* (Facture): BG I.4/74–88

With *Factur*, Klee refers to “when a unit of ‘dividual’ structure [*Gliederung*] coincides with an action of the hand, e. g., stone to stone” (BG I.4/77). In other words, facture is marked by the process of formation.¹⁰ As examples, Klee mentions footprints in the snow or traces of work in wood or stone (BG I.4/78 ff.). He refers to the traces of a pencil as *Facturalrhythmen* (“rhythms of facture”), and these correspond, in music, to the indications of different meters that a conductor executes with his baton (BG I.4/80–88).¹¹

It is assumed that Klee took the term *Faktur* from László Moholy-Nagy.¹² Moholy’s definition of *Faktur* as a “sensorially perceptible precipitate (the effect) of the work process, revealed in each working of the material” coincides largely with Klee’s understanding of *Faktur* as the “trace of formation.”¹³ In it, one can read the work process, and thus the genesis of the work.

I.4β *Struktur* (Structure): BG I.4/75 ff.

In the folder labeled *4b Factur*, there are also some notes on structure. In contradistinction to *Faktur*, which Klee understood as the active process of structuring (*Gliederung*), one that acts, he uses the term *Struktur* to refer to passive structuring, which is endured. In the table of contents to chapter I.4 *Gliederung*, he gives the following definition for *Struktur*: “Arrangement of the atoms in the molecule of a compound, expressed through the structural formula”; it is “material structuring [*Gliederung*]” (BG I.4/2). Klee cites in part the same examples he mentions in the *Principielle Ordnung*: the structures of a wall, of a honeycomb, of fish scales, and of a checkerboard pattern.¹⁴ *Struktur* is a formation of matter and is characterized by the repetition of a basic unit. This implies that therefore it always exhibits “dividual” structuring. Moholy-Nagy also defined *Struktur* as “the unalterable type of assembly [*aufbau*] of the material composition [*materialgefüge*],” though he does not refer to its repetitive character.¹⁵

I.4c *Gliederzahl / Zahlenkategorie* (Number of components / numerical categories): BG I.4/89–120

In this subchapter, Klee explains the qualities of structuring that he had already explored earlier.



[Fig. 14]

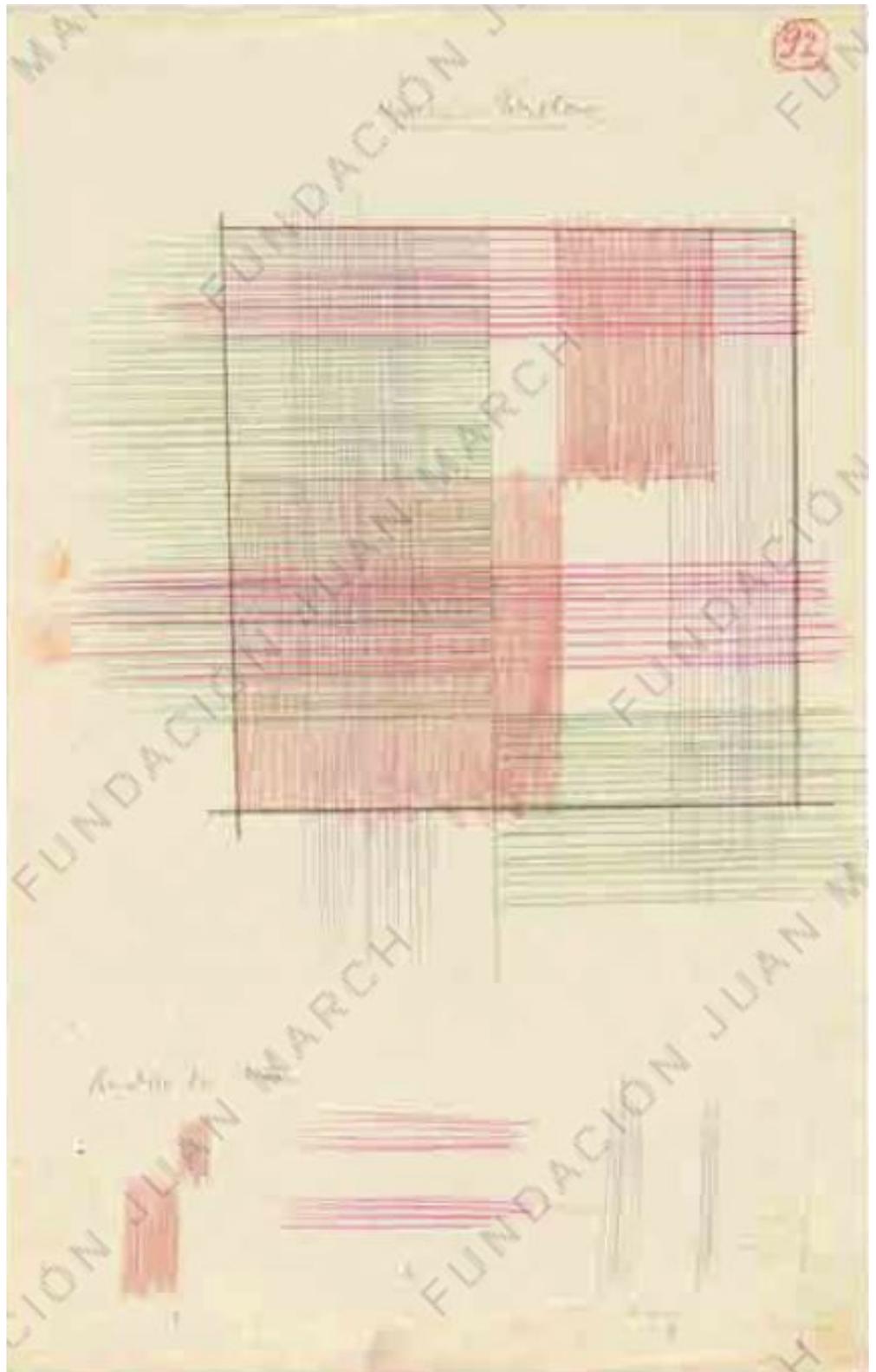
I.4 *Gliederung* (Structure), BG I.4/25

Colored pencil and pencil on paper (folded sheet, pp. 2 and 3)
13 x 16½ in. (33 x 42 cm)
Zentrum Paul Klee, Bern
[Cat. 156]

[Fig. 15]

I.4 *Gliederung* (Structure),
BG I.4/129

Colored pencil on paper
13 x 8¼ in. (33 x 21 cm)
Zentrum Paul Klee, Bern



The chapter opens with the distinction between an “incalculable” and a “calculable number of components.” With the help of several examples, Klee clarifies the difference between the optical comprehension of a quantity as a number versus as a pattern of points. As a criterion for determining the degree of optical comprehensibility, he relies on the eye’s ability to discern the removal or addition of an element (BG 1.4/90–94). In this way, he distinguishes “dividual” (i.e., divisible) from “individual” (i.e., indivisible) structuring (*Gliederung*), for which he also makes use of the adjectives *maior* and *minor*.¹⁶ With the phrase *natürlich Beitragen* (“natural contributions”), Klee refers to the relativity of the structuring’s quality. The “dividual” or “individual” quality changes according to whether one adopts a microscopic or macroscopic point of view. As additional cases, Klee proposes the examples of units of time, literature, and the novel (BG 1.4/95–100). At the end of this subchapter, he combines both types of structuring in abstract syntheses (BG 1.4/107–20).

Klee had already dealt with the qualities of structuring earlier on. In the lectures recorded in the *Beiträge zur bildnerischen Formlehre* notebook, Klee speaks of *structurale* (“structural”) or “dividual” qualities and of *kompositionelle* (“compositional”) or “individual” ones.¹⁷ With these terms he refers to the possibilities of representation of different rhythms. A “structural” or “dividual” arrangement signifies that the specific components are identical and that they repeat. A structuring is “compositional” or “individual” if it is made up of components that are imperative for the proper functioning of the organism as a whole.

In the chapter on *Principielle Ordnung* (I.2) we find the expressions, *Charakter der Besonderheit* (“quality of the singularity” or “peculiarity”) and *eigenartigen Gliederung* (“peculiar structuring”), which correspond to “individual” or “compositional.” The *Charakter der Vielheit* (“quality of the plurality”) or *massenartigen Gliederung* (“mass structuring”) correspond to “structural” (*strukturel*) or “dividual.”¹⁸ (Rather than elaborating further on the matter, Klee refers to pages 42–48 of the *Beiträge zur bildnerischen Formlehre*, which include the lecture notes for January 16, 1922, on the compositional and structural qualities of abstract numerical series.)¹⁹

1.4d *Organisationslehre* (Theory of organization):

BG 1.4/121–55

In the thirty-one pages of the subchapter titled *Organisationslehre*, Klee distinguishes the

“homophonic” from the “polyphonic” organization of a two-dimensional surface. The structuring of a surface is homophonic (a single voice) if it takes place on only one level. In that case, the separate parts arrange themselves so as to form a whole. It is polyphonic, or multi-voiced, if there is a structuring on several overlapping levels. This organization is more complex. Both qualities are supplemented with the use of juxtaposed colors (homophony) or superposed colors (polyphony) in a plane (BG 1.4/12549) [Fig. 15]. Klee describes several constructions based on lines, lying atop one another, as “lineally active polyphony” (BG 1.4/15154) .

1.4e *Proportionslehre* (Theory of proportion):

BG 1.4/155–251

In the subsection titled *Proportionslehre*, Klee examines the measurable relationship of lines and surfaces: the golden ratio of a segment, progression, and the angular measurements of various geometric shapes (BG 1.4/156–68). With the Pythagorean theorem, he shows that for all right triangles, the sum of the area of the squares on the two legs is equal to the area of the square on the hypotenuse (BG 1.4/169–73). He examines the proportions of the perimeters, angles and areas of the triangle, square and circle, as well as of the various elementary forms amongst each other (BG 1.4/174–217). Klee devotes several pages to the squaring of the circle, a classic problem in geometry, which consists of attempting to construct, over many steps, a square that is equal to the area of a circle. He also discusses the rectification of the circle, that is, the construction of a straight segment that is equal to the circumference. The circle, the square and the triangle should have the same perimeter and area and then should be combined amongst each other (BG 1.4/219–45). Over the course of five pages, Klee also presents different harmonic divisions of straight segments and surfaces (BG 1.4/246–50).²⁰

Purgatorischer Papierkorb (Purgatorial wastepaper basket): BG 1.4/251–77

The material in this folder is heterogeneous; there are also notes taken in the same style of handwriting and on the same type of paper in the folder labeled *Rhythmik älteres Material* (Rhythmics older material). This subdivision contains documents relevant to the “dividual” and “individual” qualities of structuring. F. E.

- 1 [As indicated in an editor's footnote to chapter I.2, *Gliederung* may be translated in several ways. We have chosen to render it as "arrangement" (and the like) when it is used in very general terms. When referring specifically to Klee's theory of structure, however, it appears as "structure" in the English translation or, more frequently, precisely (and awkwardly), as "structuring," whose verbal suffix serves to emphasize Klee's idea of structure as process. The noun from which it is derived, *Glied*, means "limb" or "member" (e.g., of an organism) and "part" or "component" in the abstract. (Klee's use of *Organismus*, it should be noted, can extend beyond the conventional meaning of "biological organism," covering instances of composition more generally, in his effort to stress a living, organic conception of *Gestaltung*.) The German *Struktur*, in contrast, presents no such quandaries, as it is normally translatable as "structure"; yet for the purpose of clarity in dealing with this semantic field, the German word will be frequently indicated as well in the translation, especially in the case of *Struktur* and its derivatives. — Ed.]
- 2 See the comments regarding chapter I.4 in the Zentrum Paul Klee's online database.
- 3 See the notes by Helene Schmidt-Nonne, "II. Semester Vorkurs Dessau Bortoluzzi, 1926/27." Evidently Schmidt-Nonne copied the notes taken by Alfredo Bortoluzzi. A chapter with the title *Gliederung* also appears in the manuscripts of Anni Albers, Hannes Beckmann, Reinhold Rossig, Hilde Cieluszek(-Reindl) and Margit Kallin(-Fischer). See also Klee's entries in his datebook from 1926, in Klee 1979a, vol. 2, p. 1021 ff.
- 4 See the notes by Hilde Cieluszek(-Reindl), Hannes Beckmann, and Reinhold Rossig. Indeed, the subdivision "Structur" connects directly to "allgemein – rtliches im Verhältnis von Gliedern." In contrast, notes from 1927 and 1928, indicate only a portion of the topics covered. See the notes by Arieh Sharon from May–June 1927, Winter Semester 1926–27, *dividuell-individuell* (Gliederzahl), *Faktur-Struktur*, and *Rhythmik*; the notes by Erich Comeriner from December 5–12, 1927, Winter Semester 1927–28, *Rhythmik, dividuell-individuell* (Gliederzahl), and *Faktur/Struktur*; the notes by Fritz Winter from May 21, 1928, Summer Semester 1928, *Verhältnis der Glieder, Rhythmik* and *Homophonie-Polyphonie* (Organisationslehre); and the notes by Margarete Leischner, Summer Semester 1928, *Verhältnis der Glieder, Rhythmik*.
- 5 On the concept of *Gliederung*, see Eggelhöfer 2012, pp. 108–34.
- 6 Regarding music, Klee had already expressed ideas about rhythm and meter in his lecture on January 16, 1922; see BF/51–57 (pp. 49–54). On music in Klee's classes, see Keller Tschirren 2008, pp. 39–76, and Régine Bonnefoit, "Paul Klee und die 'Kunst des Sichtbarmachens' von Musik," in *Archiv für Musikwissenschaft* 65, no. 2 (2008): pp. 122–51.
- 7 For Klee's earlier treatment of these examples, see the *älteres Material* (BG I.4/48–50). In various passages dealing with music, Klee refers to the text by Theodor Billroth, *Wer ist musikalisch?* (Who is musical?). Exceptionally, Klee added the reference to his source, writing "Billroth" in his notes. Regarding BG I.4/20, see Wolfgang Kersten, "Das Problem 'Rhythmus' bei Paul Klee," in *Rhythmus: Spuren eines Wechselspiels in Künsten und Wissenschaften*, edited by Barbara Naumann (Würzburg: Königshausen und Neumann, 2005), p. 257, and Theodor Billroth, *Wer ist musikalisch?*, edited by Eduard Hanslick (Berlin: Paetel, 1896), p. 43. Regarding BG I.4/24 ff., see Bonnefoit 2009, p. 163.
- 8 Teuber points out the existence of connections between Klee's chessboard pattern and Friedrich Schumann's chessboard experiments, which Johannes Itten and Wassily Kandinsky also used. See Marianne L. Teuber, "Zwei frühe Quellen zu Paul Klees Theorie der Form: Eine Dokumentation," in *Paul Klee: Das Frühwerk, 1883–1922*, exh. cat., Städtische Galerie im Lenbachhaus (Munich, 1979), pp. 267–84. Klee also made structuring of the plane the topic of his lecture on January 16, 1922; see BF/44–50 (pp. 42–48).
- 9 Examples from nature at BG I.4/22 and in the *älteres Material*, BG I.4/50. Examples pertaining to human beings at BG I.4/24 ff. and in the *älteres Material*, BG I.4/51 ff.
- 10 [The word *facture* in English is now rare, but as a combining form, it survives in the word *manufacture*. In an art historical context it is occasionally, though infrequently, used as an equivalent for French *facture* or Italian *fattura*, meaning "handling" or "execution," i.e., the way in which a work of art reflects the movements of its maker's hand in giving shape to it. *Faktur* in German is also an unusual word with this meaning, so the rare English term has been retained here to reflect Klee's usage. —Ed.]
- 11 In his datebook Klee noted the following on March 5, 1928: "Weaving Workshop: *facture* rhythms," Klee 1979a, vol. 2, p. 1078.
- 12 See *Paul Klee: Im Zeichen der Teilung; Die Geschichte zerschnittener Kunst Paul Klees, 1883–1940*, exh. cat., Kunstsammlung Nordrhein-Westfalen, Düsseldorf; Staatsgalerie Stuttgart (Stuttgart, 1995), p. 194 ff., and Michael Baumgartner, "Gliederung," in Pfäffikon 2000, p. 90. On the notion of *facture* in the Russian avant-gardes, see Isabel Wünsche, "Organic Visions and Biological Models in Russian Avant-Garde Art," in *Biocentrism and Modernism*, edited by Oliver A. I. Botar und Isabel Wünsche (Farnham: Ashgate, 2011), pp. 139–45.
- 13 László Moholy-Nagy, *von material zu architektur, bauhausbücher 14* (Munich: Langen, 1929), p. 33. Bonnefoit and Kersten point out that *facture* was a central theme for artists of the Russian avant-gardes; see Kersten 2005, p. 255ff., n7, and Bonnefoit 2009, p. 163, n195.
- 14 BG I.2/14–18. In his essay "Schöpferische Konfession," Klee had already discussed netting, textiles, masonry and scaly patterns (as on a fish) as structured surfaces; see Klee 1920, p. 31.
- 15 Moholy-Nagy, *ibid.*, p. 33; Bonnefoit refers to Theodor Lipps as a possible source. See Bonnefoit 2009, pp. 153–54, and Theodor Lipps, *Ästhetik: Psychologie des Schönen und der Kunst*, vol. 1, *Grundlegung der Ästhetik* (Hamburg and Leipzig: Leopold Voss, 1903), pp. 328–42.
- 16 *Maior* and *minor* are terms Klee uses in particular in the chapter titled *Spezielle Ordnung*; see p. 60, n3, in the corresponding section of this catalogue.
- 17 Lectures on January 16 and January 30, 1922: BF/44–57 (pp. 42–54) and BF/58–62 (pp. 55–59).
- 18 Lectures on November 5 and December 11, 1923: BG I.2/10 ff. and BG I.2/59–70.
- 19 See BF/44–50 (pp. 42–48), cited at BG I.2/11.
- 20 This content does not appear in the student notes corresponding to I.4 *Gliederung*. These last pages may represent preparatory notes from 1927–28 for the theory of configuration in the Weaving Workshop. See the notes taken by Gertrud Arndt(-Hantschk), Ottilie Berger, Margarete Leischner and Gunta Stölzl.

II.5 *Wege zur Form* (Paths to form)

The chapter titled *Wege zur Form* is the fifth in the *Bildnerische Gestaltungslehre* as a whole and the first in the second main section, devoted to planimetric configuration. Klee also referred to it as “Spannungsvorgänge, Formwerdung, Genesis der Form, formale Genesis, Formgeschichte, Embryologie der Form” (Tensional processes, coming into being of form, genesis of the form, formal genesis, history of form, embryology of the form). It comprises eighty-eight undated pages filed in folders that themselves have been written upon. It does not constitute a coherently unified set of lecture notes. The material has been taken down on different types of paper, and the media used for writing are also diverse. The arrangement of the material in part follows a table of contents whose structure, however, Klee would later revise (BG II.5/3). The first classification was made in pink pencil, and later Klee restructured the material using a salmon-colored pencil.¹

In addition to the table of contents already alluded to, there is a “Plan im Grossen” (overall plan), which goes beyond the extent of this chapter (BG II.5/2) as well as a synopsis of the chapter (BG II.5/4) [Fig. 16].

Students’ notes help us establish that Klee taught the topic *Wege zur Form* beginning in the summer of 1927.²

Regarding the contents of the chapter, it is possible to determine the following main emphases, based on the material and the synopsis.

II.5a *Spannung im Allgemeinen* (Tension in general):

BG II.5/5–8

In this chapter on the “paths to form,” Klee introduces the concept of *Spannung*, or tension, and therefore devotes the first subchapter to its definition. Movement derives from a force and a tension between two poles. Although the term *Spannung* had become widespread in the fields of philosophy, the theory and history of art, and musicology as well as dance, Klee apparently introduced the concept in his teaching only in the middle years of the decade, as a class plan from September 1925 would seem to confirm (BG A/4).³ Klee’s use of the concept is probably owing to his conversations with Wassily Kandinsky and László Moholy-Nagy.⁴ Since Kandinsky found the

word *Bewegung* (“movement”) to be “imprecise,” he replaced it with *Spannung*, tension. According to Kandinsky, it is “the force inhabiting the interior of the element and that only represents a part of creative ‘movement’ [*Bewegung*].”⁵ Like Kandinsky, Klee also understood the internal tensional relationships to be “the different processes that [lead] outwardly from within, to the form of everything”—in other words, “the paths to the form of pictorial totality” (BG II.5/83). Based on a comparison of texts, we can assume that Klee and Kandinsky adopted the idea of tension from Ludwig Klages.⁶

II.5b1 *Spannung abstrakt und konkret* (Abstract and concrete tension): BG II.5/9–11

In the abstract, tension is will; concretely, it is execution or consummation. For this reason Klee speaks of “will to tension” and “execution of tension.”

II.5b2 *Spannung einseitig und mehrseitig* (Unilateral and multilateral tension): BG II.5/12–15

Tension is unilateral if only one partner is active. If several partners are active, it is multilateral. Klee explains this distinction with the example of the fish and the fisherman. Both tend towards the fishing rod, until the moment when the fish bites. At that point their forces are exerted in opposite directions.

II.5c *Spannungsvorgänge zwischen bildnerischen Elementen* (Tensional processes between pictorial elements): BG II.5/16–28 [Fig. 17]

In the pages from this folder, Klee examines the tensional processes between point and point, point and line, line and line, point and plane, line and plane, plane and plane, point and solid, line and solid, plane and solid, and, finally, solid and solid. In each case, he distinguishes the situation in the stage of the will to tension and in the stage of the execution of tension. With several geometric constructions, he represents these different types of tensional relationships.

II.5d *Spannung mit Rücksicht auf die Gravitation* (Tension with regard to gravity): BG II.5/29–39

Here Klee introduces the concept of gravitation, the symbol of the force of attraction, and the plumbline (i.e., the vertical), as well as its result,



[Fig. 16]

II.5 Wege zur Form
(Paths to form), BG II.5/4

Pen and colored pencil on paper (folder)
13 x 8¼ in. (33 x 21 cm)
Zentrum Paul Klee, Bern



[Fig. 17]

II.5 Wege zur Form
(Paths to form), BG II.5/17

Pen and colored pencil on paper
(folded sheet, p. 1)
13 x 8¼ in. (33 x 21 cm)
Zentrum Paul Klee, Bern

the horizontal. The pendulum and the centrifugal force can break the dictates of the force of gravity and cancel out stasis. Tension can result in the stimulation of movement in the ambit of the static or it can lead to the inhibition of movement in the ambit of the dynamic. Inhibition in the dynamic sense is a limitation of total freedom in curves, spirals, parabolas, circles or ellipses. Klee reiterates that the dynamic is “the great, paramount realm, the infinite ambit of the cosmos.” Statics is a special case, in which gravitation leads to the end of movement. To explain this, Klee enters briefly into a consideration of the situation in nature. That which is inhibited must create for itself an area for movement; plants grow and humans and animals walk and fly in this sense. He goes on to offer several examples of movement in and on the earth, in the air, and in the cosmos.⁷

II.5e Spannung als Weg zu den Elementarformen (Tension as a path to the elementary forms):

BG II.5/40–76 [Fig. 18, 19]

The most extensive subchapter is devoted to the “coming into being of form” [*Formwerdung*], to the genesis of the elementary forms (circle, triangle and square), and to the genesis of the ellipse on the plane and that of the sphere, the cone and the cube in space. In these pages, whose margins are very worn and which were probably produced at an earlier point in time, Klee explains the emergence of the square, the triangle and the circle on account of the tensional relationships between point and line

or line and line as well as on account of the centrifugal force. The notes written down on a different type of paper explain the emergence of forms on the basis of internal construction. Klee analyzes the content of forms and the essential points of intersection of the internal constructive line. He will continue with the examination of the internal schemes of the elementary forms in the next chapter, II.6 *Elementarform*.

II.5h Formwerdung und -teilung als Mehrungsvorgang niedrigerer oder höherer Entwicklungsstufe (“Coming into being of form” and division of form as a process of increasing, of a lower or higher level of development):

BG II.5/77–88

In this subchapter Klee explains the form in terms of Becoming, emerging from the point (“ab ovo”) through the operation of driving forces. In the note labeled “Seminar 27” and on the following pages, he deals with the structural possibilities of a format, fulfillment of format, and division of format, with the warp and weft of a loom. Klee most likely compiled these notes for the course on form in the Weaving Workshop.

For Klee, it was important to explain to his students that an elementary form does not simply exist but rather emerges from within. This process of emerging begins with the “stimulated” point—*ab ovo*. (Driving) forces, whether static gravitation, the dynamic centrifugal force, or the pendulum in motion (moving between stasis and dynamism), determine form. Instead of forces, Klee also speaks of the tension between the origin and the external limit that is responsible for the “coming into being of form.” F. E.

1 Subchapters 5d and 5e were switched, subchapter 5f was merged into 5d, and 5g was replaced by 5k, which, however, has not been identified. It was likely moved, along with 5i, 5ii, 5iii, 5l and 5m to the following chapter, II.6 *Elementarform*.
2 Arieh Sharon recorded certain information about tension in his notes from May 28, 1927. Erich Comeriner analyzes the tensions that lead to the elementary forms in his notes from January 23, 1928. Hermann Fischer explicitly mentions the genesis of the forms

on June 10, 1929; it is likewise mentioned in the notes taken by Hannes Beckmann, Reinhold Rossig, Alma Else Engemann, Lisbeth Oestreicher(-Birman) and Margrit Kallin(-Fischer). See also Klee’s entries in his datebook on January 9, 1928 —“Spannung als formale Genesis” (tension as formal genesis)—and on March 4, 1929—“Genesis der Elementarformen” (genesis of the elementary forms)—in Klee 1979a, vol. 2, pp. 1077 and 1085.
3 In his datebook on January 8, 1926, Klee also jotted down the phrase

“materielle und ideelle Spannung” (material and ideal [i.e., mental or conceptual] tension), in Klee 1979a, vol. 2, p. 1018.
4 Kandinsky uses the term *Spannung in Punkt und Linie zu Fläche*, *bauhausbücher* 9 (Munich: Langer, 1926), as does Moholy-Nagy, in *Malerei, Photographie, Film*, *bauhausbücher* 8 (Munich: Langer, 1927)
5 Kandinsky 1926, p. 51 ff. and 58, and also in his Bauhaus lecture: 127, 1925: “Description of the concept ‘tension’- concept ‘movement’ imprecise, because 1st is not

elementary. 2nd misleading, as real representation in painting, impossible. Movement = tension + direction. Tension and inhibition – the element of greater extension or greater weight = tension, the opposing = inhibition,” quoted in Zimmermann 2002, vol. 2, pp. 427 ff. On the concept of *Spannung* in Kandinsky, see Zimmermann 2002, vol. 2, pp. 421–35.
6 See Bonnefoit 2009, p. 119 ff.
7 Klee also treats the influence of gravitation on movement in chapter II.21 *Mechanik*, pp. 112–17 in this catalogue.



[Fig. 18]

II.5 Wege zur Form
(Paths to form), BG II.5/66

Pen and colored pencil on paper (front)
11 7/8 x 9 in. (30.2 x 22.8 cm)
Zentrum Paul Klee, Bern
[Cat. 162]



[Fig. 19]

II.5 Wege zur Form
(Paths to form), BG II.5/52

Pencil on paper (folded sheet, p. 1)
13 x 8 1/4 in. (33 x 21 cm)
Zentrum Paul Klee, Bern

II.6 *Elementarform* (Elementary form)

Chapter II.6 *Elementarform*, comprises 378 pages and does not represent a unified, coherent set of notes, although 319 pages are numbered almost consecutively in green pencil¹

The chapter can be subdivided into three major sections. The first of these deals with the “Innenschemata der Elementarformen” (Internal schemata of the elementary forms), that is, the processes and structuring in the interior of the square, the triangle and the circle (BG II.6/3–107). The first five subdivisions of this section originally belonged to chapter II.5 *Wege zur Form* (Paths to form). On the folders titled “Innenschematisches im Quadrat und Dreieck” (Internal schemes in the square and the triangle, BG II.6/3), “Kreisteilungen” (Divisions of the circle, II.6/25) and “Punktschemata” (Point schemata, BG II.6/87), the original labels (5i, 5ii, and 5iii) have been crossed out and written over with a 6; in fact, in the synopsis of chapter II.5, these three subsections appear (BG II.5/3). The subsections 5m (“Innere energetische Dichte” [Internal energetic density, BG II.6/94–100]) and 5l (“Räumliche Gliederung in Ding-Körper (aktiv) und Örtlichkeit (passiv)” [Spatial structuring in thing-body (active) and locality (passive), BG II.6/101–07]), which were also moved from II.5 to II.6, are not paginated at all, which would indicate that Klee included them in this chapter at a later date.

In the second major section, under the heading “Innenschematische Weiterungen” (Interior schematic expansions) Klee conveys aspects of statics and dynamics that are also treated in chapter II.20 *Statik und Dynamik*. These expansions are examined from the perspective of statics (BG II.6/108–235). The last major section, meanwhile, examines them from the perspective of dynamics (BG II.6/236–378).

“Innenschematisches im Quadrat und Dreieck” (Internal schemes in the square and the triangle): BG II.6/3–24

Taking the tensional relationships in the square as his point of departure, Klee stresses the importance of the center point of the square as its focus of tension, where the perpendicular and diagonal joining lines meet. Together with the vertices and the midpoints of the sides, new points arise, which can undergo tension amongst each other. “This is the path to the scheme of internal construction,”

Klee asserts (BG II.6/5). In the square, two schemes can be formed: scheme A is based on a square placed diagonally; in scheme B lines join the vertices to the midpoints on the opposite sides, producing the shape of a star (BG II.6/8) [Fig. 20]

In the case of the triangle, tension is always generated between point and line, and the connecting lines within the triangle form intersections which in turn can experience tension amongst each other (BG II.6/18) [Fig. 21]. Once again, Klee distinguishes between two schemes and constructs various star shapes.

“Innenschematisches im Kreis” (Internal schemes in the circle): BG II.6/25–86

Klee classifies the different possibilities for the internal schematization of the circle in six groupings: a) 6-, 12-, and 24-fold division (BG II.6/29–40); b) 4- and 8-fold division (BG II.6/41–53); c) 5- and 10-fold division (BG II.6/54–65); d) 7- and 14-fold division (BG II.6/66–69); e) 9- or 18-fold division (BG II.6/70–78); and f) 11- or 13-fold division (BG II.6/79–86). For the instructions for the complicated divisions into five, seven and nine segments, Klee relied on the descriptions available in the book, *Geometrisches Zeichnen* (Geometric drawing), a copy of which is in his legacy library.²

The schemes in the first part pertaining to the division of circles derive from the three basic concepts of *Stichtung* (“stratification”), *Strahlung* (“radiation”), and *Sternung* (“star-ification,” so to speak). In the internal schematic *stratification*, the intersections of the lines of tension are joined horizontally, thus forming static horizontals. With the term *radiation*, Klee designates the lines that, on the basis of the internal constructive lines, can be drawn from the center to the outer edge of the shape. However, pictorially the most productive are the star figures (*Sternung*, “star-ification”), whose lines are joined primarily by the intersections of the lines that are external to the form, but that are defined by the internal schematic constructions.

Then, under the heading “5iii Punktschemata” (Point schemata), Klee describes over the course of a few pages how the points of intersection of a seven-part circle is suitable as a schematic foundation for configuration (BG II.6/87–93).



[Fig. 20]

II.6 Elementarform
(Elementary form), BG II.6/8

Pencil and colored pencil on paper (front)
13 x 8¼ in. (33 x 21 cm)
Zentrum Paul Klee, Bern



[Fig. 21]

II.6 Elementarform
(Elementary form), BG II.6/18

Pen, pencil and colored pencil on paper (folder, p. 1)
13 x 8¼ in. (33 x 21 cm)
Zentrum Paul Klee, Bern

In the section, “Innere energetische Dichte” (Internal energetic density), which is only six pages long, Klee illustrates how the internal schematic lines of tension (and which therefore are determinant with regard to form) lead, through progressive growth, to an intensification of energy [BG II.6/94–100]. There exists the possibility of emphasizing the “internal constructive paths,” or, conversely, of defining the form from without, in a “destructive” manner, which generates a spatial effect. After the presentation of the constructive and destructive paths to the “coming into being of form” (*Formwerdung*), Klee offers several examples of how the corporeal or spatial impression should be configured [BG II.6/101–07].

“Innenschematische Weiterungen statisch betonf” (Internal schematic expansions emphasizing stasis): BG II.6/108–235

In this chapter, which Klee likewise assigned to chapter II.20 *Statik und Dynamik*, he initially explains the static assembly of elementary forms starting from their internal schematic construction.³ As usual, Klee begins with expositions on the square and triangle and explains the position of the horizontals and verticals, using two schemes once again as a basis for both forms [BG II.6/109–33].

This section ends up being fundamentally more extensive, owing to the fact that the circle, with its manifold possibilities of division, allows for diverse structurings [BG II.6/134–210]. The positions of the horizontals, diagonals and verticals result in different figures, depending on whether the circle is divided into five, seven, eight, or nine segments.

This topic may be expanded upon by combining two elementary forms. In the section titled

“Innenschematische Weiterungen auf Grund kombinierter Teilungen” (Internal schematic expansions based on combined divisions), horizontals, verticals and diagonals are set in a circle that presents a division in eight and in three parts [BG II.6/211–30]. Additionally, Klee combines different divisions of the circle with the square. On five unnumbered pages, he presents the horizontals and verticals in the regular oval [BG II.6/231–35].

“Innenschematische Weiterungen dynamisch betonf” (Internal schematic expansions emphasizing dynamism): BG II.6/236–378

In this last major section of the chapter, the internal schemes are no longer presented in a static condition, at rest, but rather are set into motion through rotation. Several pages originally belonged to chapter II.20 *Statik und Dynamik*, but Klee moved them here. He expands the representations, for he no longer uses only one circle as his foundation but inscribes a smaller circle within it. As he did in the other subdivisions, Klee distinguishes five-, six- and seven-part circles.

Starting at BG II.6/319 and over the course of thirty-eight pages, Klee deals with the topic of *Schweifung* (“curvature”), configuring the interior of a circle with the help of two, three, four or five curved lines in such a way that they sweep out from the center and extend to the periphery [Fig. 22].

After the detailed, internal schematic representations in the circle, at the end of the chapter, several dynamic rotational forms, in the square and the triangle, are illustrated [BG II.6/355–78] [Fig. 23]. With the example of the swastika, Klee explains the difference between a static and a dynamic interpretation [BG II.6/357]. M. K.

1 Only the pages numbered 74, 219, 220, 224–29, 231, 254 and 255 are missing. As his datebook reveals, we can be certain that Klee taught the material from this chapter on January 28, 1928. See Klee 1979a, vol. 2, p. 1077. There

are also student notes from this class by Alma Else Engemann, Hermann Fischer, Lena Meyer-Bergner, Petra Petitpierre, Hajo Rose, Reinhold Rossig, Arieh Sharon, Helene Schmidt-Nonne and Fritz Winter.

2 *Geometrisches Zeichnen*, edited by Hugo Becker, revised by Jakob Vonderlinn (Berlin and Leipzig: Göschen, 1920).

3 Regarding the proper assignment of this material, Klee noted here “also Chap. 21.” See BG II.6/110

and BG II.6/113. On the folder for BG II.6/134, “Mechanik” is written. As for the content, however, the notes fit in chapter II.20 *Statik und Dynamik*, which Klee later extracted from II.21 *Mechanik*.



[Fig. 22]

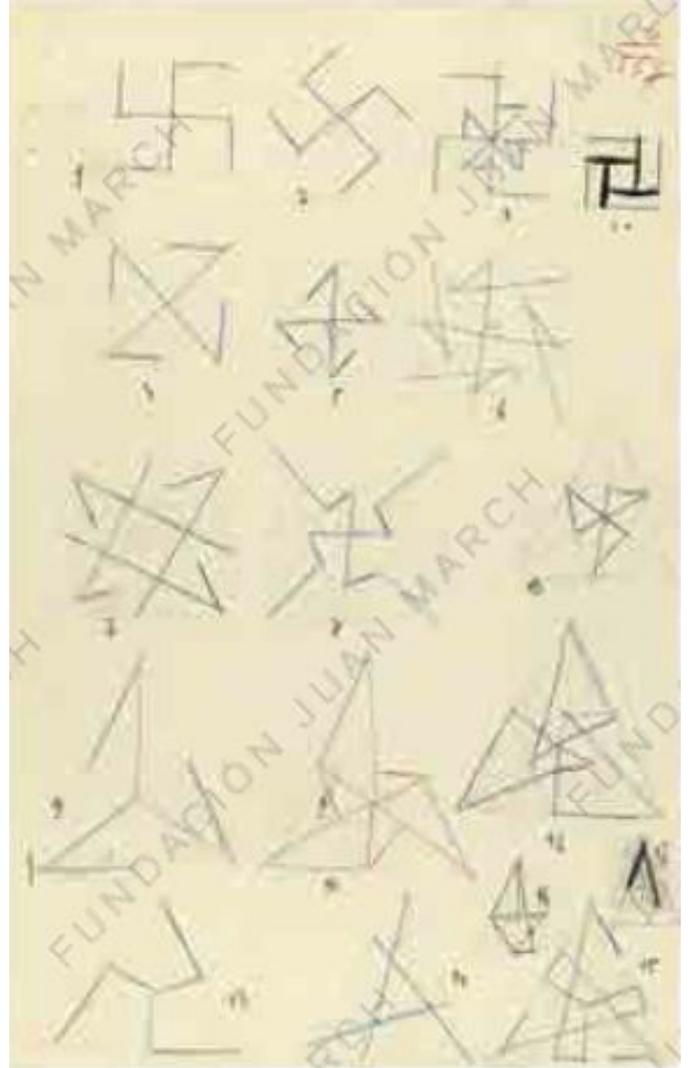
II.6 Elementarform

(Elementary form), BG II.6/342

Pencil and colored pencil on paper

13 x 8¼ in. (33 x 21 cm)

Zentrum Paul Klee, Bern



[Fig. 23]

II.6 Elementarform

(Elementary form), BG II.6/356

Pencil and colored pencil on paper

13 x 8¼ in. (33 x 21 cm)

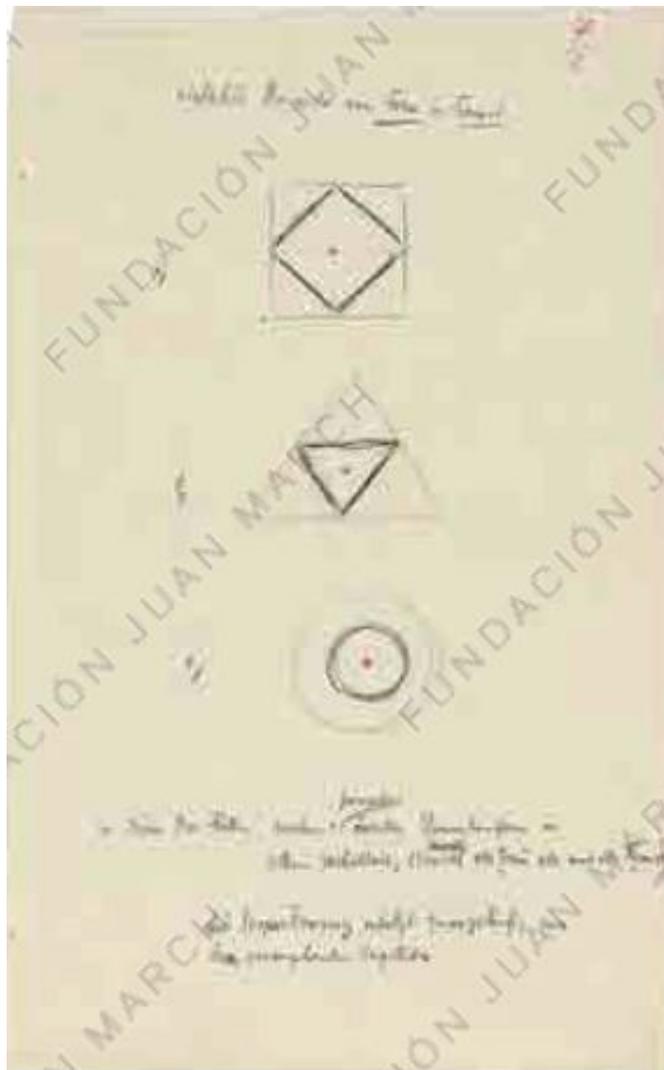
Zentrum Paul Klee, Bern

II.7 *Form im Format* (Form in format)

This chapter, which includes twenty-two undated and unnumbered pages as well as a paperboard folder in which the material has been preserved, appears in brief allusions in some students' notes.¹

After grappling with the square, the triangle and the circle in chapters II.5 *Wege zur Form* and II.6 *Elementarform*, Klee devotes this short chapter to how a particular form behaves in a particular format. He first deals with the cases in which a square is inscribed within another square, a triangle within a triangle, and a circle within a circle (BG II.7/3–5) [Fig. 24]. The cases in which the same elementary forms are not employed at once are more complicated but also more varied. In the square there can be either a triangle or a circle; in the triangle, a square or a circle; and in the circle, therefore, a square or a triangle (BG II.7/9–16) [Fig. 25, 26].

These remarks constitute the essential basis for the two following chapters, II.8 *Formvermittlung* (Form mediation) and II.9 *Formgebilde* (Assembled form). M. K.

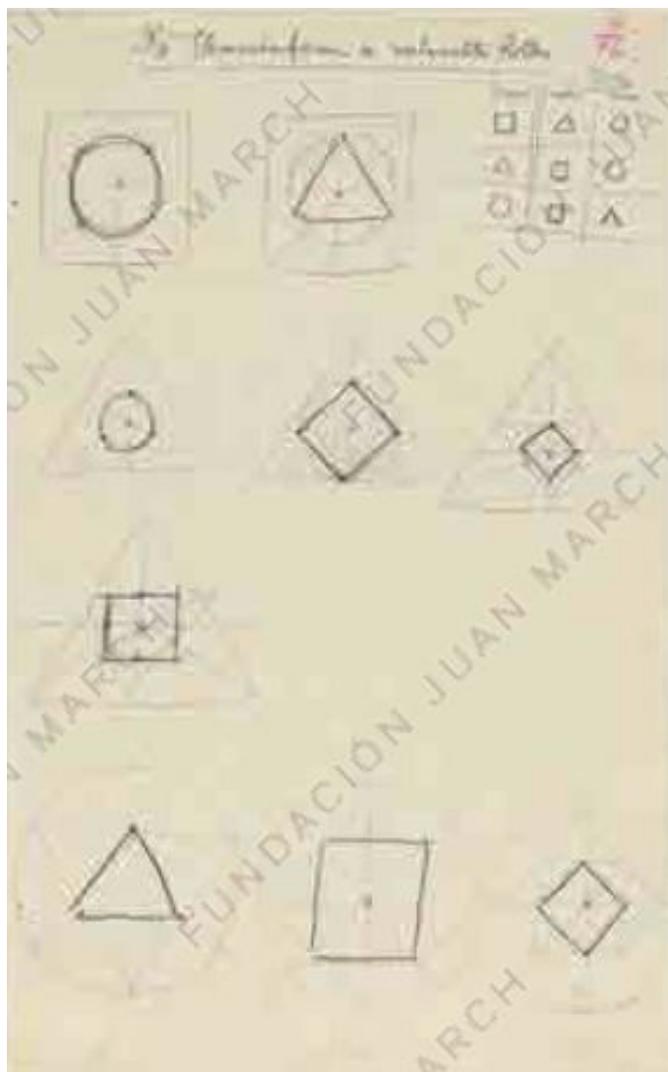


[Fig. 24]

II.7 *Form im Format* (Form in format), BG II.7/3

Colored pencil on paper
13 x 8¼ in. (33 x 21 cm)
Zentrum Paul Klee, Bern
[Cat. 167]

1 In the notes prepared by Alma Else Engemann, Hermann Fischer, Petra Petitpierre, Reinhold Rossig, Arieh Sharon and Fritz Winter. The notes compiled by Gertrud Arndt-(Hantschk) and Gunta Stölzl allow us to assume that Klee took up the subject matter of *Form im format* in the course "Gestaltungslehre Weberei" (Theory of configuration, Weaving Workshop), at least in 1927–28. On the one hand, Klee reports on this course in July 1927, and, on the other, he records it in his datebook for January 23, 1928. See his letter to Lily Klee from July 8, 1927, in Klee 1979a, vol. 2, p. 1049, as well as the entry on p. 1077.



[Fig. 25]

II.7 Form im Format (Form in format), BG II.7/10

Colored pencil on paper
13 x 8¼ in. (33 x 21 cm)
Zentrum Paul Klee, Bern



[Fig. 26]

II.7 Form im Format (Form in format), BG II.7/11

Pencil on paper (front)
13 x 8¼ in. (33 x 21 cm)
Zentrum Paul Klee, Bern

II.8 *Formvermittlung* (Form mediation)

The chapter titled *Formvermittlung* is composed of seventy-three undated pages which do not constitute a coherently unified set of lecture notes. In the surviving copies of student notes, however, this material received very significant attention.¹

In this chapter Klee deals with the question of how a form situated between two elementary forms can be constructed such that it assumes a mediating function. To that end, he distinguishes between primary and secondary mediation. He understands the former to be a process in which the mediating form takes shape between two of the same elementary forms, for instance, between a square within a square, a triangle within a triangle, or a circle within a circle. In the case of the secondary mediation, two different elementary forms are involved.

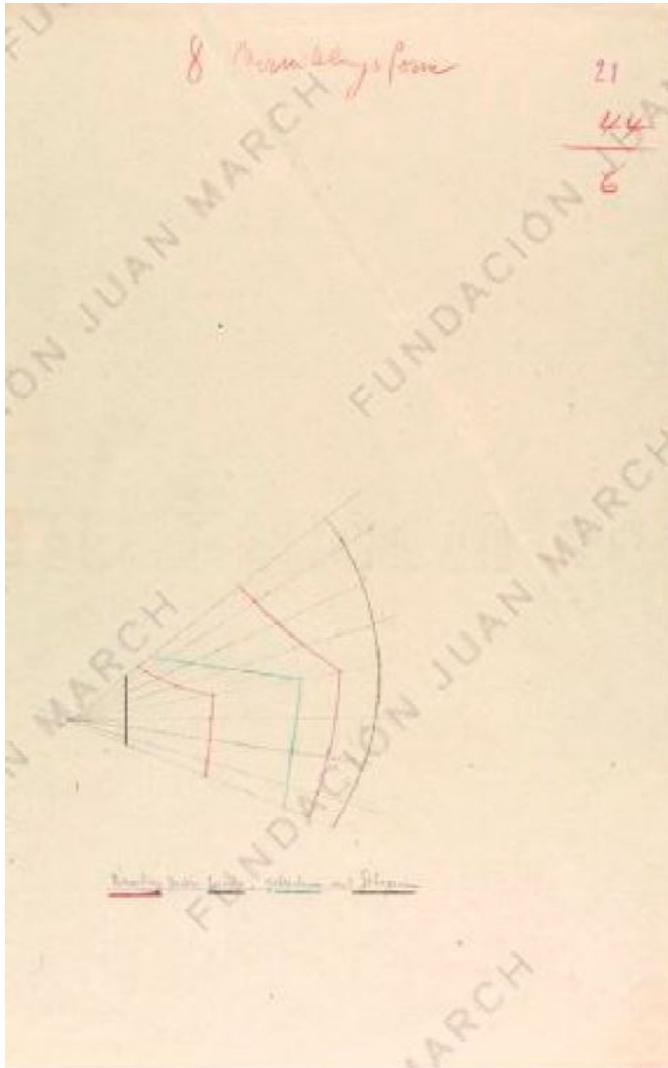
In order to be able to construct this altered form, one must draw rays emanating from a center to specific points on the elementary forms. If one bisects these rays' segments situated between the two initial forms, the new form can be created out of the resulting points [Fig. 27, 28]. Since the center out of which the lines radiate is the center of the

forms, in the case of primary mediation, the new figure takes on the same shape as the original form (BG II.8/12).²

In contrast, secondary mediation “relates to what is outermost in two different forms, governed from what is innermost” (BG II.8/11). Klee describes the result of an instance of secondary mediation as an “intersecting form” that can “be situated harmoniously or incline more towards one partner.” He devotes a separate subsection to this form of mediation, titled “Elementarkreuzungen” (Elementary intersections), in which he presents the circle and triangle in the square, the circle and square in the triangle, and the square and triangle in the circle (BG II.8/43–67) [Fig. 29]. He does this without offering a special written explanation but rather concentrates on constructive drawing. He distinguishes fundamentally among three possibilities: a normal, a reduced, and an expanded version of the figure lying inside. Under the heading “Zwischenformat” (Intermediate format), on two pages Klee explores how a specific format can be adapted, if the development of the motif so requires (BG II.8/68 ff). M. K.

1 See, for example, the notes by Alma Else Engemann, Hermann Fischer, Lisbeth Oestreicher-(Birman) and Reinhold Rossig.

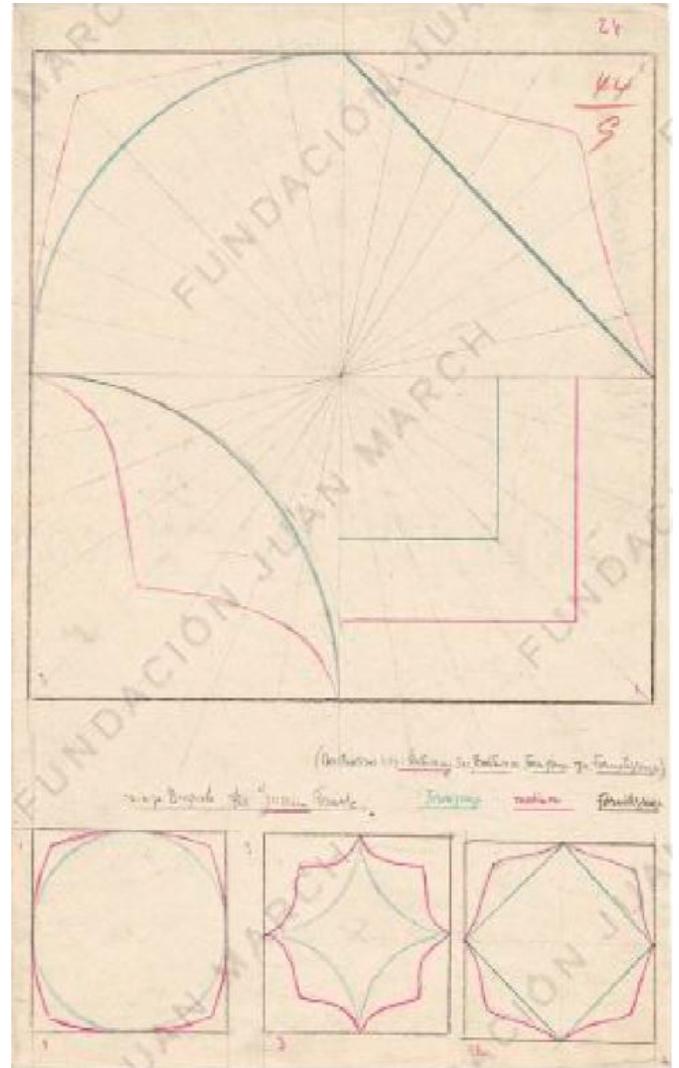
2 Or, as Klee puts it, “Primary mediation relates to what is innermost and outermost in one form and results in the same form.” For further examples, see BG II.8/13–17.



[Fig. 27]

II.8 Formvermittlung (Form mediation), BG II.8/6

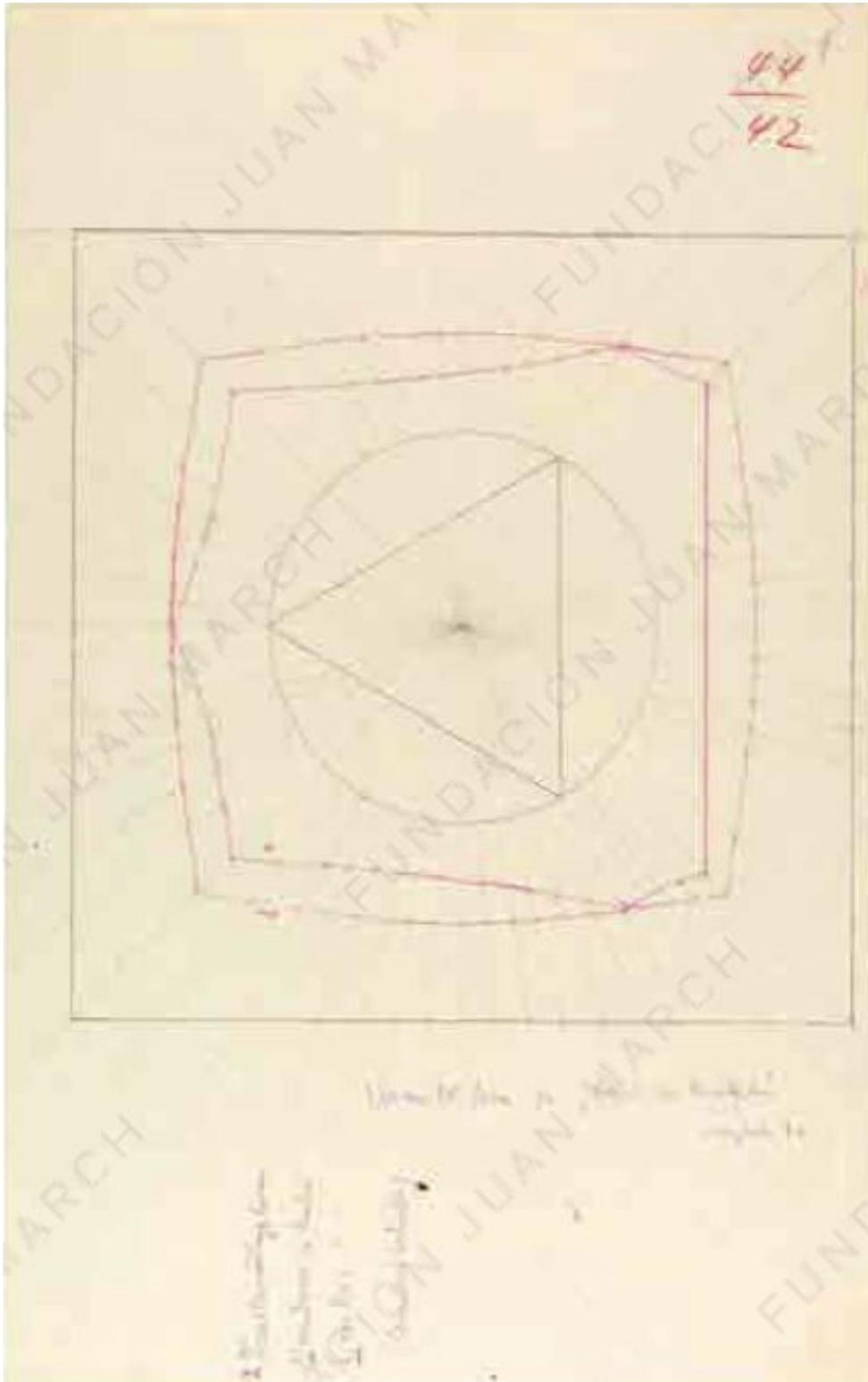
Pencil and colored pencil on paper
13 x 8¼ in. (33 x 21 cm)
Zentrum Paul Klee, Bern



[Fig. 28]

II.8 Formvermittlung (Form mediation), BG II.8/8

Colored pencil and pencil on paper
13 x 8¼ in. (33 x 21 cm)
Zentrum Paul Klee, Bern



[Fig. 29]

II.8 *Formvermittlung* (Form mediation),
BG II.8/45

Pencil and colored pencil on paper (front)
13 x 8¼ in. (33 x 21 cm)
Zentrum Paul Klee, Bern

II.9 *Formgebilde* (Assembled form)

The chapter *Formgebilde* comprises 129 mostly undated pages and does not represent a coherent unified set of lecture notes. Dates are indicated on only two of the pages: June 9, 1927 (BG II.9/75) and July 1928 (BG II.9/128). The latter is numbered with an “I”, and it is the first of eighteen consecutively numbered pages, which are nevertheless scattered throughout the chapter. Klee’s placement of these pages reveals his working process. In July 1928 he evidently selected from the extant material those examples with which he could illustrate the different sorts of *Formgebilde* (“assembled forms,” or more literally, “form assemblies” or “formal constructs”) and these structures’ moving centers.¹ A *Formgebilde* can be composed, on the one hand, of like elementary forms that are either situated close to each other, meet at a point or line, overlap (with a distinction between a balanced and an imbalanced action) or are completely nested within each other, in which case one form entirely contains another (BG II.9/5–47) [Fig. 30, 31]. On the other hand, *Formgebilde* can also be created from dissimilar forms—that is, such a construction can consist of the combination of triangle, circle and square (BG II.9/92–98).

Besides the external appearance of a *Formgebilde*, its type of structure internally is also important. For example, at BG II.9/45 ff., the construction lines in the interior of the *Gebilde* stand out markedly, such that its underlying scaffolding becomes apparent.² At BG II.9/26, Klee makes note of the exercise that consists of configuring several dissimilar elementary forms that interpenetrate each other, coloring them in a logical manner. The majority of the pages that follow are Klee’s own solutions to the exercise, though he notes in parentheses beneath the color-coded representation at BG II.9/40, “solution by Miss Hantschk”.³

In three short subsections, Klee discusses *Formgebilde* in the formats of the square, the triangle and the circle (BG II.9/48–74), before concluding with “Bewegung der Zentren,” or movement of the centers (BG II.9/99–126). The *Formgebilde* composed of dissimilar forms nested within each other can be moved by displacing their individual centers and thus are awakened from the “sleeping state” (BG II.9/100). Besides linear movement, Klee also addresses “decentralized” displacement, which means that the center of each elementary form moves in another direction from the central point that heretofore was shared in common (BG II.9/106–26) [Fig. 32]. M. K.

1 In the typescript by Anni Albers and in the copy made by Margrit Kallin(-Fischer) there are drawings of the *Formgebilde* and likewise in notes by Hermann Fischer, Arieh Sharon und Fritz Winter. Klee’s datebook clearly indicates that that he taught *Formgebilde* on January 30 and February 6, 1928. See Klee 1979a, vol. 2, p. 1077. [The German word *Gebilde* (whose singular and plural are the same and which shares the same root with other key terms in Klee’s vocabulary, like *bilden* and *bildnerisch*) can be variously translated as “thing,” “form,” “shape,” “assemblage,” “construct,” “structure,”

“creation,” “work,” “product,” or even “contraption.” It is, in short, one more of the various semantically overlapping terms falling within the general field of “creating” and “configuring.” While it would be extremely difficult to impose consistency in English for every use of *Gebilde* in these essays, Klee’s own use of the word *Formgebilde*, however, is consistent and refers to the types of constructs described in this and subsequent sections of the BG. For this reason, the reader is frequently reminded of Klee’s use of the term, with the inclusion of the German word in the English text. For the title of the chapter,

which might have been an awkward “Form assemblage,” a slightly more mellifluous translation was found to be preferable. It should also be noted that *Form* itself in German can be translated simply as “shape” (as in the case of the *Elementarformen*, or “elementary shapes”), but the English “form” is used here consistently throughout to reflect Klee’s interest in the concept of *Form* beyond that of simple shapes to encompass its wider (aesthetic and philosophical) sense, as in English *form*. —Ed.]

2 See also BG II.9/18 and BG II.9/42.
3 Gertrud Arndt(-Hantschk) initially completed the preliminary course

with Klee and Kandinsky in 1923, but the subject of the *Formgebilde* had not yet been taught in the winter semester of 1923–24. Since, after her definitive admission into the Bauhaus, she continued her studies in the Weaving Workshop and passed the exam to become a *Geselle* (journeyman) in the summer of 1927, it is very likely that she attended Klee’s course that semester listed as “Gestaltungslehre Weberei” (Theory of configuration: Weaving). We find this solution to the exercise on p. 11 of her notes to Klee’s classes.



[Fig. 30]

II.9 *Formgebilde* (Assembled form), BG II.9/37

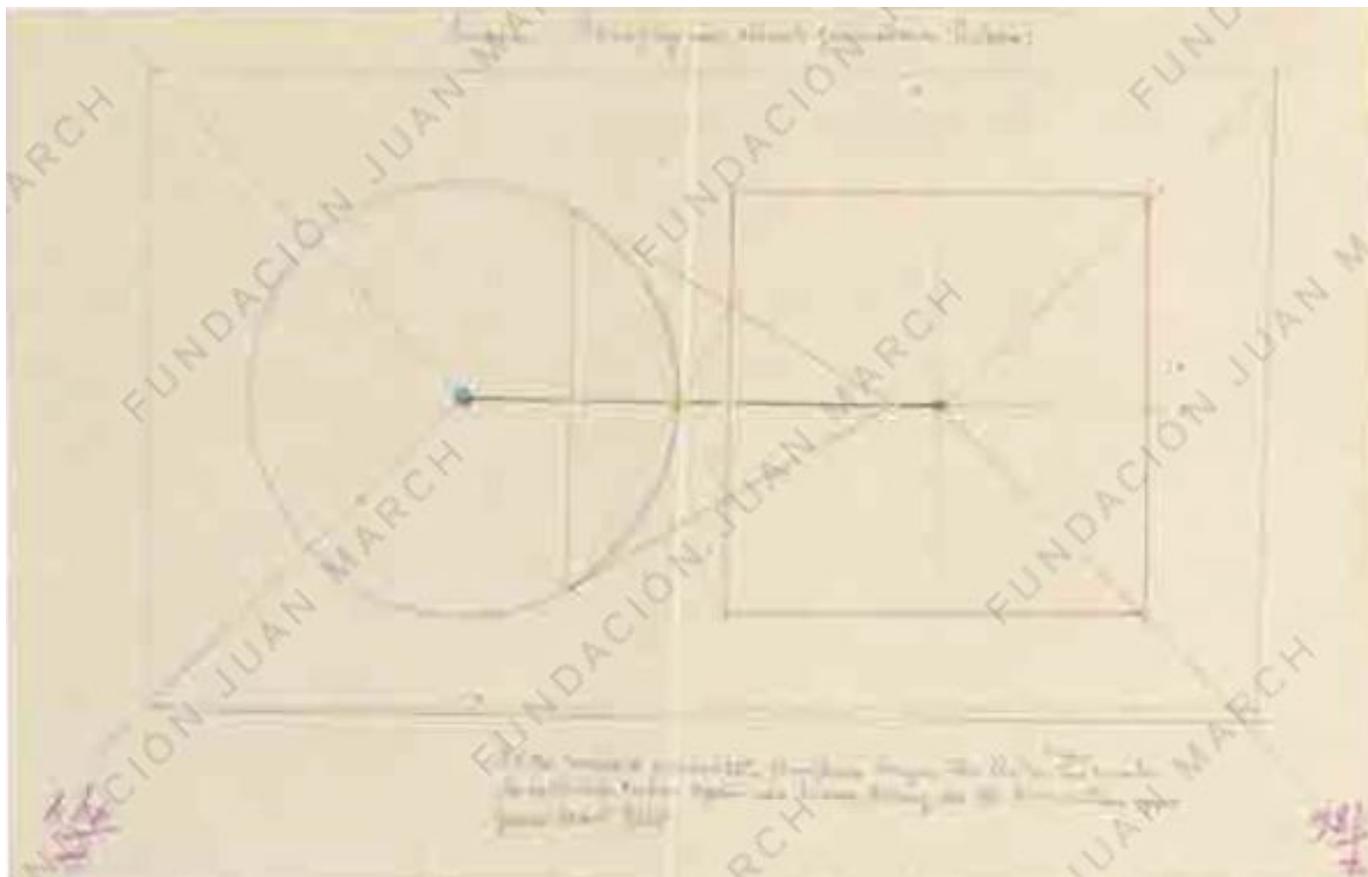
Pencil on paper
13 x 8¼ in. (33 x 21 cm)
Zentrum Paul Klee, Bern



[Fig. 31]

II.9 *Formgebilde* (Assembled form), BG II.9/40

Pencil on paper (folded sheet, p. 3)
13 x 8¼ in. (33 x 21 cm)
Zentrum Paul Klee, Bern



[Fig. 32]

II.9 *Formgebilde* (Assembled form), BG II.9/122

Pencil and colored pencil on paper

8¼ x 13 in. (21 x 33 cm)

Zentrum Paul Klee, Bern

II.10 *Zusammengesetzte Form* (Composite form)

The chapter titled *Zusammengesetzte Form* contains 184 pages that do not constitute a coherently unified set of lecture notes. Many pages are numbered or carry the number of a subchapter. On the folder, Klee wrote “at the end of Primary Configuration” (BG II.10/1).¹

The chapter can be divided into two parts. The first consists of eighty-five pages, most numbered, and is in turn subdivided into eight sections, which Klee indicated with Roman numerals. It deals chiefly with the mathematical operations of addition and multiplication, and subtraction and division, as they relate to pictorial configuration. Following an initial presentation of the four operations in a subsection designated “10.I Vorbeispiel” (Introductory example), in sections 10.II, 10.III, and 10.IV, the square, the triangle and the circle are explained as “*summierende Formung*” (cumulative formation) (BG II.10/5–29) [Fig. 33]. Klee seeks to show here (in contrast to the explanations he offers in chapter II.5 *Wege zur Form*) that the elementary forms can also be constructed out of squares and triangles. As an extension to this, in section 10.V he introduces

the rhombus and the trapezoid as the sum of triangles (BG II.10/31–41). As Klee explains in 10.VI, 10.VII, and 10.VIII, the interior of all three elementary forms can, moreover, likewise be configured through subtraction and division (BG II.10/54–85) [Fig. 34, 35].

The second part of *Zusammengesetzte Form* has four subdivisions. In the first of these, Klee goes through various different possibilities for setting an elementary form into motion on the basis of another form (BG II.10/94–128). In the second and third, Klee deals with the variants that can be configured through displacement on a fixed (or rigid) foundation—*starrer Grundlage* (BG II.10/129–57)—or through movement on a foundation that is not fixed or rigid—*nicht starr* (BG II.10/158–73). Finally, in chapter II.10 we encounter a last subdivision containing three pages, followed by two exercises and various solutions to them (BG II.6/173–84). In the next chapter, II.11 *Abweichung auf Grund der Norm* (Deviation on the basis of the standard), Klee moves on to “secondary configuration.” While up to this point he has explained the elementary forms under “regular” conditions, in subsequent cases, he will devote his explanations to “irregular” forms. M. K.

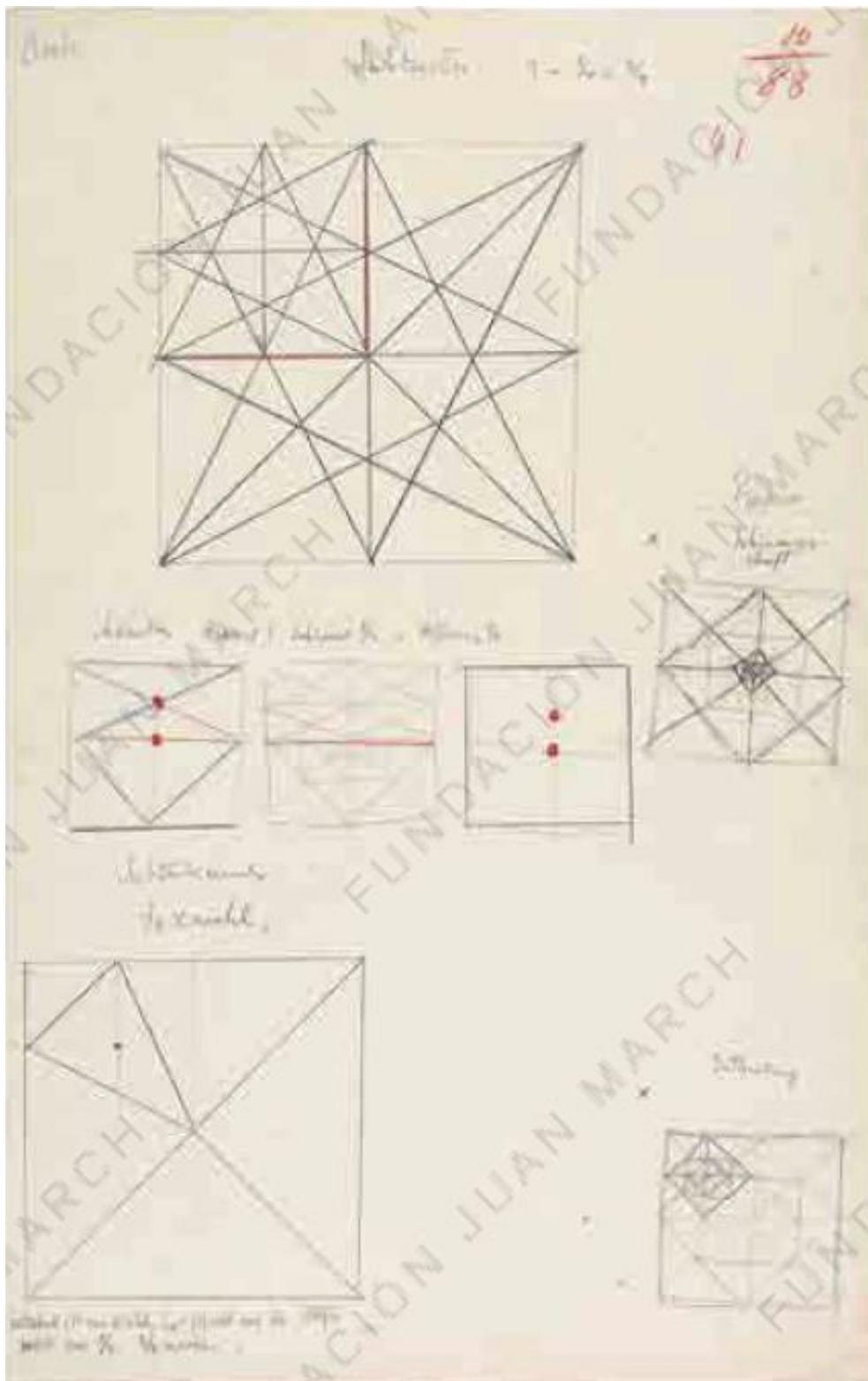
1 “Am Ende der primären Gestaltung.” This chapter is mentioned in the notes by Alma Else Engemann, Hermann Fischer, Hajo Rose and Reinhold Rossig. Notes in Klee’s datebook indicate that he taught it in January, February, March, September and October 1928. See Klee 1979a, vol. 2, p. 1077 ff.



[Fig. 33]

II.10 *Zusammengesetzte Form*
(Composed form), BG II.10/6

Pencil and colored pencil on paper
13 x 8¼ in. (33 x 21 cm)
Zentrum Paul Klee, Bern



[Fig. 34]

II.10 *Zusammengesetzte Form*
(Composed form), BG II.10/58

Pencil and colored pencil on paper (front)
13 x 8¼ in. (33 x 21 cm)
Zentrum Paul Klee, Bern
[Cat. 173]



[Fig. 35]

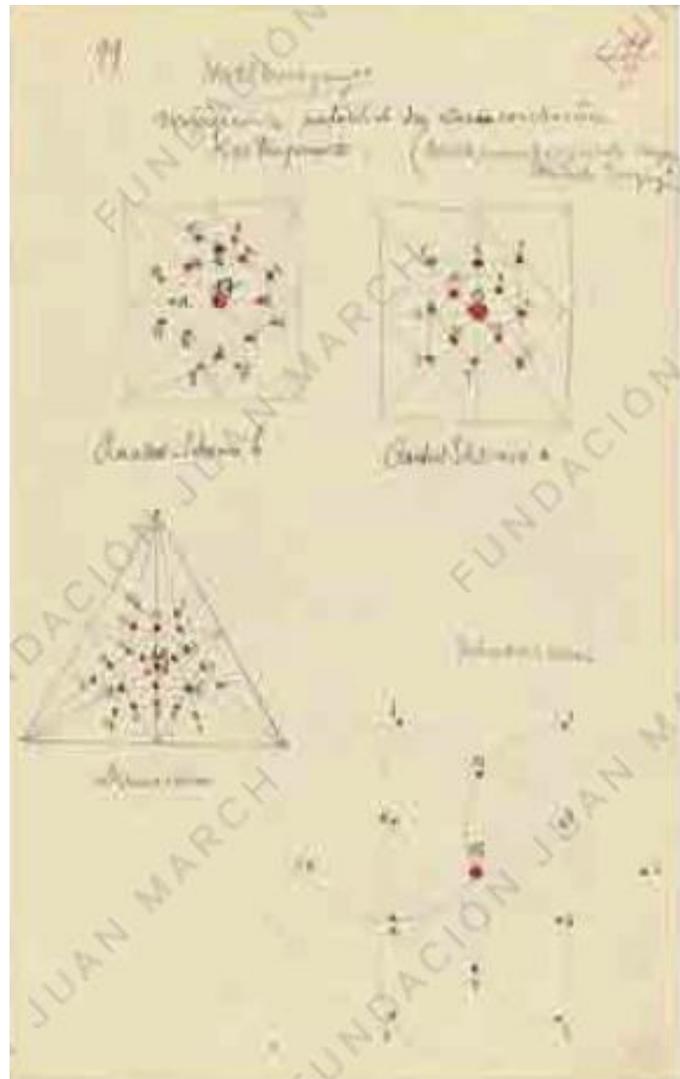
II.10 *Zusammengesetzte Form*
(Composed form), BG II.10/82

Pencil and colored pencil on paper (front)
13 x 8¼ in. (33 x 21 cm)
Zentrum Paul Klee, Bern

II.11 *Abweichung auf Grund der Norm*
(Deviation on the basis of the standard)

This chapter consists of fifty-six pages, neither numbered nor dated, as well as a paperboard binder with the inscription, “Gestaltung auf schematischer Grundlage” (Configuration on a schematic foundation), in which Klee filed the material corresponding to this chapter as well as that which corresponds to the three following chapters [BG II.11/1]. He organized the pages according to different main thematic areas and placed them in their own corresponding folders. The evidence from Klee’s datebook and students’ notes allow us to establish with certainty that Klee taught the “Wahlbewegungen” (elective movements) covered in this material during the summer of 1927 and in February 1928.¹

The topic Klee covers in this chapter is “abnormal movements within the normal internal construction” [BG II.11/2] and thus marks the beginning of his analysis of the configurative possibilities of “abnormal” or “irregular” *Formgebilde*. While Klee maintains the interiors and exteriors of the elementary forms still unaltered, he partially emphasizes their interior construction. Klee differentiates among movements in the interior of a square, triangle or circle: “(a) according to threads [or ‘strings,’ *Fäden*]” [BG II.11/3–24] [Fig. 37] or “(b) according to (intersection) points [or ‘nodes,’ or (literally) ‘knot-points,’ *Knotenpunkten*]” [BG II.11/25–48] [Fig. 36, 38].² He shows different possibilities for emphasizing the “threads” or “nodes” in the interior construction of elementary forms. Klee also designates this process as “elective movements” according to threads or nodes, which produces a new “abnormal” form. In the folder marked “Cap 11 Abfälle” (Ch. 11 rubbish), he filed construction drawings in which these same *Wahlbewegungen*, or elective movements, are tried out chiefly on the rectangle [BG II.11/49–57]. F. E.

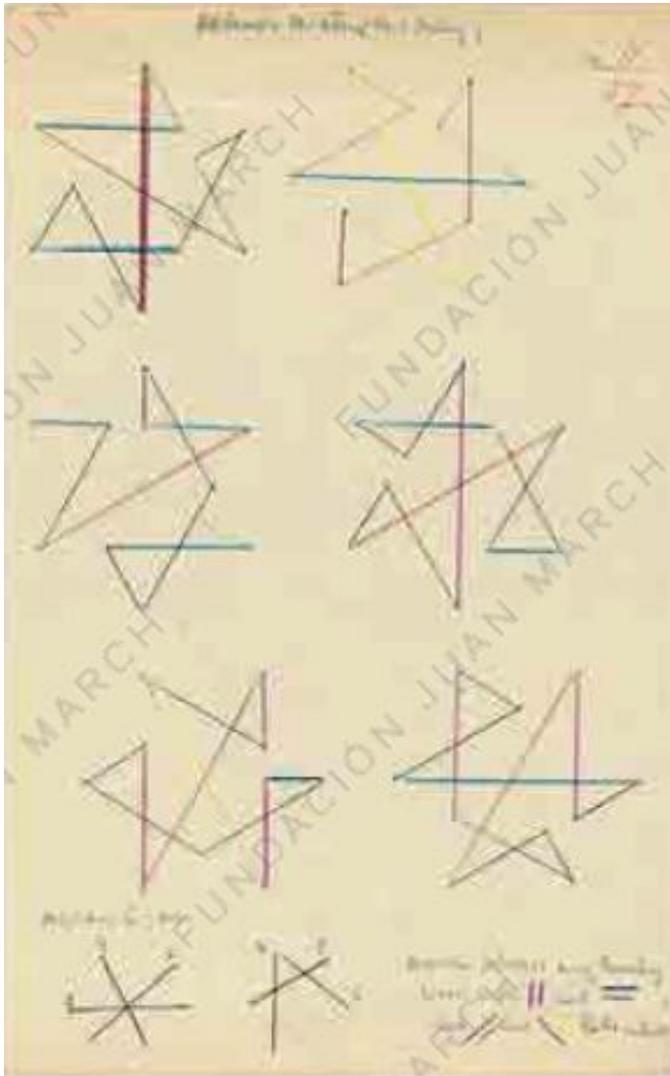


[Fig. 36]

II.11 *Abweichung auf Grund der Norm*
(Deviation on the basis of the standard), BG II.11/26

Pencil and colored pencil on paper
13 x 8¼ in. (33 x 21 cm)
Zentrum Paul Klee, Bern
[Cat. 176]

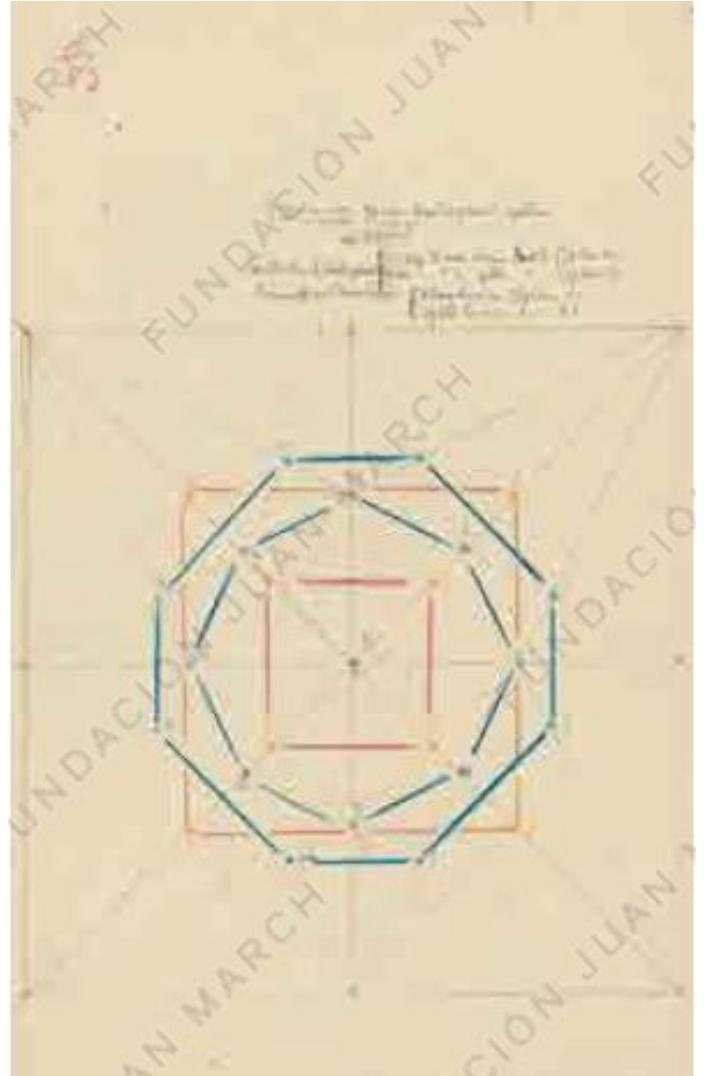
1 See the notes by Lisbeth Oestreicher(-Birman), Helene Schmidt-Nonne, and Arieh Sharon from July 8, 1927 and Klee’s datebook entries on February 13 and 20, 1928, in Klee 1979a, vol. 2, p. 1077.
2 In another chapter, rather than “threads” or “strings” (*Fäden*), Klee also speaks of movements “auf Schienen,” i.e., on rails or tracks (BG II.13/7).



[Fig. 37]

II.11 *Abweichung auf Grund der Norm*
(Deviation on the basis of the standard), BG II.11/17

Colored pencil and pencil on paper
13 x 8¼ in. (33 x 21 cm)
Zentrum Paul Klee, Bern
[Cat. 175]



[Fig. 38]

II.11 *Abweichung auf Grund der Norm*
(Deviation on the basis of the standard), BG II.11/30

Colored pencil and pencil on paper (folded sheet, p. 4)
13 x 8¼ in. (33 x 21 cm)
Zentrum Paul Klee, Bern

II.12 *Lagenwechsel* (Change of position)

Chapter II.12 comprises twenty-three unnumbered and undated pages with constructed and free geometric drawings.

In this set of notes, Klee analyzes regular forms as well as irregular forms, no longer in regular positions but rather in irregular ones. This modification is what Klee refers to by *Lagenwechsel*, or “change of position” (BG II.12/1–23) [Fig. 39, 40]. A regular form in an irregular position can be balanced by a second form situated in the opposite irregular position. Klee sketches regular and irregular forms in the square and the triangle based on the internal constructive “threads” or on the lines joining “nodes” (points of intersection, or *Knotenpunkten*). The forms obtained through this process (like, for example, the regular square or the irregular parallelogram) are in an irregular position insofar as they are never perpendicular to the vertical. F. E.

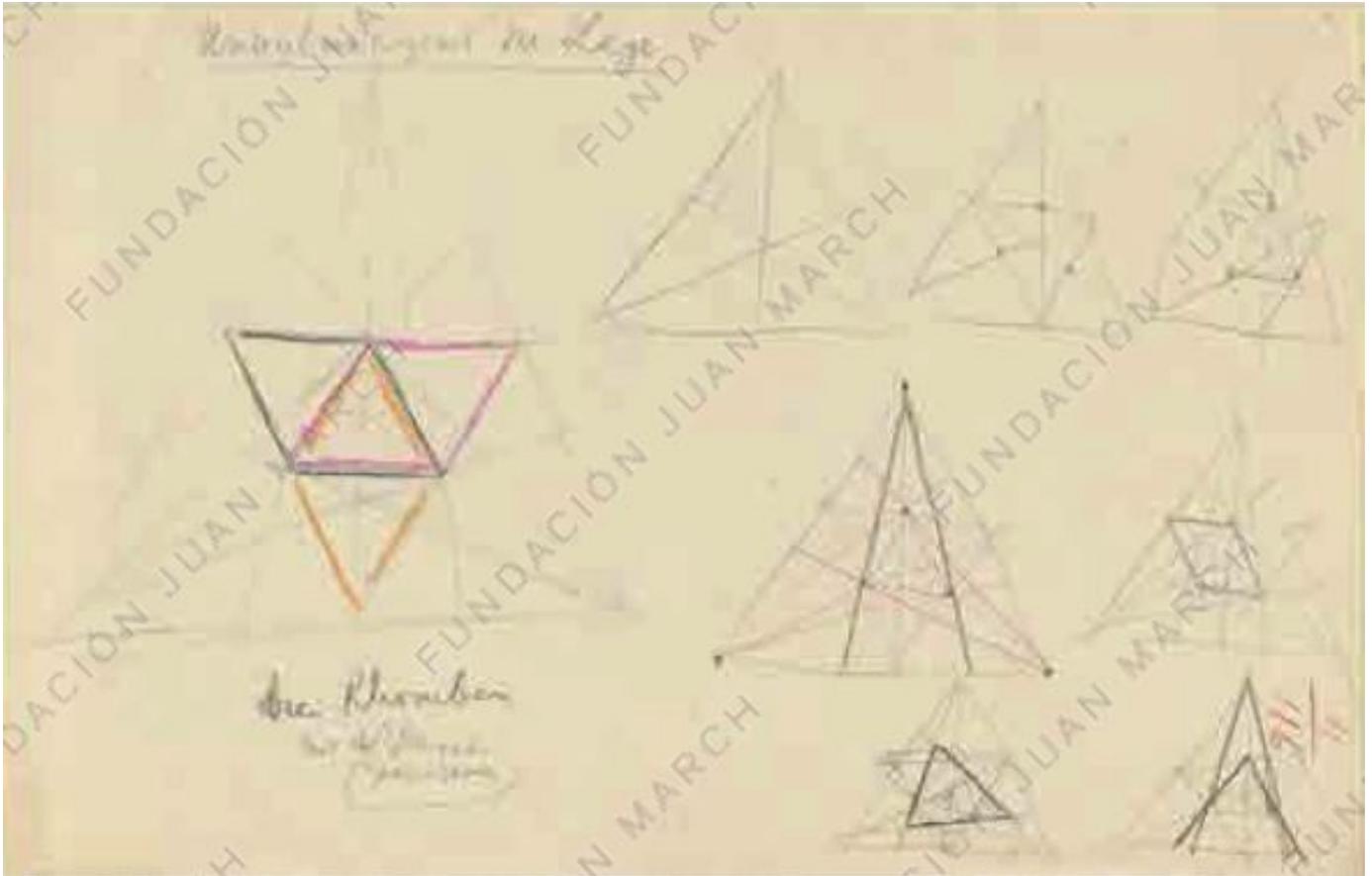


[Fig. 39]

II.12 *Lagenwechsel* (Change of position), BG II.12/3

Pencil and colored pencil on paper (back)
 13 x 8¼ in. (33 x 21 cm)
 Zentrum Paul Klee, Bern

[Change of position]



[Fig. 40]

II.12 *Lagenwechsel* (Change of position), BG II.12/23

Pencil and colored pencil on paper (front)

8¼ x 13 in. (21 x 33 cm)

Zentrum Paul Klee, Bern

II.13 *Irreguläres Formgebilde* (Irregular form)

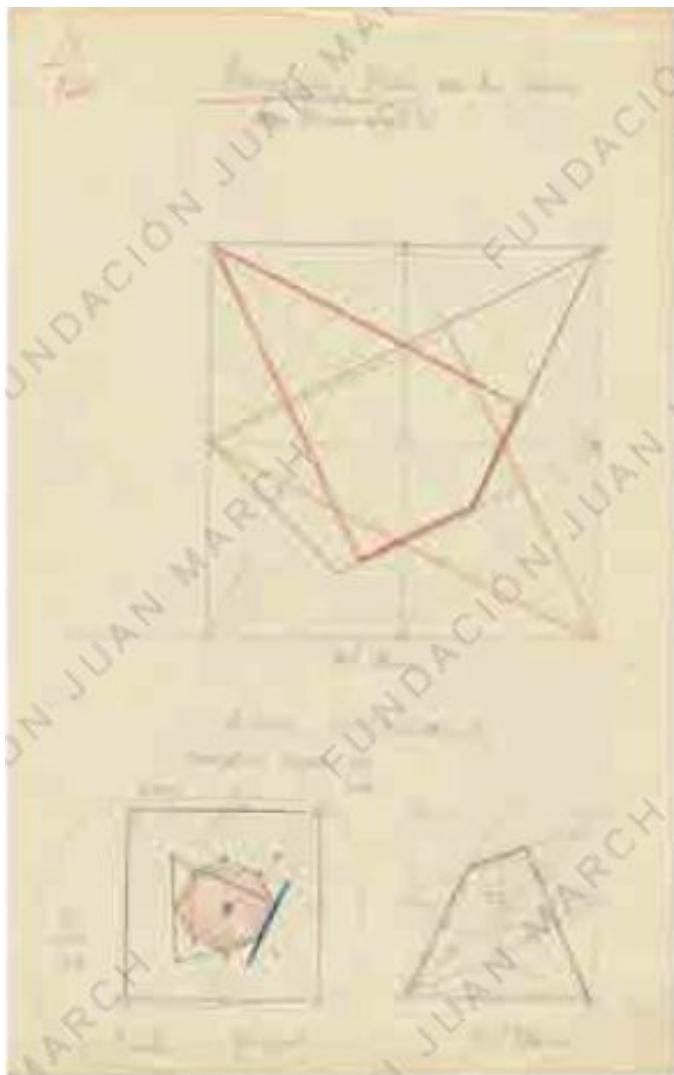
The thirty-five unnumbered and undated pages from this chapter are filed in two folders with the titles “13 Formgebilde aus irregulären Faktoren” (13 Assembled forms from irregular factors, BG II.13/1–23) and “6 Darstellungen des formalen Geschehens” (6 Representations of formal event, BG II.13/24–35). As the number “6” written on the second folder would suggest, Klee probably intended to assign this material originally to chapter II.6 *Elementarform*. In terms of its subject-matter, it goes with the subsection titled “51 Räumliche Gliederung in Ding-Körper (aktiv) und –rtlichkeit (passive)” (Spatial structuring in thing-body [active] and locality [passive]), originally part of chapter II.5 *Wege zur Form* (Paths to form), but which Klee later moved to chapter II.6. Klee definitely presented irregular *Formgebilde* in his classes in the summer of 1927 and the autumn of 1928.¹

In contrast to chapter II.9 *Formgebilde*, in which Klee develops new formal constructs using regular elementary forms, here he explains how irregular formal constructs arise by means of the varying emphasis of “elective movements” (*Wahlbewegungen*) according to “threads” or “nodal points” inside an elementary form (BG II.13/4–10) [Fig. 41]. Next, he shows how an irregular construct can emerge from a *Strahlung*, or “radiation” (BG II.13/11–15). There are various ways to emphasize the internal construction lines of an irregular *Formgebilde*.

In this context, Klee speaks of the “internally progressive arrangement [*Ausgestaltung*]” (BG II.13/162–3). In the folder labeled “6 Representations of the formal event,” there are other *Formgebilde* whose internal construction has been emphasized differently. The internal construction lines are reinforced by means of parallel lines. Klee refers to this process as “incarnation” (*Fleischwerdung*) of the line or as “broadening of the line.” The constructive “threads” become *linearflächig* (“plano-linear”)—that is, lines that begin to take on the quality of a two-dimensional surface (BG II.13/24–30) [Fig. 42]. Klee characterizes the emergence of the form “according to the way [*Weg*]” as “constructive”; while he characterizes the emergence of the form “according to appearance” as *impressiv* (“impressive,” i.e., causing an impression, in contrast to actually constructing). The former takes place from within, and its point of departure is the logical internal construction; the latter is based on outward appearance (BG II.13/31). In the notes at the end of the chapter, Klee sums up the new configurative possibilities that he has explained in this and the two previous chapters. He reminds his students that the instances of irregularity seen up to this point are based on strict conformity to laws of regularity and that they emerge as a result of the conscious choice of specific partial actions: “The sense of irregularity [in this case] was a greater freedom without transgressing any laws. The confrontation of general configuration [*Gestaltung*] and special configuration has begun” (BG II.13/32–35). F. E.

¹ The table at BG II.13/33 corresponds to a table in the notes taken by student Arieh Sharon, dated July 22, 1927. Klee noted on October 1, 1928 in his datebook, “Second semester. Working on irregular *Formgebilde*, chapter 13,” Klee 1979b, vol. 2, p. 1079.

[Irregular form]



[Fig. 41]

II.13 *Irreguläres Formgebilde* (Irregular form), BG II.13/4

Pencil and colored pencil on paper (front)
13 x 8¼ in. (33 x 21 cm)
Zentrum Paul Klee, Bern



[Fig. 42]

II.13 *Irreguläres Formgebilde* (Irregular form), BG II.13/27

Pencil and colored pencil on paper
13 x 8¼ in. (33 x 21 cm)
Zentrum Paul Klee, Bern

II.14 *Mehreinige Centren* (Multipoint centers)

Klee filed the ninety-six undated and unnumbered pages of this chapter under three subchapter headings, which he designated “a,” “b,” and “c.” In his datebook, on April 16 and October 1, 1928, he records the topic of the sessions, respectively, as “mehr-einige Centren” (multipoint centers) and “Capitel 14. Vieleinige Centren, als Abweichung von innen” (Chapter 14. Multiple centers, as deviation from within).¹

The chapter begins with seventeen pages of “preparatory exercises” on multipoint centers (BG II.14/2–18). Here Klee explains how one can arrive at different centers in a geometric form by dividing sides, bisecting angles, or joining vertices.

14a *Vieleinige Centren* (Multiple centers):

(BG II.14/19-42) [Fig. 43]

The first subchapter demonstrates how in the square, rectangle, triangle, rhombus, trapezoid and ellipse, one can construct the “center of the perpendicular,” the “proportional center,” the “center of the half-angle” or the “center of the diagonal.”²

14b *Unregelmässige Teilungen* (Irregular divisions):

(BG II.14/43-83) [Fig. 44]

The second subchapter is devoted to the divisions of the perimeters of the square and triangle and of the circumference of the circle.³ If the sides or the perimeters of these forms are divided irregularly (in other words, if one does not bisect them, i.e., divide them into two equal parts, as in the first subchapter), it becomes possible to define certain specific points on the sides. By joining these points, irregular forms emerge inside a regular elementary form. If different connections between points are constructed inside a form, then multiple centers also emerge.

14c *Verlegte Centren* (Displaced centers):

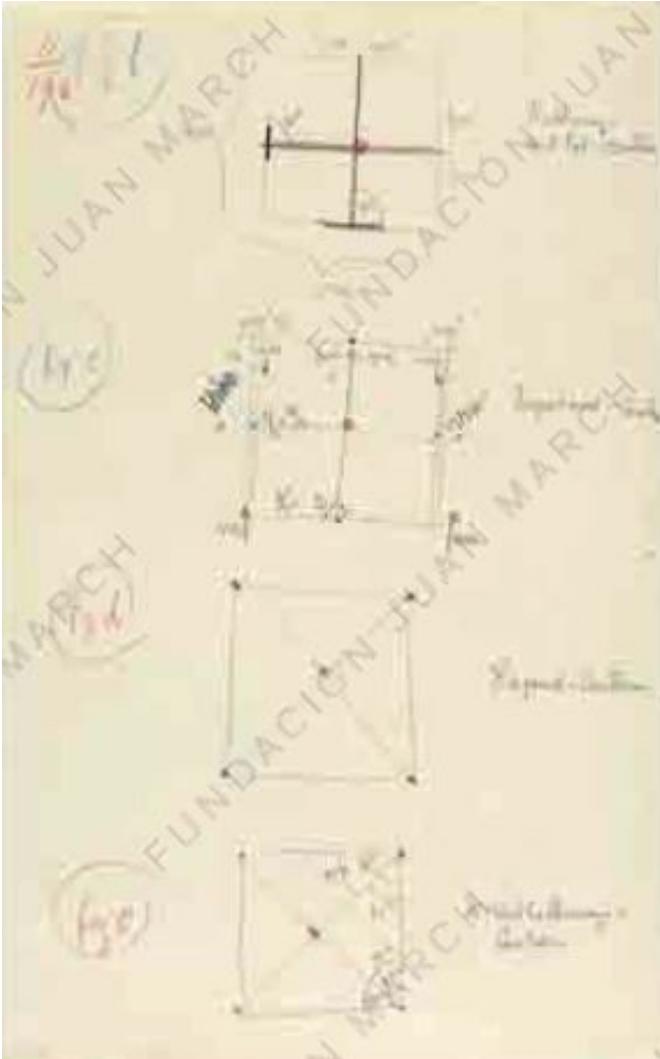
(BG II.14/84-96) [Fig. 45]

In the last subchapter Klee shifts the center in the square, the triangle and the circle. Taking this new center created by means of the displacement, he constructs regular forms in an irregular position within these elementary forms. F. E.

1 See Klee 1979a, vol. 2, p. 1078 ff. The topic is also dealt with in the notes compiled by Klee’s student, Lisbeth Oestreicher(-Birman).

2 “Lotcentrum,” “Proportionalcentrum,” “Winkelhälftcentrum,” and “Diagonal-Centrum.” Arieh Sharon records in his notes from the class held on July 22, 1927, how the centers may be constructed following different paths.

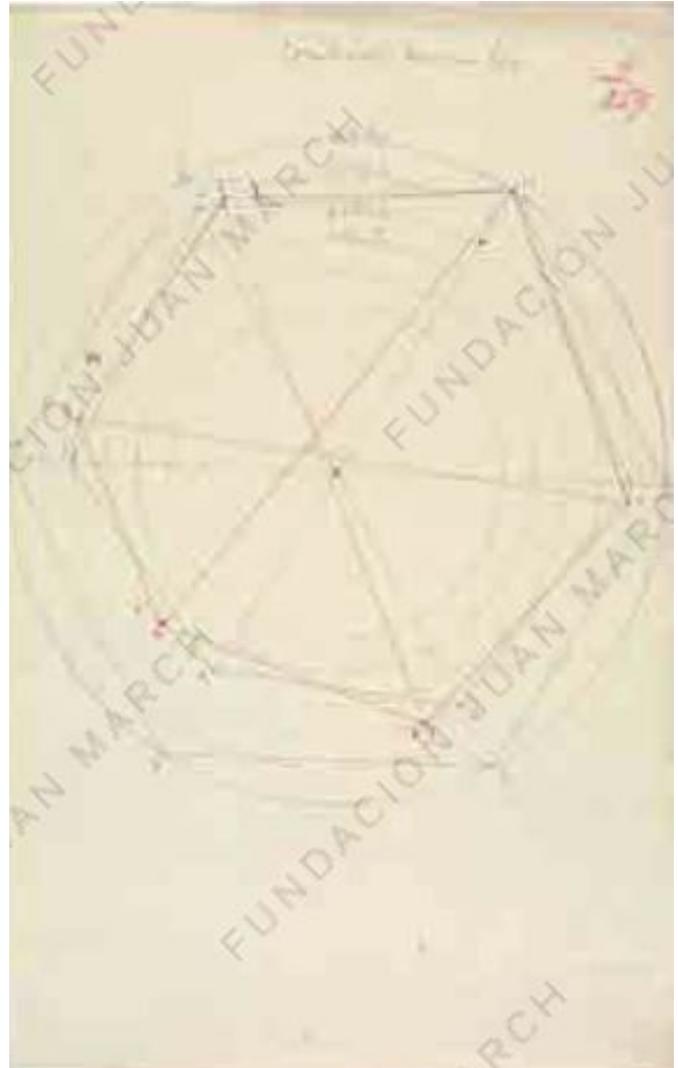
3 In his datebook on October 1, 1928, Klee refers to “Chap. 13a” as “Finally deviation, irregular divisions of the perimeter from without,” but in fact at BG II.14/4 we find the number “13a” written over with “14b” in Klee’s hand. He evidently moved this subchapter from II.13 to II.14.



[Fig. 43]

II.14 Mehreinige Centren (Multipoint centers), BG II.14/26

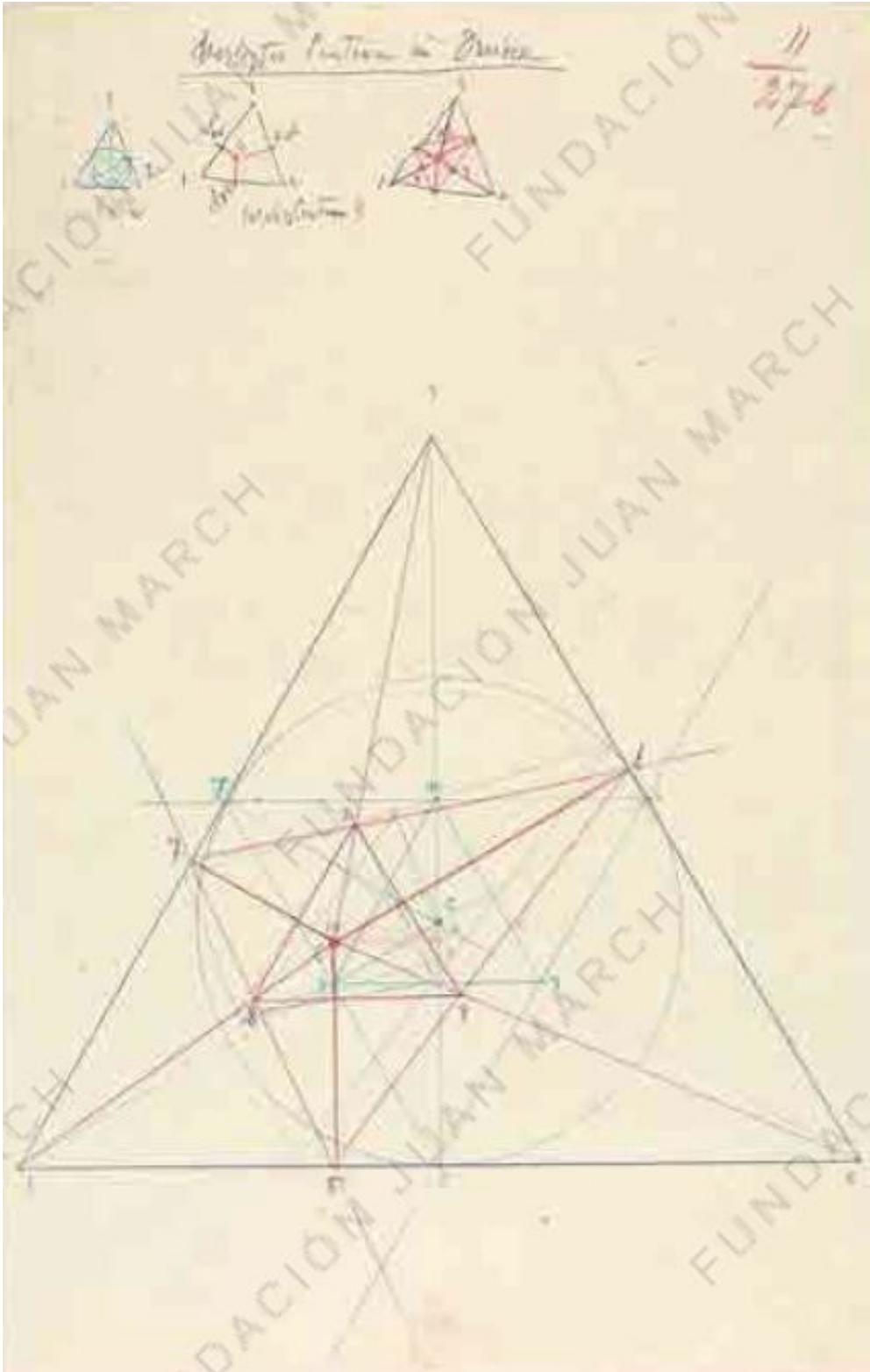
Pencil and colored pencil on paper (folded sheet, p. 2)
13 x 8¼ in. (33 x 21 cm)
Zentrum Paul Klee, Bern



[Fig. 44]

II.14 Mehreinige Centren (Multipoint centers), BG II.14/72

Pencil and colored pencil on paper (front)
13 x 8¼ in. (33 x 21 cm)
Zentrum Paul Klee, Bern



[Fig. 45]

II.14 Mehreineige Centren
(Multipoint centers), BG II.14/93

Colored pencil and pencil on paper
13 x 8¼ in. (33 x 21 cm)
Zentrum Paul Klee, Bern

II.15 *Freie Irregularität* (Free irregularity)

This chapter comprises 150 pages, which lack dates and pagination. Klee probably taught the topic of free irregularity in the winter semester of 1927–28.¹

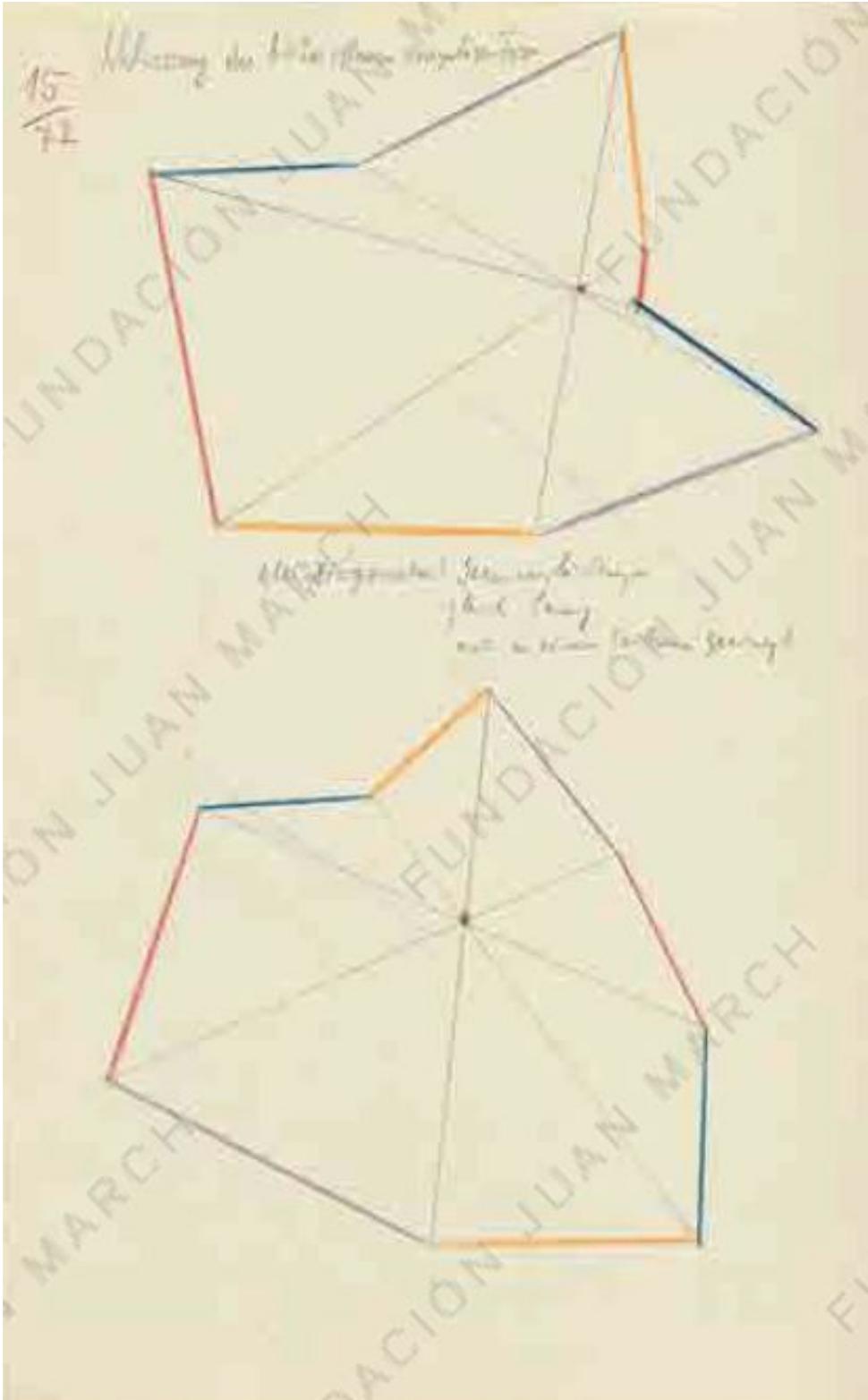
The chapter begins with the constructive determination of the center in open forms “without normative support.” Thus, with two line segments that are neither parallel to each other nor are equal in length and which are not oriented with reference to the vertical or the horizontal, it is a matter of connecting their endpoints and bisecting the angles and perpendiculars in order to arrive at the center point between those two original lines (BG II. 15/447) .

Klee develops irregular *Formgebilde* with lines that cross or bisect the sides of open forms (BG II.15/18–24). Several pages are devoted to the construction of new forms, such as the circular arc, based on a given point and a given line (BG II.15/25–37). In different variations, starting from the point, the straight line and the circular arc, and using intervening lines, Klee determines the center among the various elements (BG II.15/41–57).

What were up to this point open forms are now closed by connecting the endpoints, which produces an irregular form (BG II.15/58–60) [Fig. 46]. With pairs of lines and pairs of circular arcs, the center of the irregular *Formgebilde* is ascertained by means of connecting lines (BG II.15/61–64). According to the principle of construction applied, the process yields various center points between two straight lines or within an irregular form (BG II.15/66–85) [Fig. 47]. Klee also draws attention to this phenomenon in the case of regular forms in chapter II.14 *Mehreineige Centren* (Multipoint centers). He goes on to derive new irregular forms from a given point and a line or from three points (BG II.15/86–111). In the folder labeled “Deviation from the norm (regenerated on the normal) or (varieties of the norm) (reciprocal movement),” there are logical or partially logical internal constructions in “normal forms” like the circle, the square or the rectangle (BG II.15/115–45).² In the notes contained in the last folder, Klee attempts to develop “meta-logical” constructions that deviate from the norm (BG II.15/146–50). F. E.

1 See the construction drawings under the heading “mediation of free lines” in the fair copy of notes prepared by Lisbeth Oestreicher-(Birman).

2 In German the title for the folder reads, “Abweichung von der Norm (auf das normale regeneriert) oder (Spielarten der Norm) (Gegenseitige Bewegung).”

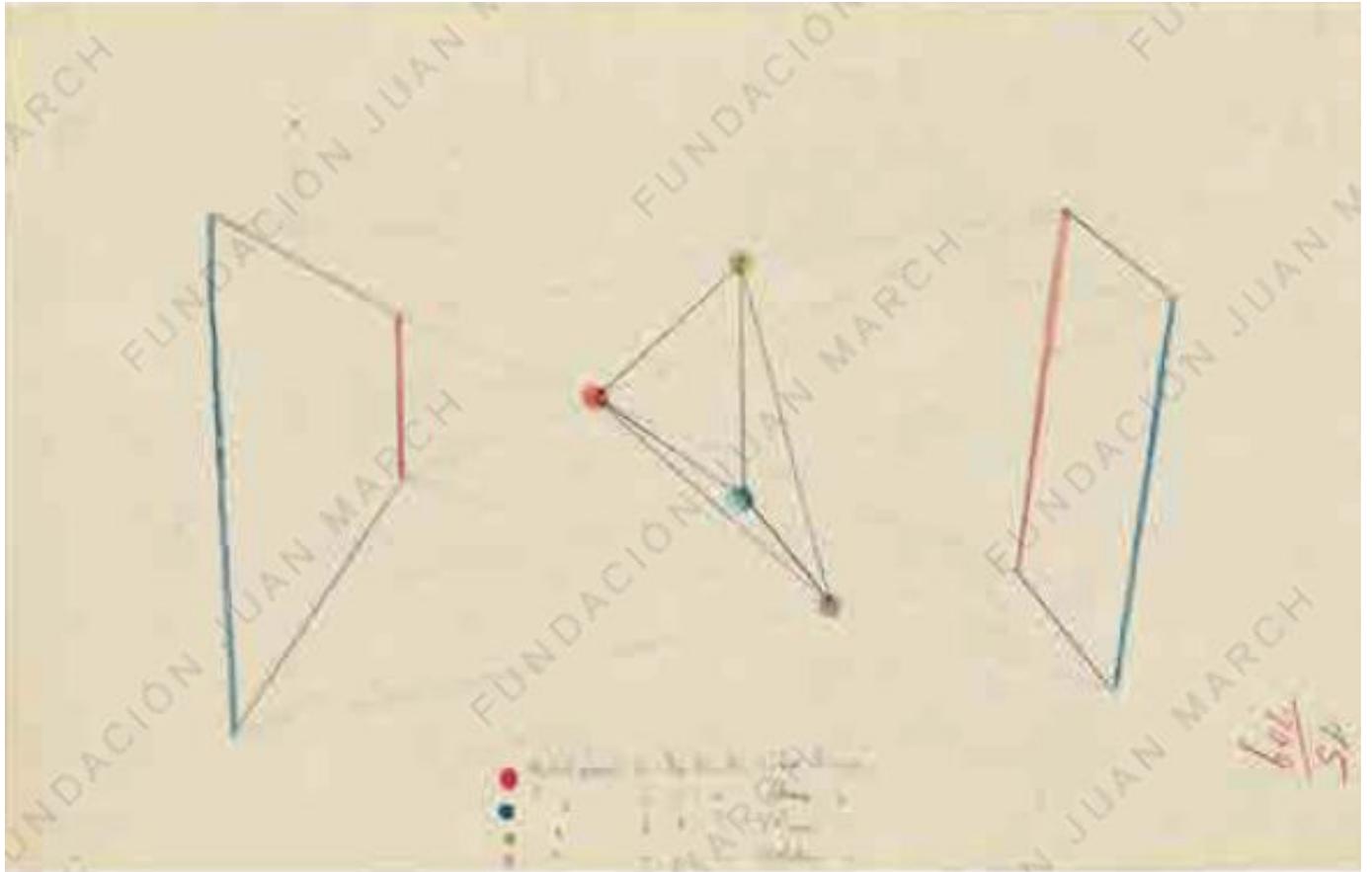


[Fig. 46]

II.15 Freie Irregularität (Free irregularity),
BG II.15/58

Colored pencil and pencil on paper
(folded sheet, p. 2)
13 x 8¼ in. (33 x 21 cm)
Zentrum Paul Klee, Bern
[Cat. 183]

[Free irregularity]



[Fig. 47]

II.15 Freie Irregularität (Free irregularity), BG II.15/84

Colored pencil and pencil on paper

8¼ x 13 in. (21 x 33 cm)

Zentrum Paul Klee, Bern

[Cat. 185]

II.16 *Kegelschnitte* (Conic sections)

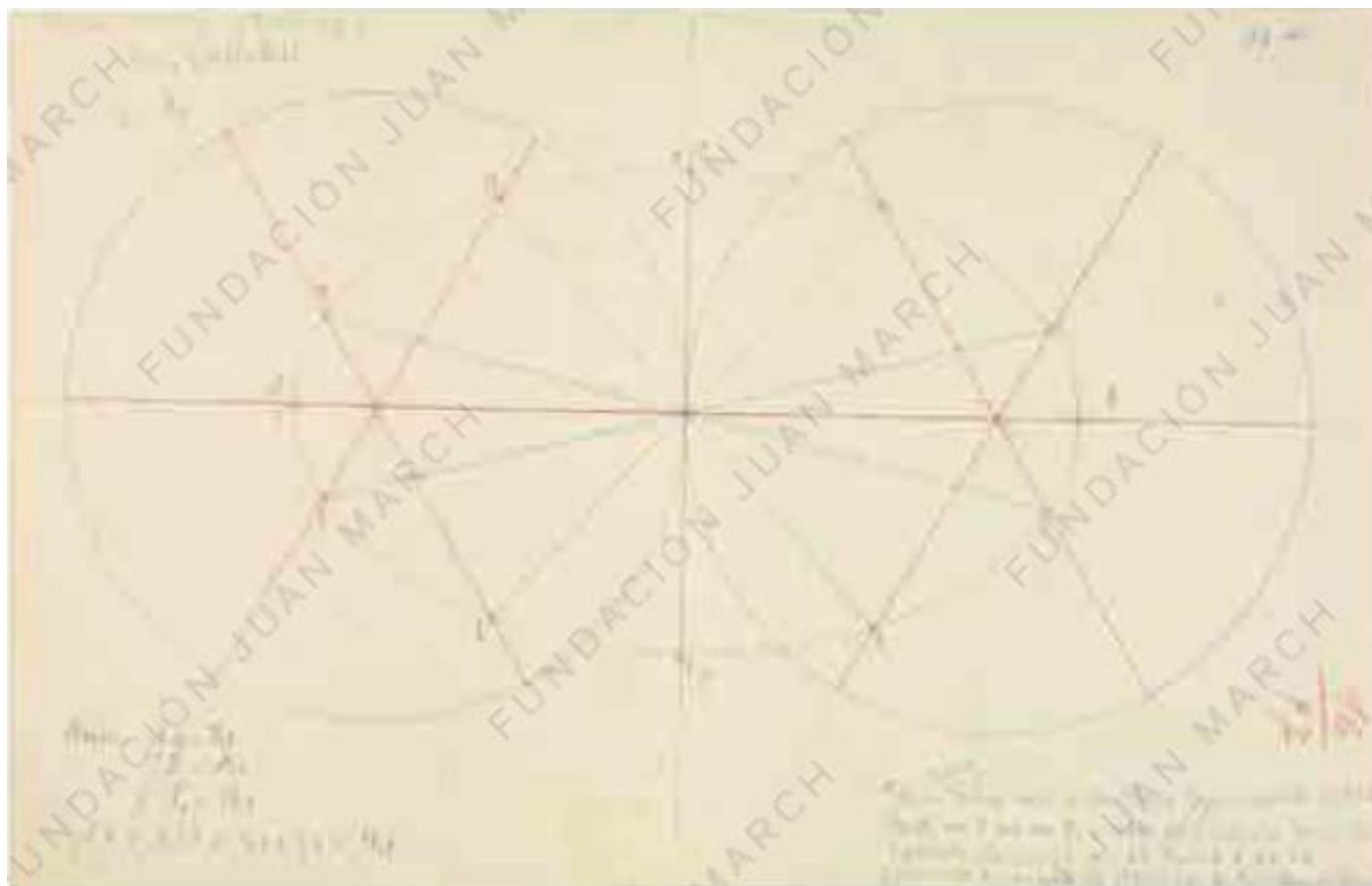
The chapter titled *Kegelschnitte* contains 461 pages that do not constitute a coherently unified set of lecture notes. Klee numbered a large portion of this material consecutively in subchapters, using pencils of different colors. Some of the pages also carry yet another pagination that Klee crossed out. The material can be divided into expositions on the ellipse (16a), the parabola (16b), and the hyperbola (16c), as well as cycloids (cyclical curves) (16d) and various other curve forms. In constructing these geometric figures, Klee probably relied substantially on the textbook *Geometrisches Zeichnen* (Geometric drawing), a copy of which may be found in his legacy library.¹ It is documented that Klee taught material from this chapter on conic sections during the winter semester of 1928–29.²

16a *Ellipse*: (BG II. 16/5-235)

After Klee briefly introduces the different “intuitive” approaches to drawing ellipses, he explains how they can be constructed in a way that is mathematically exact (BG II.16/17). He then examines the possible internal divisions of an ellipse (BG II.16/48–94) [Fig. 48]. As in earlier chapters, Klee elaborates further on the topic by expanding the constructions and, for example, illustrating the interiors of ellipses by means of their horizontal, vertical and parallel connecting lines (BG II.16/95–208). At the end of this extensive section are twenty-five additional pages in which Klee constructs various forms of archways. As the colored markings on the individual figures indicate, he drew upon models from the geometry textbook in his library (BG II.16/209–33) [Fig. 49].³

16b *Parabel* (Parabola): (BG II. 16/236-297) [Fig. 50]

Klee noted the following definition on the folder for this subchapter: “Parabola: a conic section created when a circular cone is intersected by a plane parallel to a generating straight line on its surface” (BG 16/243).⁴ He explains extensively the different ways in which a parabola may be constructed and shows with a small series of examples how the diagonal and vertical lines in their interior can be represented as a progressive sequence (BG II.16/275–87).



[Fig. 48]

Il.16 *Kegelschnitte* (Conic sections), BG II.16/56

Pencil and colored pencil on paper

8¼ x 13 in. (21 x 33 cm)

Zentrum Paul Klee, Bern

16c *Hyperbel* (Hyperbola): (BG II. 16/298-345)

The section pertaining to the hyperbola is also preceded by a quote from *Meyers Konversations-Lexikon*: “The hyperbola is a conic section. [It] is created when a plane intersects both halves [*sic*] of a circular cone without going through the apex of the cone.”⁵ Following a precise description of the construction, Klee gives several examples of different numerical relationships and shows how the construction of the hyperbola can be expanded. Finally, he deals with the construction of a hyperbola’s asymptotes, tangents and normal lines.

16d *Rollkurven* (Cyclical curves): (BG II. 16/347-417)

Klee deals with the topic of the various forms of cycloids, or cyclical curves, in relative detail.⁶ In addition to their construction, Klee shows cycloids’ static relationships and explains their progressive development before once again exploring ways of expanding on them. Immediately after the pages on cycloids there are several pages on the involute and on the different forms of spirals, as well as a folder with pages on “Secundären Rotation” (Secondary rotation), which in turn are followed by more pages on cardioids and conchoids (BG II.16/373–417).⁷ Regarding the conchoid, Klee offers the following definition: “(Greek) ‘[mussel]-shell-line’: plane curve described by the endpoints of a line segment if its midpoint moves along a fixed straight line while it (or its prolongation) simultaneously turns around a fixed point” (BG II.16/399).⁸

In a folder labeled “Anhang zu den Kegelschnitten” (Appendix to the conic sections), Klee filed pages dealing with the Cassini curve (or Cassini oval) and its special form, the lemniscate (BG II.16/418–24).⁹ At the end of the chapter, in addition to representations of sine and cosine waves, Klee presents various regular and irregular curves (BG II.16/425–59). M. K.

1 Hugo Becker, ed., *Geometrisches Zeichnen*, rev. ed. by Jakob Volderlinn (Berlin and Leipzig: Göschen, 1920).

2 See the entries in his datebook pertaining to the classes from the advanced semester of weaving, in Klee 1979a, vol. 2, p. 1079 ff. In addition, material on conic sections appears in notes by students, including Hermann Fischer, Margarete Leischner and Lisbeth Oestreicher(-Birman).

3 Cf. Becker, *ibid.*, pp. 77–85.

4 The quote is from *Meiers kleines Konversations-Lexikon* (Leipzig and Vienna: Bibliographisches Institut, 1899), vol. 2, p. 841. A copy of the three-volume work is in Klee’s library.

5 *Ibid.*, p. 183. [A more precise definition would be that the hyperbola is the curve produced by the intersection of a plane through a double cone (i.e., two cones joined opposite each other along the same axis at their apexes) parallel to the double-cone’s axis or at an angle that is inferior to the angle between the axis and a straight line on the surface of the cone. At such an angle both “halves” (the top half and the bottom half) of a double cone are intersected, unlike in the case of a parabola or an ellipse, for which the angle is the same or greater, respectively. —Ed.]

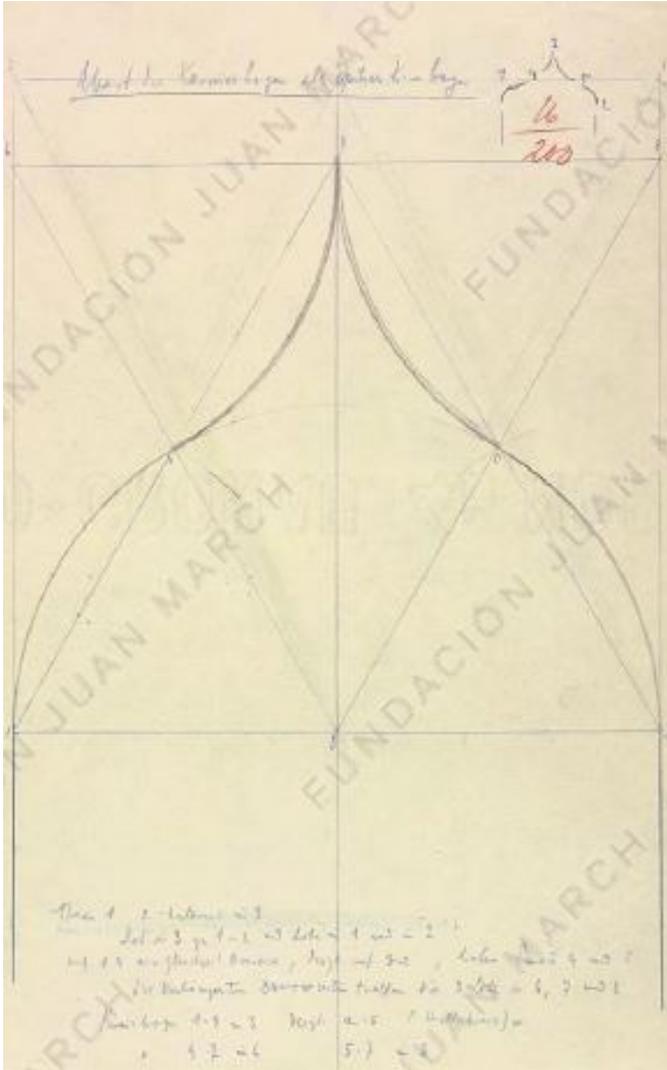
6 Apparently in the lectures, Klee used a cardboard disk to construct the curves on

the blackboard. See the disk at BG II.16/348 [Cat. 190]. As the marks he made in colored pencil indicate, Klee relied once again on his geometry textbook to construct and explain the cycloids. Cf. Becker, *ibid.*, p. 86ff. At BG II.16/360, Klee notes, “According to J. Volderlinn,” referring explicitly to Becker’s textbook, which had been revised by the mathematician Volderlinn.

7 On the lower margin of the first page on cardioids, Klee noted “July 1931.” See BG II.16/387.

8 This quote also comes from *Meiers kleines Konversations-Lexikon*, vol. 2, p. 368. [This is a limited definition; more generally, a conchoid, whose outer branches resemble the shell of a bivalve mollusk, is a curve derived from a fixed point, a given curve (which can include a straight line, i.e., zero curvature, as in Klee’s example) and a given length, x (the “endpoints of the segment” in Klee’s definition), from the intersection with the given curve that every line drawn through the fixed point makes. For each length x , the corresponding equation produces two curves (the branches) on either side of the given curve; thus the bivalve analogy. The prototype of this curve is the “conchoid of Nicomedes,” built on a straight line, and the one described here. —Ed.]

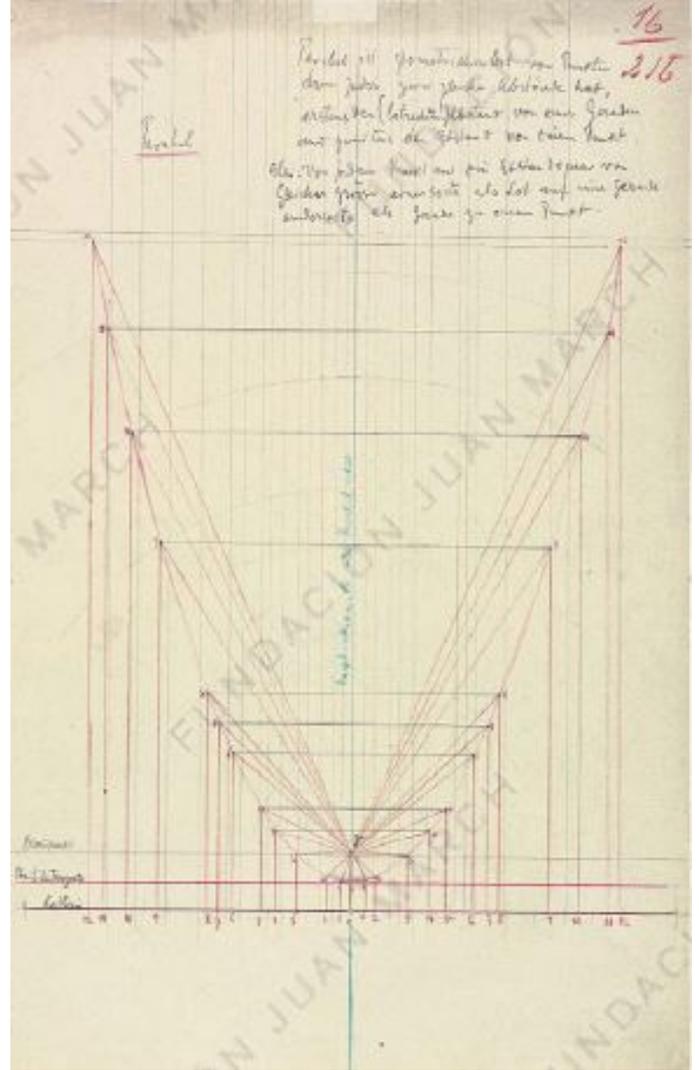
9 In this case again, Klee relied on the explanations he could find in his geometry textbook by Becker.



[Fig. 49]

II.16 Kegelschnitte (Conic sections), BG II.16/220

Pencil and colored pencil on paper
 13 x 8¼ in. (33 x 21 cm)
 Zentrum Paul Klee, Bern



[Fig. 50]

II.16 Kegelschnitte (Conic sections), BG II.16/244

Colored pencil and pencil on paper
 13 x 8¼ in. (33 x 21 cm)
 Zentrum Paul Klee, Bern
 [Cat. 189]

II.17 *Wandernde Centren (Moving centers)*

This chapter comprises forty-seven pages, which are undated and unnumbered. The notes are relatively homogeneous in terms of paper type and handwriting. There are sketches on “Normal 2b” paper or on wood pulp paper without a watermark. It is certain that Klee used these notes for the session on July 5, 1927, as Arie Sharon’s student notes attest.¹

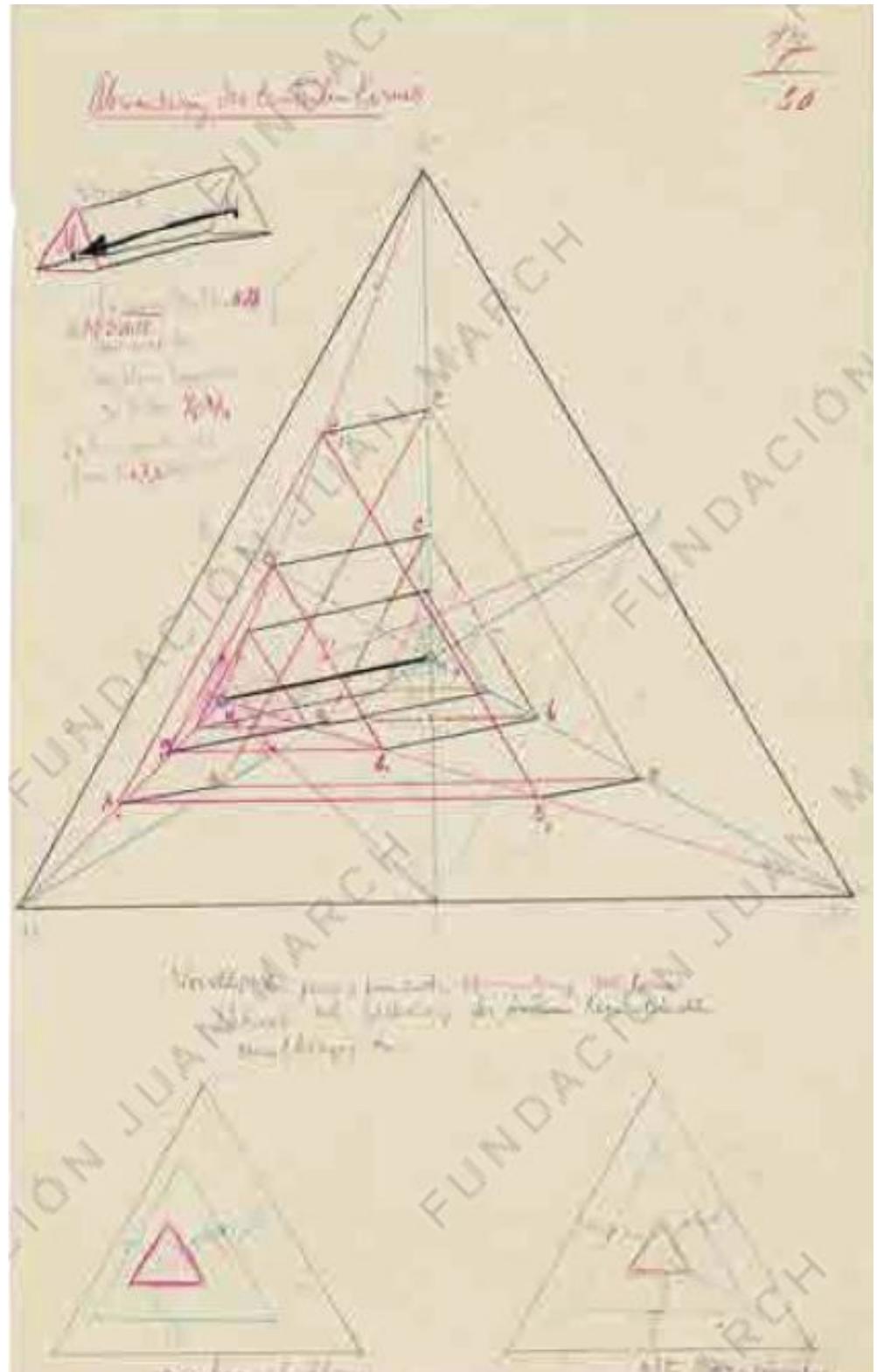
By way of introduction, Klee analyzes the three elementary forms from the perspective of their internal constructive rays, or “radiation” (*Strahlung*) (BG II.17/3–8).

This is followed by different examples of internal constructive radiation with a displaced center. The center of the radiation can lie within the elementary form or can be shifted to its exterior (BG II.17/9–16). On the basis of the displacement of the center, Klee draws conclusions about the “density” within the form, which he attempts to illustrate by means of the density of the strokes of the pencil (BG II.17/17–20). In other sketches, with “roaming” centers as his starting point, he represents different internal constructions that can also overlap each other (BG II.17/21–43) [Fig. 51]. Finally, Klee constructs radiations for the case in which the centers of two different elementary forms move outside the forms, where they coincide (BG II.17/44 ff.).

Klee then analyzes the consequences that different types of shifts of the center have on the internal construction of the elementary forms. Apropos of this, Margit Kallin(-Fischer) writes in her notes, “Migration of the centers: illogical shifting of the center out of the log[ical] elementary form. In the logical implementation, there is once again subjection to laws. One commits an error; one applies another error as a counter-tension and attains harmony.”² F. E.

1 The chapter is also documented in the fair copy of notes made by Lisbeth Oestreicher(-Birman).

2 Margrit Kallin(-Fischer), Bauhaus-Archiv, Berlin, Inv.-Nr. 1997/9.46 [1927].



[Fig. 51]

II.17 Wandernde Centren
(Moving centers), BG II.17/36

Colored pencil and pencil on paper
(front)

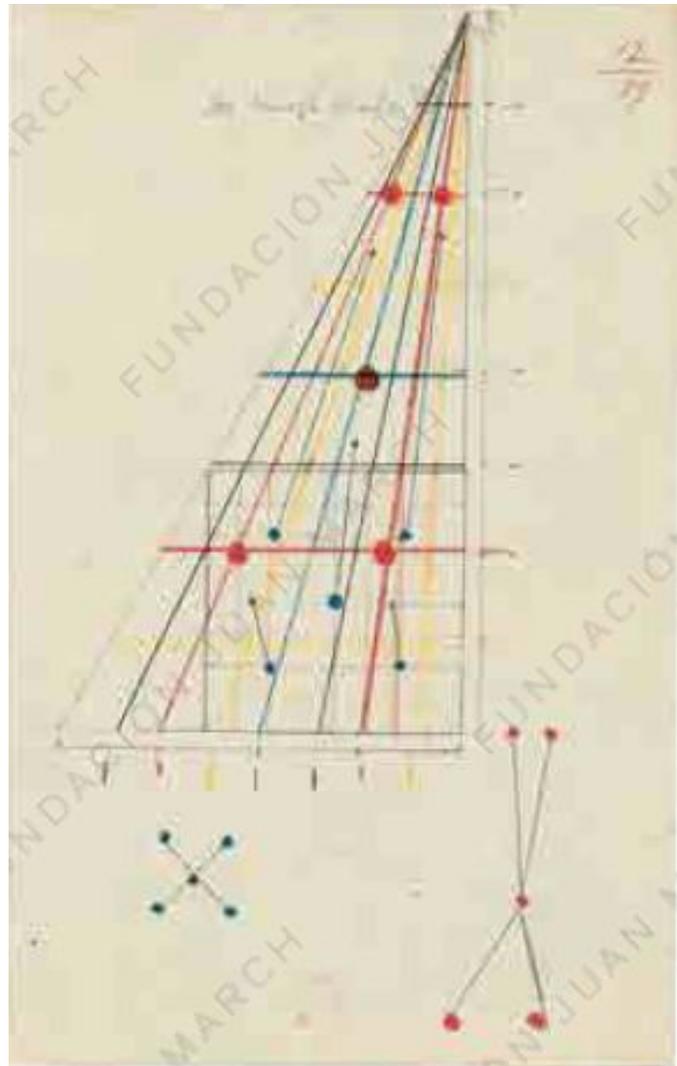
13 x 8¼ in. (33 x 21 cm)

Zentrum Paul Klee, Bern

[Cat. 193]

II.18 *Pathologie* (Pathology)

This chapter is composed of fifteen undated and unnumbered pages. As regards the type of paper and the handwriting, these notes are relatively homogeneous. On the folder, Klee defines *pathology* as “abnormal alterations to the fundamental forms.” Such modifications lead, for example, from a regular triangle to a pentagon or to an irregular triangle “without taking into consideration the natural internal relationships” (BG II.18/1). If, for instance, the top side of a rectangle is pushed upwards “with the lance” (that is, a vertical), then the result is a displacement of the internal constructive points of intersection (BG II.18/2–4). The internal construction of a quadrilateral can thus be stretched out lengthwise to the extent that a triangle emerges (BG II.18/5) [Fig. 52]. Through formal movements, which Klee also describes as a “Zerrung” (literally, a “pulled muscle”), abnormal internal constructions emerge within a format (BG II.18/6–11). A unilateral movement leads to abnormal forms, while general movements on all sides expand or reduce forms (BG II.18/12). F. E.



[Fig. 52]

II.18 *Pathologie* (Pathology), BG II.18/5

Colored pencil and pencil on paper
 13 x 8¼ in. (33 x 21 cm)
 Zentrum Paul Klee, Bern
 [Cat. 195]

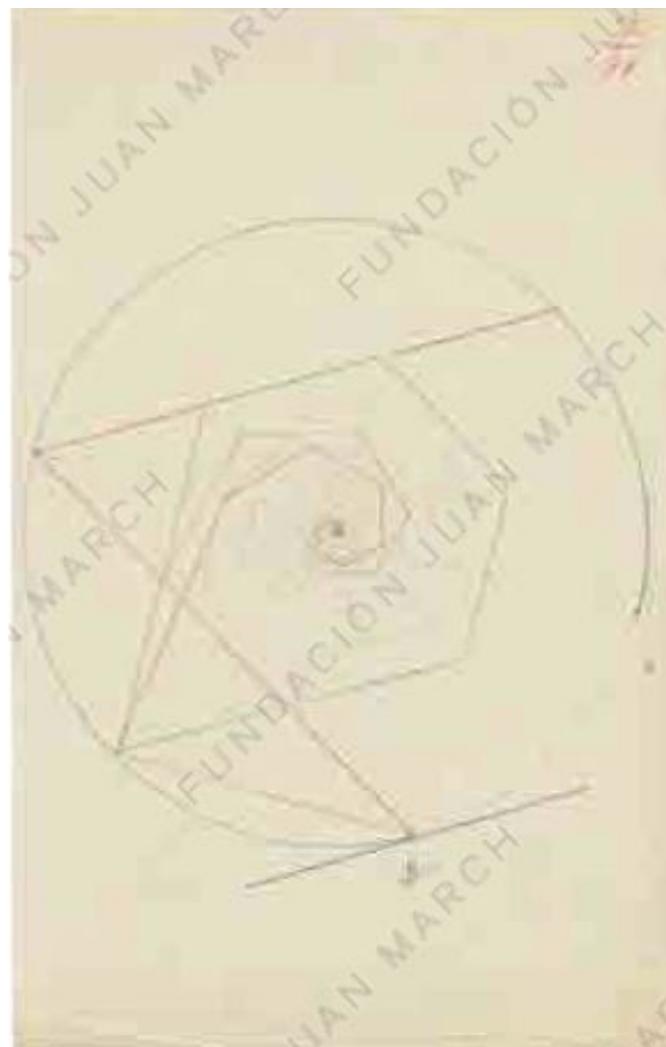
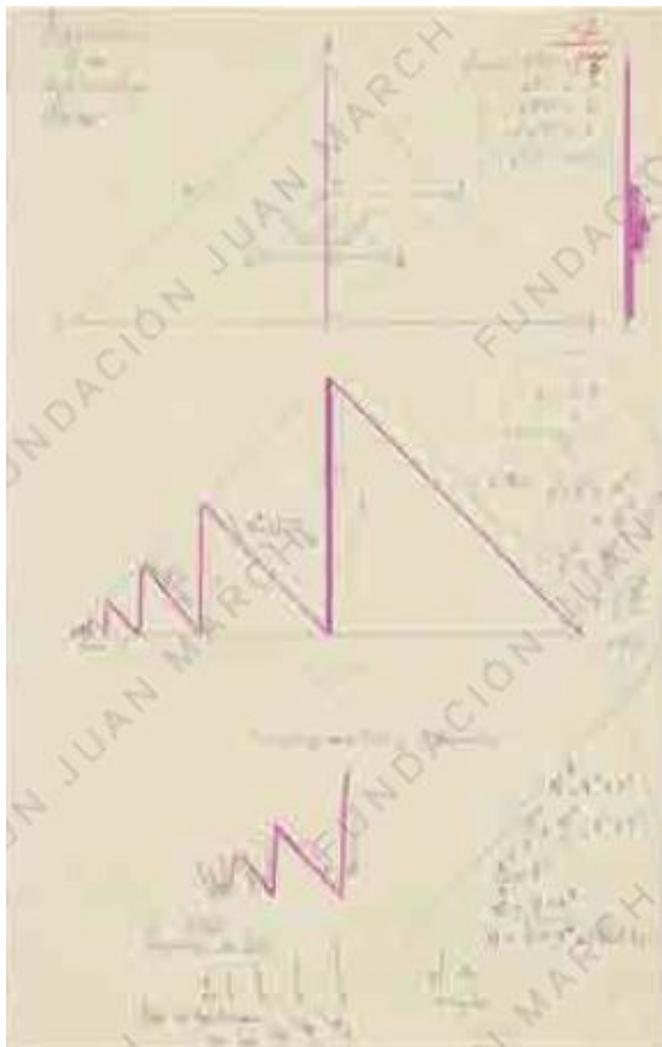
II.19 Progressionen (Progressions)

This chapter was assembled from ninety-eight undated and unnumbered pages. These are the pages contained in the folder labeled “19 Progressive Bewegung” (19 Progressive movement, BG II.19/1–91), as well as a few pages of notes kept in the folder labeled “Progressionen graphisch ausgedrückt” (Progressions expressed graphically, BG II.19/92–98).

Klee explores progression in other bundles of pages, such as in chapter I.3 *Spezielle Ordnung* (Special order) as well as in a few notes that have been preserved in the *Anhang* (Appendix, BG A/163–294).

Klee examines progressions “within the normal internal tensional relationships of the elementary forms,” as he indicates on one of the folders (BG II.19/4). He also calls these cases “principielle Progressionen” (principal, or primordial, progressions) and introduces the contrary concept of *Regression*, by which he means a progression whose intervals constantly diminish instead of growing. Klee distinguishes between the “Zahlenprogression” (numerical progression), which increases in larger intervals, and “Energieprogression” (energetic progression), which increases in smaller intervals because the energy condenses (BG II.19/58). He shows the various possibilities for a progressive structuring of the area within a square (BG II.19/1249). With the circle, the prolongation of the radius while always retaining the same center generates a progressive

sequence of circles. In this case, the radius grows “from the inside out, in a pure progression.” The center also can be progressively displaced along the diameter of a circle (BG II.19/203 0). With the legs and hypotenuses of right triangles lined up alongside each other, Klee develops a progressive zigzag movement [Fig. 53]. The progression of the legs is “sharper” (i.e., greater amplitude), while that of the hypotenuses is “gentler” (BG II.19/33 ff.) In several constructive drawings, progressive spirals develop into a circle (BG II.19/445 7) [Fig. 54]. In free constructions within the square or the triangle, Klee develops progressive structurings inside the areas they contain. The larger the area contained in part of a surface, the lesser is the energy in it—or, in other words, the thinner or lighter the color that Klee assigns to it (BG II.19/657 0). By means of the displacement of points of intersection, a rectangle arises from a square or an ellipse from a circle. In this context, Klee refers to a “progressively pulled muscle” (*Zerrung*) (BG II.19/818 5). He designates as an “Anhang zu Progression” (Appendix to progression) several drawings that he associates with “natural growth.” These are constructions that are based on the gradual expansion of the distances separating the horizontals and that in part recall schematic drawings of plants (BG II.19/869 0) [Fig. 55]. F. E.



[Fig. 53]

II.19 Progressionen (Progressions), BG II.19/11

Pencil and colored pencil on paper
13 x 8¼ in. (33 x 21 cm)
Zentrum Paul Klee, Bern
[Cat. 196]

[Fig. 54]

II.19 Progressionen (Progressions), BG II.19/54

Pencil and colored pencil on paper
13 x 8¼ in. (33 x 21 cm)
Zentrum Paul Klee, Bern

[Fig. 55]

II.19 *Progressionen* (Progressions),
BG II.19/87

Pencil and colored pencil on paper
(front)
13 x 8¼ in. (33 x 21 cm)
Zentrum Paul Klee, Bern



II.20 *Statik und Dynamik* (Statics and Dynamics)

The chapter titled *Statik und Dynamik* is composed of sixty-two undated pages and does not constitute a coherently unified set of lecture notes. There are two folders bearing the titles “21a Statik” and “21b Dynamik,” respectively. The numbering coinciding with that of chapter II.21 *Mechanik* confirms the assumption that only at a later date did Klee devote a chapter of its own to the topic of statics and dynamics, a change that also becomes apparent in the correction he made to the table of contents (BG A/1).¹ Thus, a portion of the notes included in the present chapter was originally included in chapter II.21. Since Klee did not go about creating a new system of numbering with a “20,” it is difficult to judge which pages he had in mind for inclusion in the chapter on statics and dynamics. For this reason, with a few exceptions, the sequence of the pages was left as they were found in both folders. There is a table of contents, after a fashion, in the folder devoted to statics, yet it has proven impossible to assign any pages to the corresponding subdivisions (BG II.20/3) [Fig. 56]. There is a folder with notes on the “Lage im Quadrat” (position in the square), which, as Klee himself adds, also belongs to the subchapter from chapter II.6, “Innenschematische Weiterungen statisch betont” (Internal schematic expansions, emphasizing stasis, BG II.6/108–81). Since the pages in II.6 *Elementarform* are numbered consecutively, these unnumbered

pages have been left in II.20 *Statik und Dynamik*. “21a Statik” is followed by a folder with explanations about ideal (cosmic) and material (earthly) statics (BG II.20/44). The folder titled “21b Dynamik” contains ten geometric drawings (BG II.20/53–62).

Klee defines the vertical, the horizontal and the diagonal as the primary, secondary and tertiary mechanical elements of statics. He shows the mechanical aspects in the structuring of the plane by means of active lines and surfaces (BG II.21/4). In a series of constructive drawings he tries out diverse variants of statics. What interests him is the principle of the rules of statics and divergence from them. He likewise explores the “Lage des Quadrates” (position of the square) as well as its “Breitung” (broadening) (BG II.20/14–27).

Klee defines the dynamic rule as “avoidance of the static rule” (BG II.20/53) [Fig. 57]. In the dynamic constructions, therefore, no verticals, horizontals or diagonals can appear. Klee sketches out several drawings with an oscillating triangle. The spiral provides him with an additional example of dynamics, since the centrifugal force is responsible for the movement of the spiral.

Klee shows here with geometric constructions what explains with concrete examples in the lectures on *Bildnerische Mechanik* (Pictorial Mechanics). F. E.

1 In a draft of the table of contents (BG A/3), Klee only lists II.21 *Mechanik*. Later he created chapter II.20 *Statik und Dynamik* for a portion of these notes.



[Fig. 56]

II.20 *Statik und Dynamik* (Statics and dynamics), BG II.20/3

Pencil on paper (folder, p. 1)
13 x 8¼ in. (33 x 21 cm)
Zentrum Paul Klee, Bern



[Fig. 57]

II.20 *Statik und Dynamik* (Statics and dynamics), BG II.20/53

Pencil and colored pencil on paper (folder)
13 x 8¼ in. (33 x 21 cm)
Zentrum Paul Klee, Bern

II.21 *Mechanik* (Mechanics)

The notes pertaining to the chapter titled *Mechanik* include, on the one hand, the manuscripts for the lectures on *Bildnerische Mechanik oder Stillehre* (Pictorial mechanics, or theory of style) and, on the other, fifty-one loose pages on the theory of style. Also filed in this bundle of documents are Klee's texts, *Unendliche Naturgeschichte (Gravitationslosigkeit)* (Infinite natural history [absence of gravitation]) and *Gravitation*.

Klee gave his lectures on pictorial mechanics between February 19 and March 18, 1924, following his lectures on the *Principielle Ordnung* (Principal order, ch. I.2), as the consecutive dates and numbering of the pages indicate (BG II.21/4–101) [Fig. 58, 59]. A folder with the inscription, “Revision of the lectures from March 11 and 18 and conclusion (held as a final lecture on July 2, 1924)” (BG II.21/87),¹ includes notes that contain supplementary information about specific earlier pages, as well as further remarks on the theory of style, the topic with which Klee concluded the cycle of lectures on March 18. The date of the “final lecture” mentioned as being from early July, 1924, as well as the traces of revisions in the notes on the principal order and on pictorial mechanics suggest that Klee taught this material once again in a slightly modified form in the summer semester of 1924. He revised the notes with underlining, additional marks, and page references made in pencil and colored pencil. It is rather improbable, however, that these marks served in the editing of the material for the planned publication of Klee's text in the Bauhaus Books series, because Klee made similar additions to the notes from chapter I.2 *Principielle Ordnung*.² Rather, they must have served in the preparation of further lectures on the same topics.

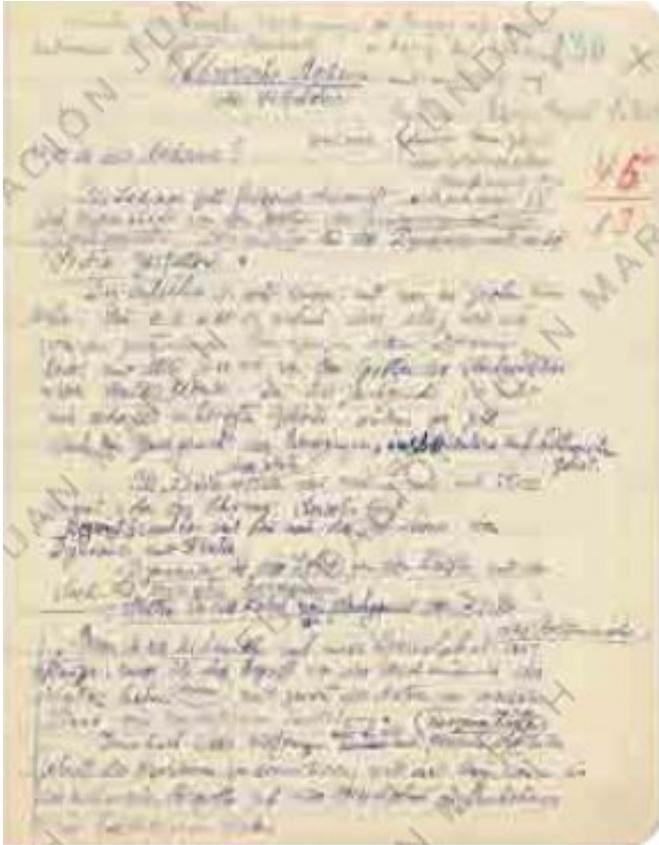
The classification of the remaining notes is problematic, since Klee had also originally filed the notes to I.20 *Statik und Dynamik* in this chapter. The two chapters are not clearly separable based on subject matter alone. The pages found in the folder with the lecture notes on pictorial mechanics were added to chapter II.21 *Mechanik*. The notes in the folder labeled “Stil” (Style) were likewise incorporated into this section, since their content corresponds to the end of the cycle of lectures. Furthermore, the texts on “infinite natural history”

contained in the folder labeled “21 Style developed cosmo-historically or cosmo-genetically (cosmogony as foundation)”³ are also filed here (II.21/129–33).

Klee establishes at the outset of his lectures on pictorial mechanics that the dictionary definitions of *mechanics*, *statics*, and *dynamics* are correct only under certain conditions.⁴ For “movement [*Bewegung*] is in fact the norm. And if movement is in fact the norm, then dynamism is also the norm. *Norm* means ‘ordinary condition.’ The ordinary condition of things in the universe is therefore: the condition of movement” (BG II.21/6). The appearance of stasis is misleading, for, collectively, all things and all living entities move. Taking as his point of departure the assumption that dynamism is the norm, Klee is interested in the different forms of movement.⁵

Before he could “transplant” mechanics into the “special area” of the pictorial, Klee was firmly convinced that the students must have a notion of the role of mechanics in nature. He posits movement along a straight path as constituting the fundamental ur-form: “This movement is of the first phase, movement in its very essence [*Eigenbewegung*], free, uninhibited and influenced by nothing else.” It is in this way that the celestial bodies move in the universe, “taking part in the general mobility [*der allgemeinen Beweglichkeit*], with no personal agency [*persönliche Aktivität*] of any kind.” They obey the primordial law of the universe. This primordial movement in a straight line can be transformed into a curve by an intervening force of attraction. Klee describes this movement as “influenced movement.” If a center of energy gains strength, compelling an essential movement to yield to it, Klee refers to “inhibited movement.” He counts free, uninfluenced movement as belonging to the realm of the dynamic, while inhibited movement falls within the realm of the static (BG II.21/7–12).

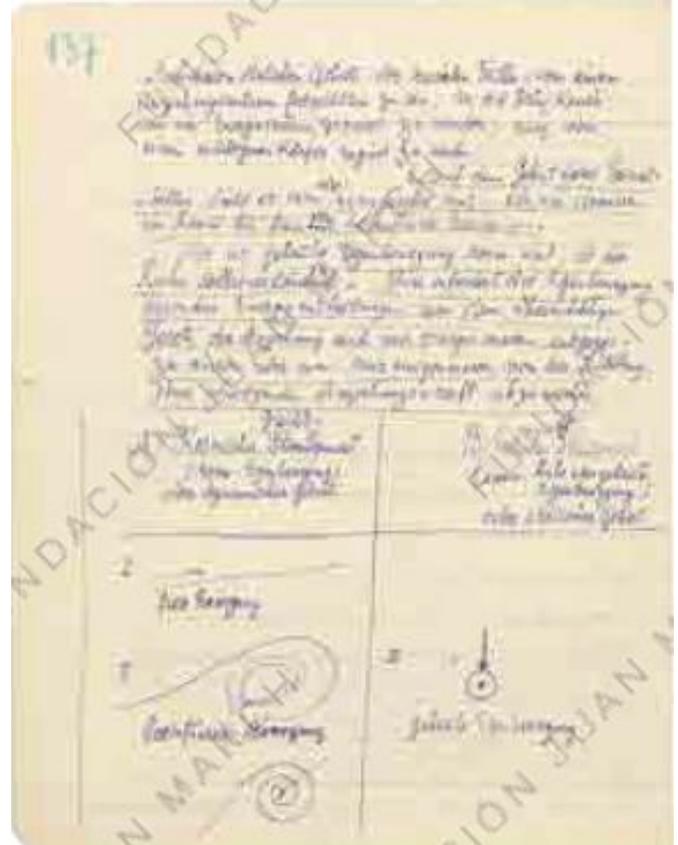
On the earth, “where the inhibition of the essential movement [*Eigenbewegung*] is the norm, rest [*Ruhe*] is a matter of natural course.” The human being, who is tied to the earth, which in turn moves through the universe, must be conscious of his possibilities for movement. Although he must come to terms with the supremacy of the vertical, he shall nevertheless take advantage of the possibilities of his inhibited kinds of movement (BG II.21/11).



[Fig. 58]

II.21 *Mechanik* (Mechanics), BG II.21/5

Pen, pencil and colored pencil on paper (folded sheet, p. 1)
 8½ x 6½ in. (20.7 x 16.4 cm)
 Zentrum Paul Klee, Bern



[Fig. 59]

II.21 *Mechanik* (Mechanics), BG II.21/12

Pen, pencil and colored pencil on paper (folded sheet, p. 4)
 8½ x 6¾ in. (20.7 x 16.3 cm)
 Zentrum Paul Klee, Bern
 [Cat. 200]

Klee first analyzes the “total submission to the law of the vertical [*Gebot des Lotes*],” which determines the condition of the horizontal (BG II.21/13). In the following lecture, on February 29, 1924, he analyzes the possibilities of movement in the three elements, earth, water and air.⁶ The fish can move in water with total freedom. It is not tied to the vertical. Worms exhibit similar movement in the ambit of the earth. Their mobility is indeed not as swift, but it is just as dynamic as the agile mobility of fish in their element. Because it is integrated in an element that has a basically uniform specific weight (that is, the soil), the movements of worms likewise follow dynamic paths. The fish, like the worm, loses its mobility as soon as it abandons its element and ends up on the surface of the ground, because here, both animals become subject to the vertical. For human beings, the mechanical relationships also change when they move out of their element. In the water there is an upward push, while on the earth, there is a downward pull. In the ambit of the air, humans are like fish or like birds. Either they move by means of a gas balloon, with which they can ascend by emitting gas like a fish releases oxygen (in Klee’s account), or they can make use of a “motor” and be “like the bird” (BG II.21/19–22).

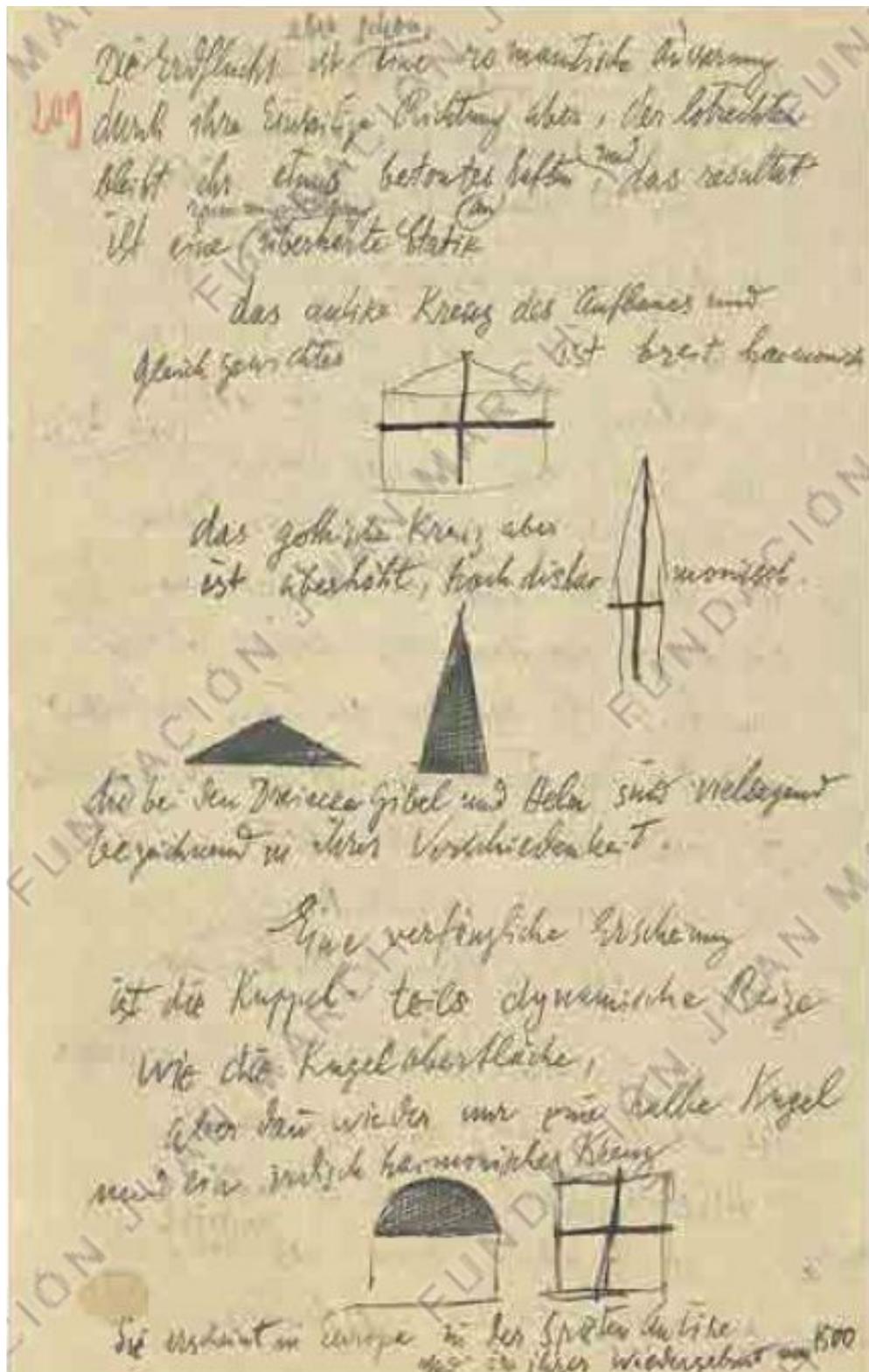
Klee claimed that this norm of the horizontal must be overcome. This happens in the case of plants thanks to their vital force, “through the creation of ever newer and ever more extensive horizontals in the development of their structure” (BG II.21/25). Like the plant, which maintains its equilibrium with lateral shoots and branches, the human being uses its arms to balance. The structure of the human body is very successful, yet it can only be at rest when lying prone. Following these explanations, Klee observes that static movement is first and foremost *compelled* movement whose direction follows that of the vertical perpendicular to the earth’s horizon and pointing towards its center (BG II.21/29). This supremacy of the vertical can only be outwitted through shifts in balance, just as we find in the construction of a tower. Klee continues to elaborate on the topic of equilibrium. First he compares it to a state whose symbol is the set of scales.

In the following lecture, on March 4, 1924, Klee takes up the subject again, but describing it

“as the action, that which becomes, its genesis” (BG II.21/41). An ordinary pair of scales only weighs weights within the two dimensions of height and width. Since, however, in the realm of the pictorial, the playing field often expands beyond the planar into the spatial, one must also envisage a spatial set of scales (BG II.21/42). Klee had already reflected on the topic of planar and spatial scales in the classes he gave on November 28 and December 12, 1921, recorded in his notebook from 1921–22, *Beiträge zur bildnerischen Formlehre*.⁷ These notes, from that first cycle of lectures, provided Klee with the basis for the lectures on pictorial mechanics, as several identical illustrations attest.⁸

For March 11, 1924, Klee sums up his examples from nature in a “little review” and then moves to the level of the pictorial (BG II.21/57). He explains the connection between the productive and receptive configuration of movement, *Bewegungsgestaltung* (BG II.21/59).⁹ The direction of movement must result from configuration. He presents the example of the black arrow, which, as an active special element, exerts its effect on the passive general element in a certain direction (BG II.21/63). He also gives several examples of the configuration of movement by means of colors (BG II.21/67–71).

In the lecture on March 18, 1924, Klee moves from the realm of the static to that of the dynamic. Following an analysis of the static composition of dead matter, he examines the structure of that which is alive. Here, not only purely mathematical logic applies, but also psychology. His subject is the structure of the human body and its organic complexes, such as the “area of the abdomen,” the “area of the chest,” and the “area of the head.” Within these areas, the vertical holds sway, which gradually declines as we move upward. Thus, the thought processes of the brain are totally free; it is in the “area of the head” where the freest dynamic relationships reign (BG II.21/75). The head, however, is not independent but chained to the earth-bound body. In this way there emerges a “tragic conflict which assumes more intense forms to the extent that there is greater freedom of thought” (BG II.21/77). In the notes for March 3, 1922 in the *Beiträge zur bildnerische Formlehre*, Klee laments the “conflictive nature of human existence: half-imprisoned, half-



[Fig. 60]

II.21 Mechanik (Mechanics),
 BG II.21/97

Pen, pencil and colored pencil on
 paper (folded sheet, p. 4)
 8¾ x 5⅝ in. (22.2 x 14.2 cm)
 Zentrum Paul Klee, Bern
 [Cat. 203]

free-as-a-bird”: “The human capacity, by means of the mind, to tread at will in the earthly and in the celestial realms, in sharp contrast to humans’ physical impotence, is the original human tragedy. The tragedy of the life of the mind [*Geistigkeit*].”¹⁰ The cause of this tragedy is the essential bond tying the human being to the surface of the earth, through the effect of gravity, which counteracts the mind’s aspirations to climb heavenwards.

In his classes, Klee pursues the question of the ways in which the body can overcome the vertical. It can vanquish gravity by means of muscle power (jumping), or through the ingenuity of the mind, with inventions like a walking stick, a projectile (an extension of the arm’s reach), a bow-and-arrow, a blowpipe, a firearm, or an airplane. In spite of their mobility, in contrast, the wheel, the automobile, and the locomotive all remain tied to the vertical (BG II.21/78–85).¹¹

Klee completed the lectures on March 11 and 18 with further examples of the inhibited movement of the human being, probably looking ahead to the summer semester (BG II.21/87–91). Next, he shifts from the situation of human beings to the area of style, for “style, fundamentally, [is] the human attitude towards these questions of the

worldly [static] and the otherworldly [dynamic].”¹² He analyzes architectural styles on the basis of their static or dynamic orientation (BG II.21/92–98) [Fig. 60], and at the end of his lectures on pictorial mechanics, he comes to the conclusion that in the ideal (*ideelle*, i.e., “non-material”) pictorial configuration, absolute dynamism is possible (BG II.21/99).

In the folder bearing the title “21 Style developed cosmo-historically or cosmo-genetically,” Klee filed the text *Unendliche Naturgeschichte* (Infinite natural history). In it, Klee describes the primordial state of the “absence of gravitation” (*Gravitationslosigkeit*) and the first action that led to the emergence of gravitation (BG II.21/130–33).¹³ He transfers the observations he has made about nature to the abstract and proceeds to offer some explanations of centrifugal and centripetal motion as well as observations regarding the significance of the vertical and the pendulum. Beyond that, he examines the different ways elementary forms can rotate and the effects on their character vis-à-vis statics or dynamics. Klee arrives at the conclusion that, in contrast to things that are purely dynamic, it is not possible to rotate things that are purely static (BG II.21/146) [Fig. 61]. F. E.

1 “Bearbeitung der Vorträge v. 11. un. 18. März und Schluss (als Schlussvortrag am 2 Juli 1924 gehalten)”

2 See Rossella Savelli, “Bildliche Mechanik (oder Stillehre),” in *Pfäffikon 2000*, p. 127. On the plans for the publication of Klee’s *Pädagogisches Skizzenbuch* in the *bauhausbücher* series; see also p. 41 in this catalogue.

3 “21 Stil kosmohistorisch od. Kosmogenetisch entwickelt (Kosmosgenese als Grundlage)”

4 Klee cites definitions in Heinrich Schmidt, ed., *Philosophisches Wörterbuch* (Leipzig: Kröner, 1916), p. 62 (“Dynamik”), p. 159 (“Mechanik”), and p. 231 (“Statik”). A copy of this book is also in Klee’s library.

5 The idea that all Becoming (*Werden*) is grounded on movement was a widespread notion in Klee’s time. For Klee, what was more important than the artistic analysis of movement (which was the interest of the Futurists), was the revival of Goethe’s theory of metamorphosis and the thinking characteristic of the Romantics, one that was marked by the concept of dynamism and that was above all important for the vitalist philosophy of life. See Eggelhöfer 2012, pp. 44–66.

6 Leonardo da Vinci is identified as the source for these observations. See Bonnefoit 2008. In Klee’s library there is copy of a book containing Leonardo’s

writings, *Leonardo da Vinci, Der Denker, Forscher und Poet: Nach den veröffentlichten Handschriften* (Jena: Diederichs, 1906). The editor, Marie Herzfeld, titled one chapter “Luft, Wasser, Erde” (Air, water, earth). Klee gives a chapter in his *Pädagogisches Skizzenbuch* a title with the same triad, in reverse order: “Erde, Wasser, und Luft”: Klee 1925, p. 37.

7 BF/27–36 (pp. 25–34).

8 Cf., for example, BF/32–39 (pp. 30–37) and BG II.21/45, BG II.21/47, BG II.21/49, BG II.21/50 and BG II.21/51.

9 Klee also devoted his earlier lectures on February 27 and March 20, 1922, to this topic: BF/97–117 (pp. 94–114).

10 BF/130 (p. 127). [*Geist* can be translated alternately as “mind,” “intellect,” or “spirit,” and thus *Geistigkeit* could be “spiritual condition,” but Klee’s emphasis would seem to be on the intellectual workings of the brain. —Ed.]

11 See also BF/126–31 (pp. 123–28).

12 Klee completes these explanations later, in his lectures during the summer semester of 1924, with reflections on style.

13 For more on that *Urzustand*, or primordial condition, see Eggelhöfer 2012, p. 146 ff.

III.24 *Stereometrische Gestaltung* (Stereometric configuration)

The third main division of the collection of the *Bildnerische Gestaltungslehre*, and its twenty-fourth and final chapter, is the section devoted to *Stereometrische Gestaltung*, or the configuration of three-dimensional bodies. It comprises 567 pages that Klee did not subdivide with greater precision in his table of contents to the entire collection of notes. Only the subchapter “Stereographie oder proicierende Raumlehre” (Stereography, or theory of spatial projection) can be clearly established, based on the Roman numerals on six folders. In the winter semester of 1928–29, and in the following summer, Klee held a seminar on “Raumlehre” (Spatial theory) that presumably corresponds to this first subchapter.¹ Following the system presented in the main section on planimetric configuration (II), we can apply a general classificatory system to this chapter that is similar to that of the previous main section, II *Planimetrische Gestaltung*. Klee first deals with normal views and positions and then proceeds to the more special, irregular cases. His explanations of the sphere, the cylinder, and the cone, together with the pyramid, the hexahedron and the octahedron are followed by a section devoted to the theory of projection and a series on “Stereoskopographie”—a neologism coined by Klee based on the German equivalents of *stereoscopy* and the suffix *-graphy*.

Stereographie oder proicierende Raumlehre (Stereography, or theory of spatial projection):

BG III.24/1–160

Klee organized the contents of this section into six subchapters. The first of these, “I. Freie Experimente” (Free experiments, BG III.24/2–9), comprising seven pages, ends with the statement that the result of free experiments is progression. This topic is then taken up in “II. die Cardinalprogression” (The cardinal [i.e., geometric] progression, BG III.24/10–24). In “III. Messung” (Measurement), over the course of eighteen pages, Klee explains how cardinal (or geometric) progressions can be measured and calculated, and he summarizes the results in tables. The last two pages explain the chromatic configuration of the normal cube (BG III.24/25–44). The fourth section, “IV. Flächen” (Two-dimensional surfaces) is relatively

extensive and deals with the pairs of sides on each of the axes (back-to-front, vertical, and horizontal) of the cube and its combinatory possibilities (BG III.24/45–84).

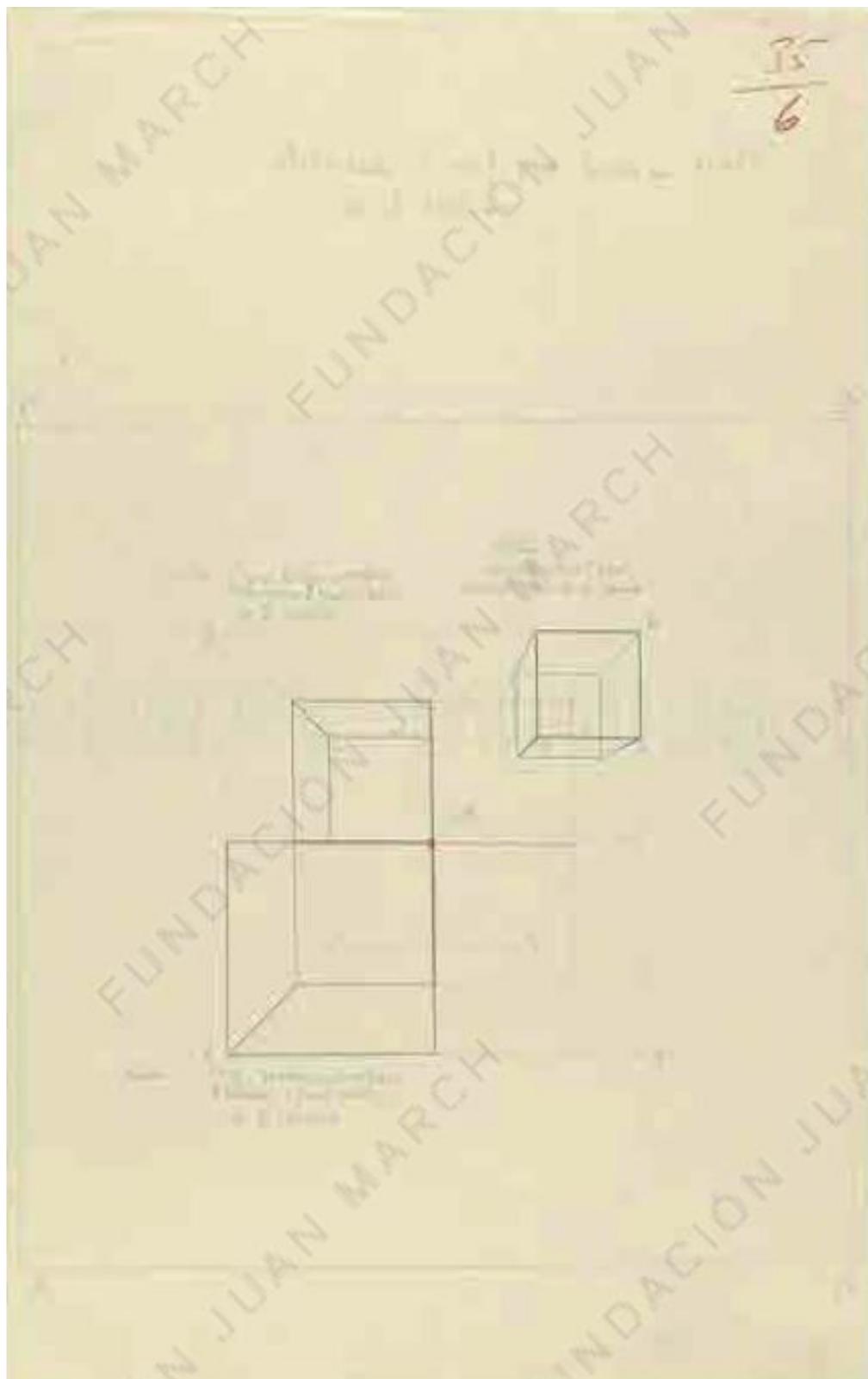
After discussing the surfaces in their various positions, Klee devotes the first thirty-six pages of the fifth section, “V. Kubus” (Cube), to the “cube in the normal position” (BG III.24/85–120). He defines the cube as “the balanced synthesis of three distinct dimensions” and states that it represents “the standard symbol of the solid [*Körperlichkeit*]” (BG III.24/88). The following section deals with the principal cube (*Hauptkubus*) and adjacent cubes (*Nebenkuben*) (BG III.24/121–35) [Fig. 62]. Klee distinguishes between adjacent cubes of the first degree—i.e., those lying in front of one of the surfaces of the principal cube—and adjacent cubes of the second degree—i.e., those situated in its interior.

Finally, in the sixth section, “VI. Zwischenpositionen” (Intermediate positions), Klee explains the horizontal and the position of the intersections for the cube’s diagonal planes (BG III.24/136–60). It is up to this point in the notes that we can determine the pages corresponding to the chapter titled *Stereographie*.

Kubus in Zwischenposition (Cube in intermediate position):

BG III.24/164–311 [Fig. 63]

In the next section, Klee explains the appearance of the cube in the “intermediate position.” This cube is no longer viewed frontally but slightly obliquely, from the side. On several pages, Klee has drawn and explained various internal planes (BG III.24/193–204). Next, he combines various planes of these intermediate positions (BG III.24/205–52). “Position 2nd order” is his designation for cubes that are turned forty-five degrees from the normal position, and thus are placed diagonally, so to speak (BG III.24/257–311).



[Fig. 62]

III.24 *Stereometrische Gestaltung*
(Stereometric configuration),
BG II.24/127

Pencil and colored pencil on paper
13 x 8¼ in. (33 x 21 cm)
Zentrum Paul Klee, Bern

Flächen und Hauptkubus bei acentralem Fernpunkt
(Planes and principal cube with Surfaces and main
cubes with off-center vanishing point):

BG III.24/312–415

After discussing the cube and its surfaces in normal and intermediate positions, Klee explores their appearance when the vanishing point is no longer centered.² By way of introduction, he explains the construction of “surfaces whose center is not centered” and then deals with the “principal cube in standard position with off-center vanishing point.” In these explanations, Klee inserts twenty pages which he titles “Subjective Raumlehre” (Subjective spatial theory, BG III.24/350–69). Here he deals with the question of the degree to which the observer’s vantage point affects the spatial configuration of the cube.³ Klee devotes several pages to the “inner life” of the cube, in which he explains the various cubes composed of eight smaller cubes (2^3 , two cubed) and of sixty-four (4^3 , four cubed). The section concludes with explanations of “flights of stairs” (“Treppen”) based on these smaller cubes, in the interior of the principal cube (BG III.24/407–15).

Pyramide, Oktaeder, Hexaeder, Sphärisches und
Cyklisches (Pyramid, octahedron, hexahedron,
the spherical and the cyclical): BG III.24/430–93

Klee’s exposition of the geometric solids, pyramid, octahedron and hexahedron, begins at BG III.24/430. He explains the construction and position of a pyramid when it takes up the entire height

of the cube or only half of its height, as well as the chiaroscuro representation of the individual faces of the solid (BG III.24/430–48). In the case of the octahedron, the representation is limited to the individual internal surfaces and to views of its inscription within the cube (III.24/449–56) [Fig. 64].

Klee devotes an individual section each to the spherical and to the “cyclical” (BG III.24/ 46093) . On thirteen pages he deals with cross-sections of the sphere and in the section on “the cyclical,” he tackles the construction and the “inner life” of figures based on circles: the cylinder, the sphere and the double cone.

Projektionslehre und Stereoskopographie
(Theory of projection and stereoscopography) :

BG III.24/494–560

Towards the end of the bundle of notes pertaining to stereometric configuration, we find the pages devoted to the perspectival representation of two-dimensional surfaces in space (BG III.24/494–540) [Fig. 65]. Some of these examples from the “Theory of projection” are directly related to works Klee produced in 1931.⁴

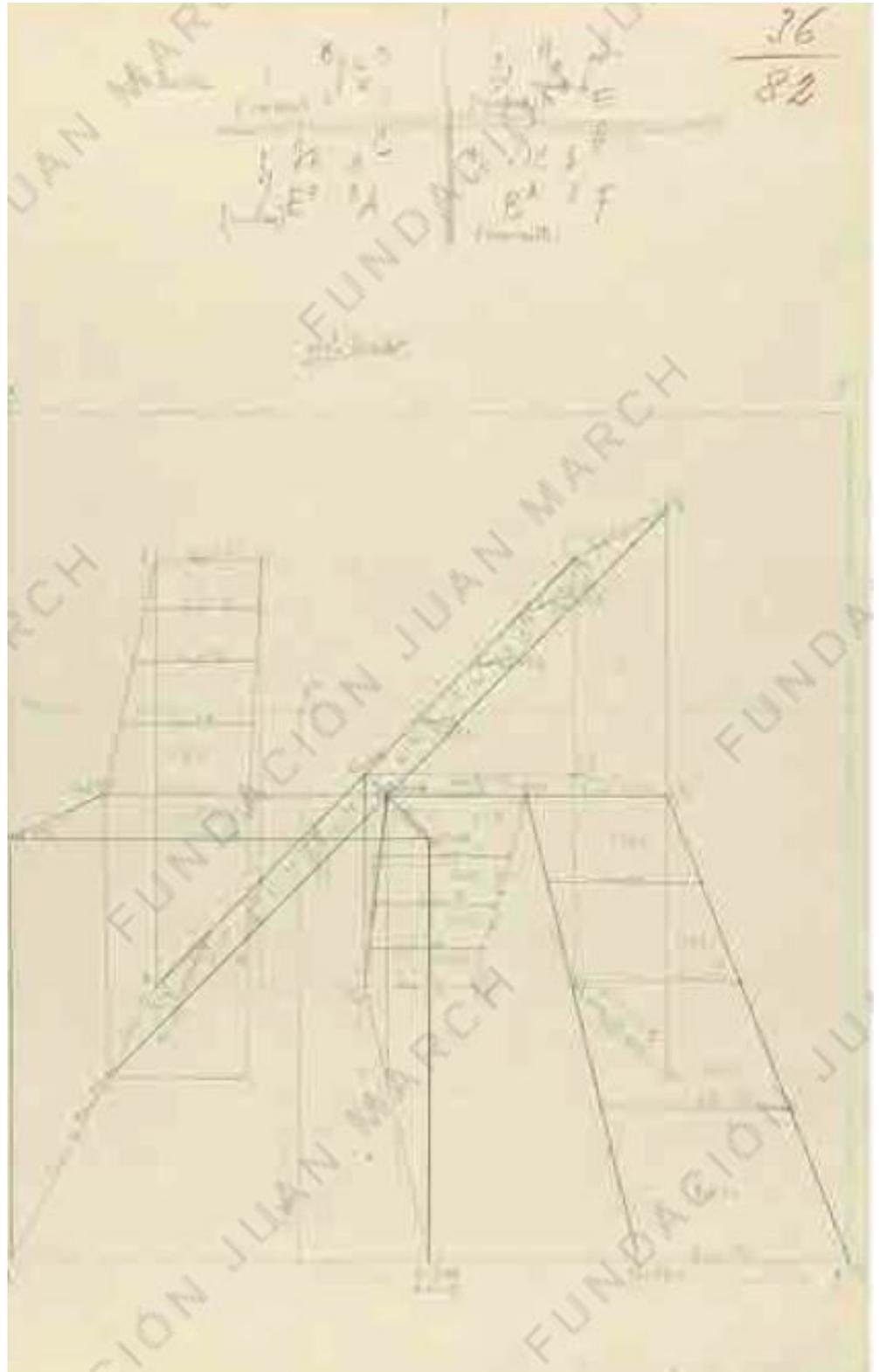
In the subchapter titled *Stereoskopographie* (Stereoscopography, using Klee’s neologism), he explains the configurative possibilities that arise from multiple points of view—stereoscopy (BG III.24/541–66). This section deals above all with the matter of determining the different points of view and working out a synthesis of the individual images. M. K.

1 This conclusion emerges from an examination of the Bauhaus diplomas of Walter Funkat and Helene Schmidt-Nonne. See Bauhaus-Diplom no. 35 (Walter Funkat), Dessau, December 16, 1930, Bauhaus-Archiv, Berlin; and Bauhaus-Diplom no. 13 (Helene Schmidt-Nonne), Dessau, June 16, 1930, Bauhaus-Archiv, Berlin. See also the latter’s memoirs, in Schmidt-Nonne 1965, p. 54. In

Schmidt-Nonne’s extensive notes, however, there is no material pertaining to spatial theory. On the other hand, there are sketches of cubes in the notes taken by Margarete Leischner. Klee recorded the content of the classes in the winter semester of 1928–29 in his datebook; see Klee 1979a, vol. 2, p. 1079 ff.

2 Klee always uses the term *Fernpunkt* (corresponding to the more technical mathematical term, “point at infinity”) for *Fluchtpunkt* (or “vanishing point,” more common in discussions of representation in perspective).
3 He had already explained this aspect in general terms in chapter I.1 *Gestaltungslehre als Begriff* (Theory of configuration as concept). See p. 50 in this catalogue.

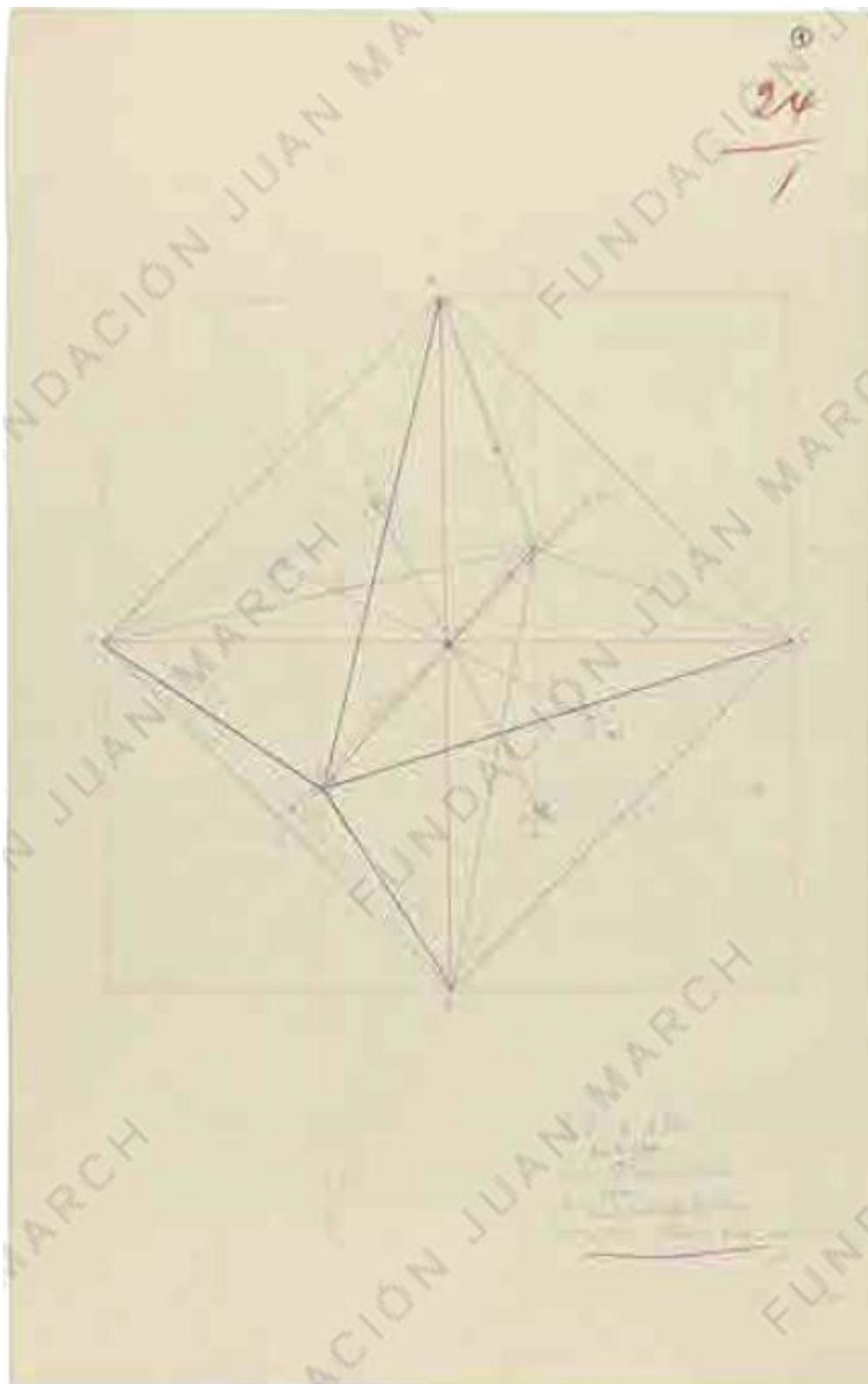
4 Cf., for example, BG III.24/518 and the drawing, *Spiegel Kanon (auf 4 Ebenen)* (Canon of reflection [on 4 planes], 1931, 213) [Cat. 107], a connection already pointed out by Jürgen Glaesemer. See Glaesemer 1984, pp. 234–39, and pp. 229 ff. in this catalogue.



[Fig. 63]

III.24 *Stereometrische Gestaltung*
(Stereometric configuration),
BG III.24/255

Pencil and colored pencil on paper
13 x 8¼ in. (33 x 21 cm)
Zentrum Paul Klee, Bern

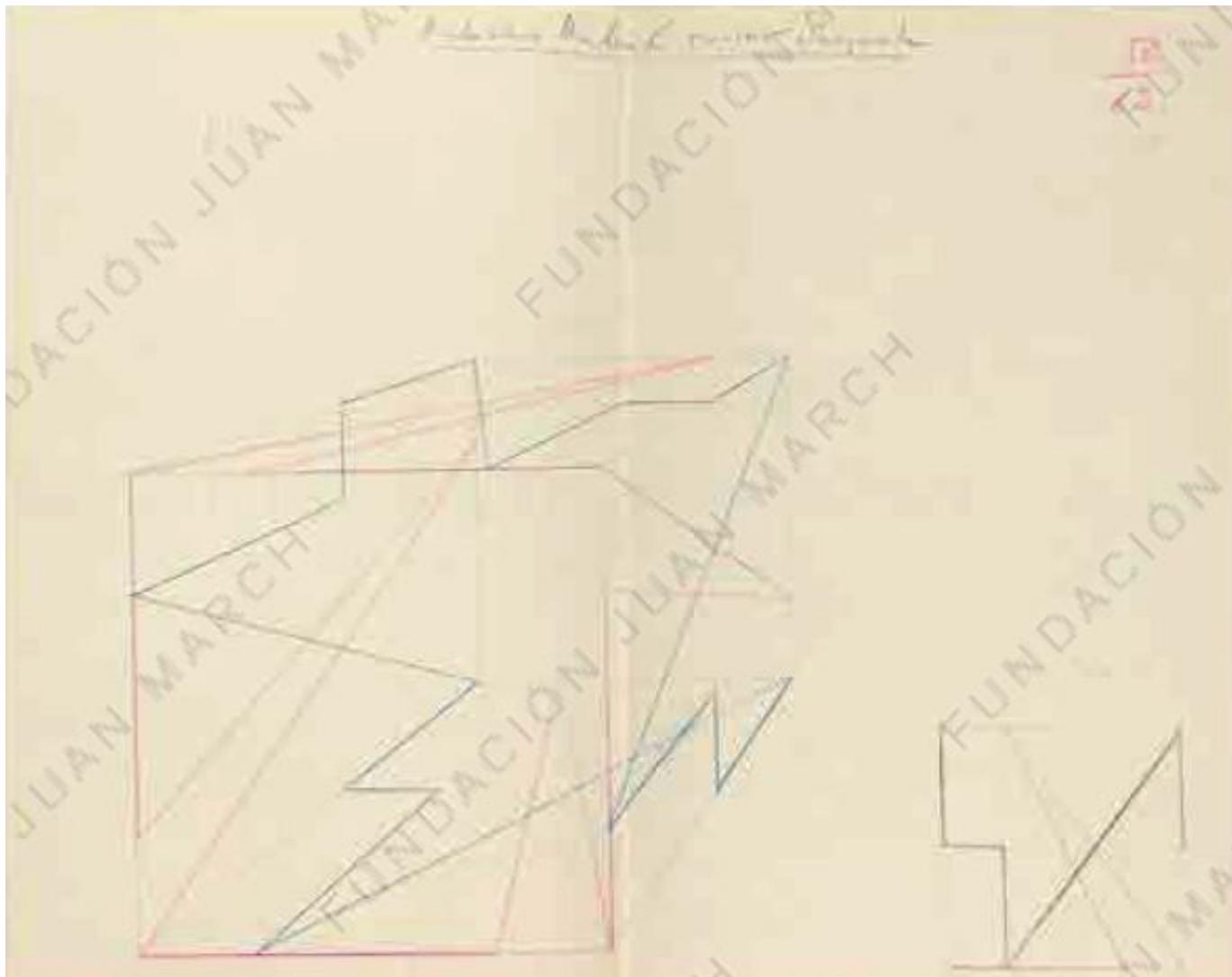


[Fig. 64]

III.24 *Stereometrische Gestaltung*
(Stereometric configuration),
BG III.24/451

Colored pencil on paper
13 x 8¼ in. (33 x 21 cm)
Zentrum Paul Klee, Bern

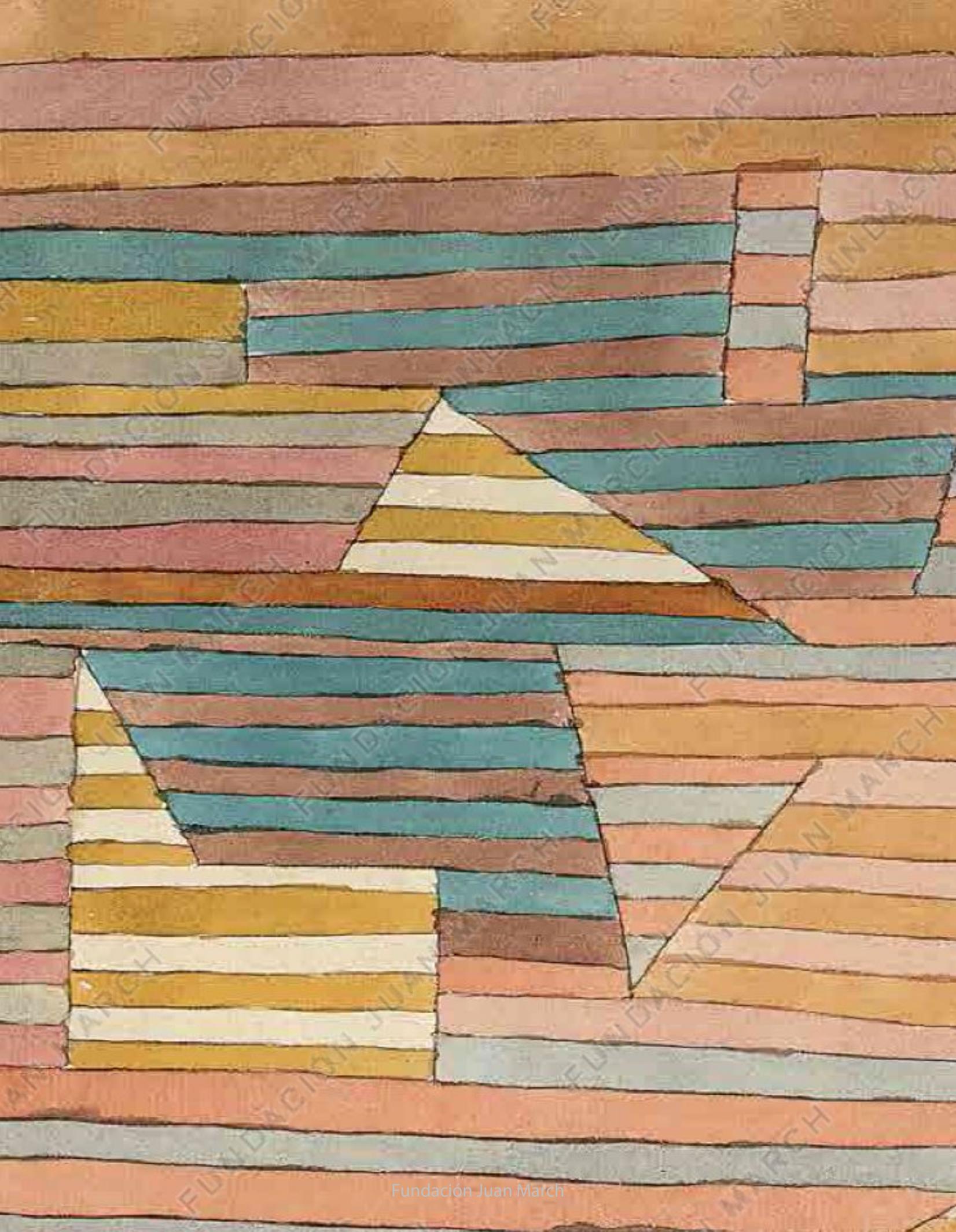
[Stereometric configuration]



[Fig. 65]

III.24 *Stereometrische Gestaltung* (Stereometric configuration),
BG III.24/539

Pencil and colored pencil on paper
Carpeta, pp. 2 and 3
13 x 16½ in. (33 x 42 cm)
Zentrum Paul Klee, Bern



Rhythm

Marianne Keller Tschirren

Paul Klee was not only a painter but also an excellent violinist. Hence it is not surprising that rhythm as a defining element in music also finds expression in his artwork. The repetition of certain pictorial elements and the regular subdivision of the surface may be understood in a structural as well as a music-theoretical context.

In a great many works from the Bauhaus period, Klee arranged the pictorial surface according to patterns he called “structural rhythms.” Through the regular repetition of a motif, structures emerge that can be interrupted at will without the character of the motif changing. A more complicated organism of a higher order, by contrast, is *individuell* (“individual”), that is to say, indivisible. Any attempt to divide it would lead to the destruction of the unified whole.¹ In the watercolor *Wandbild* (Mural, 1924, 128) [Fig. 1], and the drawing (*Regen*) ([Rain], 1927, 59) [Cat. 53], Klee playfully deploys this type of structuring. With *Wandbild*, the pictorial surface is subdivided into regular horizontal and vertical fields by means of the repetition of basic patterns. At the same time there is no correspondence between the separate subdivisions and the structure of the fields of color set down as the foundation. The overlapping of the different types of structuration creates the impression of pictorial polyphony, which Klee also grappled with later on: Inspired by pointillism, he added dabs of color to the overlapping areas of color, which emphasized the different levels of the pictorial representation [cf. Cat. 116].

Klee also attempted to apply this form of polyphony borrowed from music in linear compositions such as *dynamisch-polyphone Gruppe* (Dynamic-polyphonic group, 1931, 66) [Cat. 99]. Creations of this sort can be polyphonic in two senses. On the one hand, the lines operate in what Klee would call a “medial” fashion, forming surfaces that, through the configuration of colors, can be seen as overlapping.² On the other hand, they are also what Klee refers to as an “active” element, in creating a kind of linear polyphony.³

In the painting *Abfahrt der Schiffe* (The departure of the ships, 1927, 140.1) and in the drawing *Segelschiffe, leicht bewegt* (Sailing ships, slightly moving, 1927, 149) [Cat. 54], Klee returned to his first-hand experiences as a musician. Here the movements of the conductor’s baton serve as his model. In a four-beat bar, the downbeat is marked

- 1 In lieu of the concept “structural” Klee also used the term *dividuell* (“dividual,” or “divisible”), as a better way of expressing the opposite of *individuell*. In his lessons he explained this distinction with the example of the individual/indivisible fish and its dividual/divisible structure of scales. See BF/59 (p. 56) and BG I.4/259–62.
- 2 Early in the *Beiträge zur bildnerischen Formlehre*, Klee describes the different qualities line as “active,” “medial,” and “passive.” See BF/10–13 (pp. 8–11).
- 3 Here Klee possibly attempted to apply the principle of linear counterpoint developed by the musicologist Ernst Kurth. According to this theory, polyphony does not arise on the basis of the lowest note of a chord (i.e., vertically, from bottom to top), but rather as the horizontal movement of multiple voices. See Ernst Kurth, *Grundlagen des linearen Kontrapunkts: Einführung in Stil und Technik von Bach’s melodischer Polyphonie* (Bern: M. Drechsel, 1917). On Klee’s application of pictorial polyphony see also Keller Tschirren 2008, pp. 61–76.



with a vertical downward stroke, the second beat follows a diagonal upward stroke to the left, the third a horizontal stroke to the right, and, finally, on the fourth the baton returns upward diagonally to the starting point. In terms of weight, the downbeat is the strongest, followed by the third beat, while the accentuation on the second and fourth is relatively light. Klee employs this framework in these cases, though it is much more difficult to recognize the fundamental structure in the painting than in the drawing.

Another possible way of dividing the pictorial surface in an orderly fashion is a progressive structuring. For instance, single sections of the surface might be gradually subdivided, according to the proportions 1:2:4:8:16:32, and so forth [Cat. 70].⁴ The best known example of this type of rhythmic structuring is probably the painting *Hauptweg und Nebenwege* (Highways and by-ways, 1929, 90) [Fig. 2]. Klee produced the work after his journey to Egypt in December 1928 and January 1929, and its color scheme is reminiscent of the fertile landscapes of the Nile valley.

In his classes Klee also discussed the different possible ways of creating structure and rhythm on the pictorial surface.⁵ It would seem he first began to occupy himself with these matters upon taking up his teaching post at the Bauhaus; indeed, previously he had hardly created any works in which patterning with these structural characteristics is apparent. One of the few examples is the watercolor *Städtebau mit grünem Kirchturm* (Urban development with green steeple, 1919, 191) [Cat. 18], in which the fields, resembling bricks, form “dividual” structures.

[Fig. 1]

Wandbild (Mural), 1924, 128
Watercolor on primed cretonne on paper
on cardboard
10³/₈ x 21⁵/₈ in. (25.4 x 55 cm)
Zentrum Paul Klee, Bern

[Fig. 2]

Hauptweg und Nebenwege
(Highways and by-ways), 1929, 90
Oil on canvas
32 x 26⁵/₈ in. (83.7 x 67.5 cm)
Museum Ludwig, Cologne

⁴ In his classes, Klee designated this a “cardinal progression” and distinguished it from what he called a “natural progression,” 1:2:3:4:5:6, etc. [i.e., in standard mathematical parlance, a geometric and an arithmetic progression, respectively. —Ed.]

⁵ For example, in the *Beiträge zur bildnerischen Formlehre*, as well as in chapters I.2 (*Principielle Ordnung*) and I.4 (*Gliederung*) of the *Bildnerische Gestaltungslehre*.

[Cat. 4]

mit dem roten X (With the red X), 1914, 136

Watercolor on paper on cardboard

6¼ x 4¼ in. (15.9 x 10.8 cm)

The Museum of Modern Art, New York

Katherine S. Dreier Bequest





[Cat. 18]

Städtebau mit grünem Kirchturm
(Urban development with green steeple),
1919, 191

Watercolor, gouache and pen on paper
on cardboard

1 1/8 x 5 1/8 in. (30.3 x 13 cm)

Zentrum Paul Klee, Bern



[Cat. 51]

die grosse Kuppel (The large dome), 1927, 43

Pen on paper on cardboard

10 $\frac{5}{8}$ x 11 $\frac{7}{8}$ /12 in. (26.9 x 30.3/30.6 cm)

Zentrum Paul Klee, Bern



[Cat. 52]

Vorort von Beride (Suburb of Beride), 1927, 54

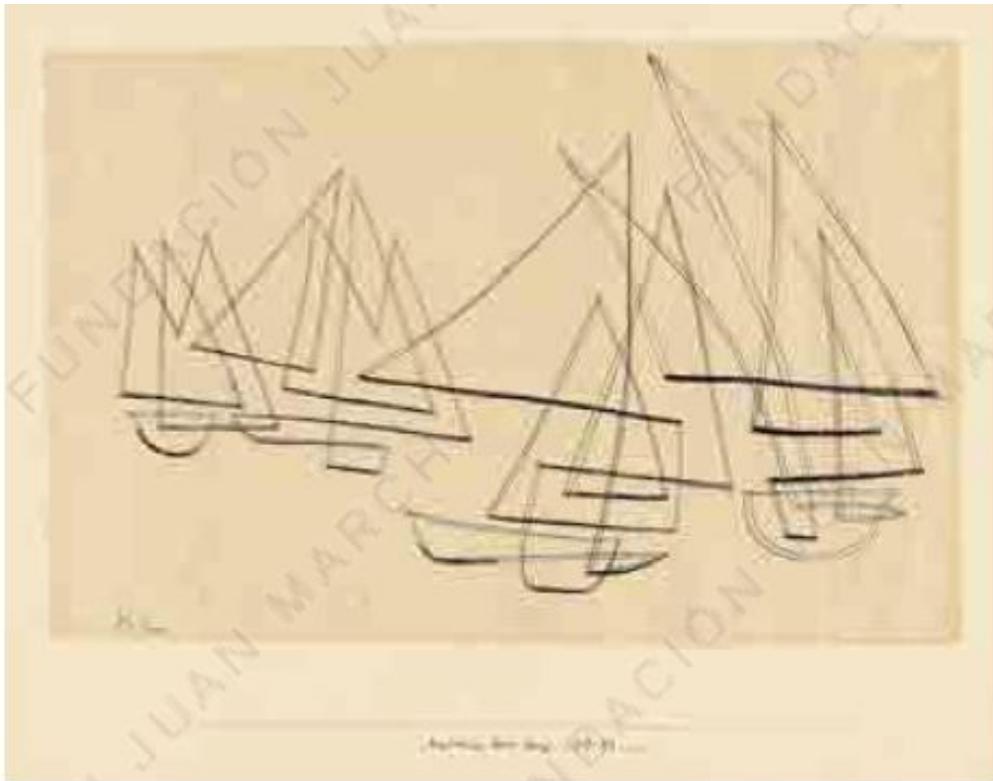
Pen on paper on cardboard
11 $\frac{5}{8}$ x 12 $\frac{1}{4}$ in. (29.6 x 31 cm)
Zentrum Paul Klee, Bern



[Cat. 53]

(Regen) ([Rain]), 1927, 59

Pen and paper on cardboard
1 17/8 x 1 8/4 in. (30.2 x 46.5 cm)
Zentrum Paul Klee, Bern



[Cat. 54]

Segelschiffe, leicht bewegt
(Sailing ships, slightly moving), 1927, 149

Pen on paper on cardboard
12 x 18¼ in. (30.5 x 46.3 cm)
Private collection, Switzerland

[Cat. 55]

Schiffe nach dem Sturm
(Ships after the storm), 1927, 211

Chalk on paper on cardboard
8¼ x 13 in. (20.9 x 33.1 cm)
Zentrum Paul Klee, Bern
Gift of Livia Klee

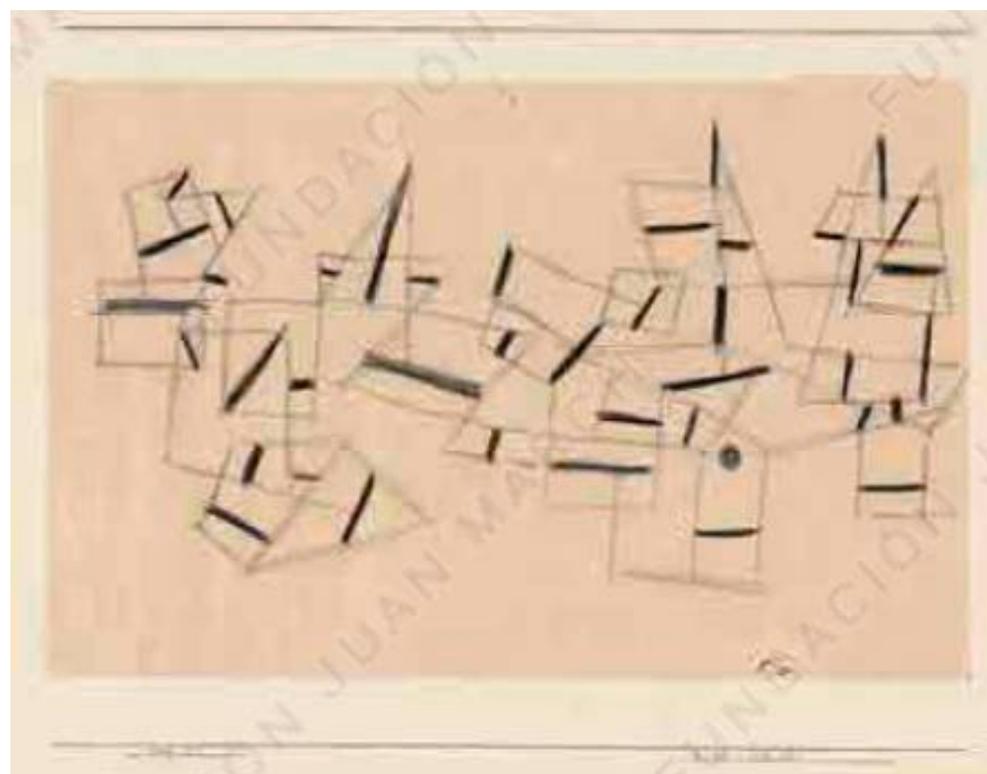




[Cat. 56]

Härten in Bewegung
(Hardnesses in motion), 1927, 214

Chalk on paper on cardboard
8¼ x 13 in. (20.9 x 33.1 cm)
Zentrum Paul Klee, Bern
Private collection, Switzerland, on
permanent loan at the
Zentrum Paul Klee, Bern



[Cat. 57]

Paul Klee
Riff-Schiff (Reef ship), 1927, 215

Chalk on paper on cardboard
8¼ x 13 in. (21 x 33.1 cm)
Zentrum Paul Klee, Bern



[Cat. 58]

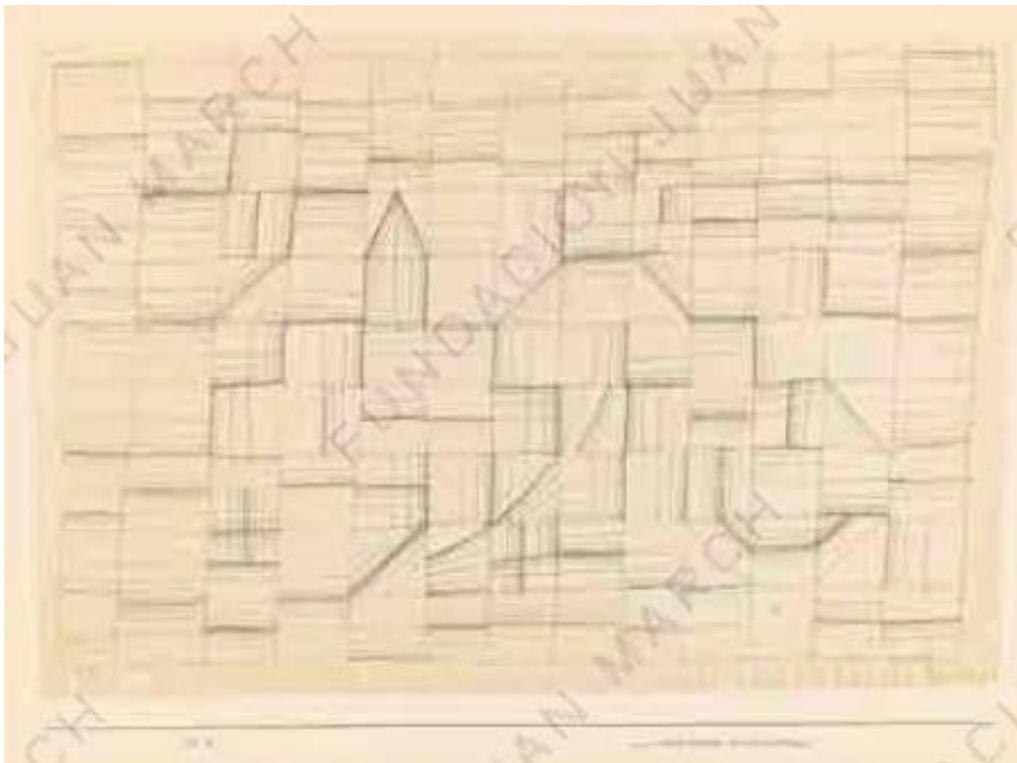
Activität d. Seestadt (Activity of the coastal town), 1927, 216

Pen on paper on cardboard
 11¾ x 18¼ in. (30 x 46.5 cm)
 Zentrum Paul Klee, Bern

[Cat. 63]

Architektur aus Variationen (Architecture based on variations), 1927, 307

Pen on paper on cardboard
 13⅜/13¾ x 20⅜/20⅞ in.
 (34. 1/35 x 51. 8/53 cm)
 Zentrum Paul Klee, Bern





[Cat. 59]

Schichtungs-einbruch (Layer's collapse), 1927, 222

Pencil, brush and watercolor
on paper on cardboard
12 $\frac{3}{8}$ x 18 $\frac{3}{8}$ in. (31.3 x 46.8 cm)
Private collection, Switzerland,
on permanent loan at the
Zentrum Paul Klee, Bern

[Cat. 68]

werdende Landschaft
(Landscape coming into being),
1928, 148

Pen and watercolor on paper
on cardboard
11 $\frac{7}{8}$ x 18 $\frac{3}{8}$ in. (30.1 x 46.8 cm)
Zentrum Paul Klee, Bern





[Cat. 66]

Kleinglieder in Lagen
(Small structures in layers), 1928, 81

Watercolor on paper on cardboard
14 $\frac{1}{8}$ x 6 $\frac{1}{2}$ / $\frac{3}{4}$ in. (36 x 16.5/17 cm)
Private collection, Switzerland, on permanent loan
at the Zentrum Paul Klee, Bern



[Cat. 70]

Kirche und Schloss (Church and castle),
1929, 37

Pen on paper on cardboard
8½ x 9½ in. (20.5 x 24 cm)

Private collection, Switzerland, on permanent loan
at the Zentrum Paul Klee, Bern

[Cat. 71]

vier Fahnen (Four flags), 1929, 56

Pen on paper on cardboard
12½/12¼ x 9½ in. (31.6/31.2 x 24.2 cm)

Private collection, Switzerland, on permanent loan
at the Zentrum Paul Klee, Bern

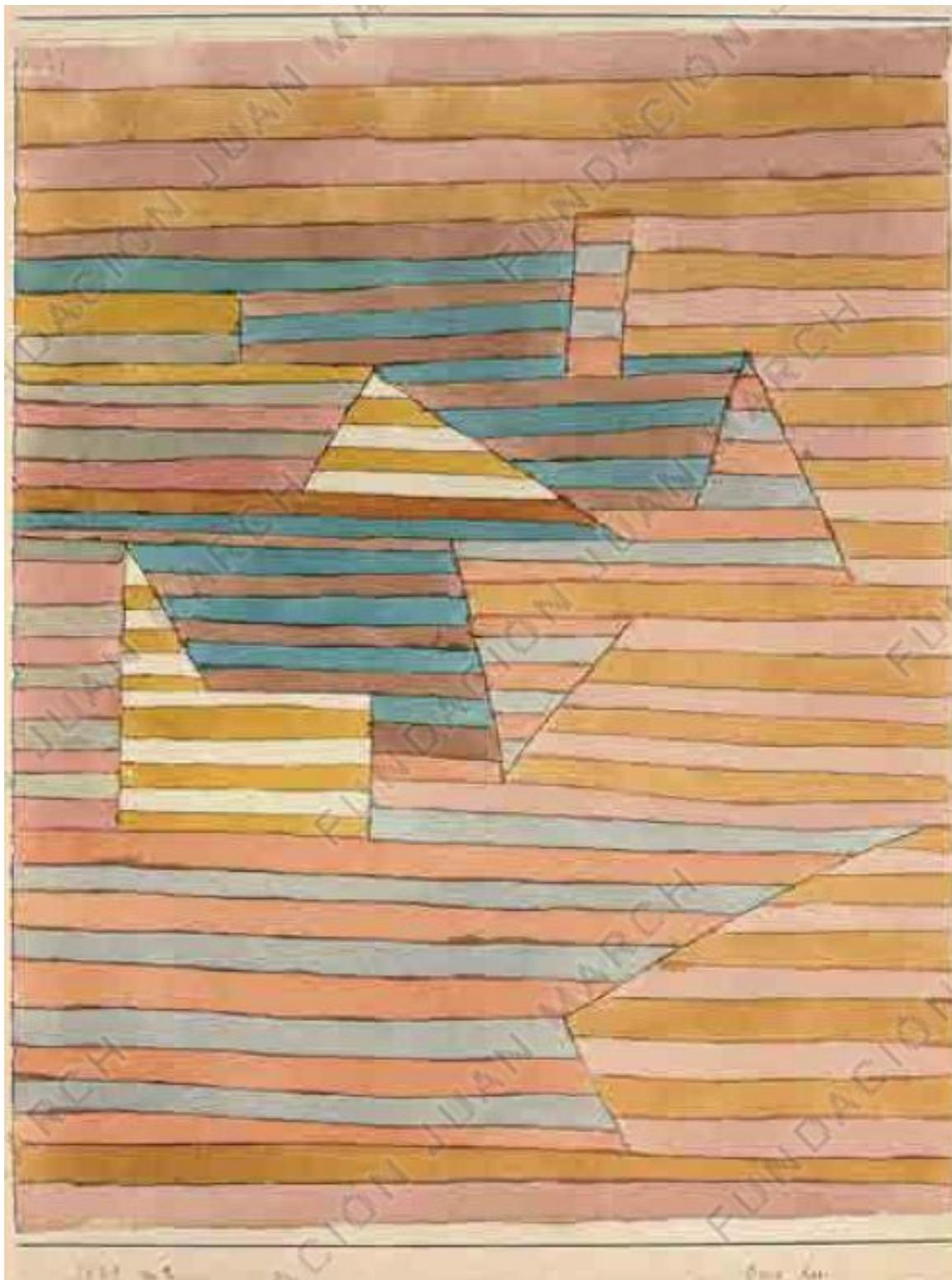
[Cat. 69]

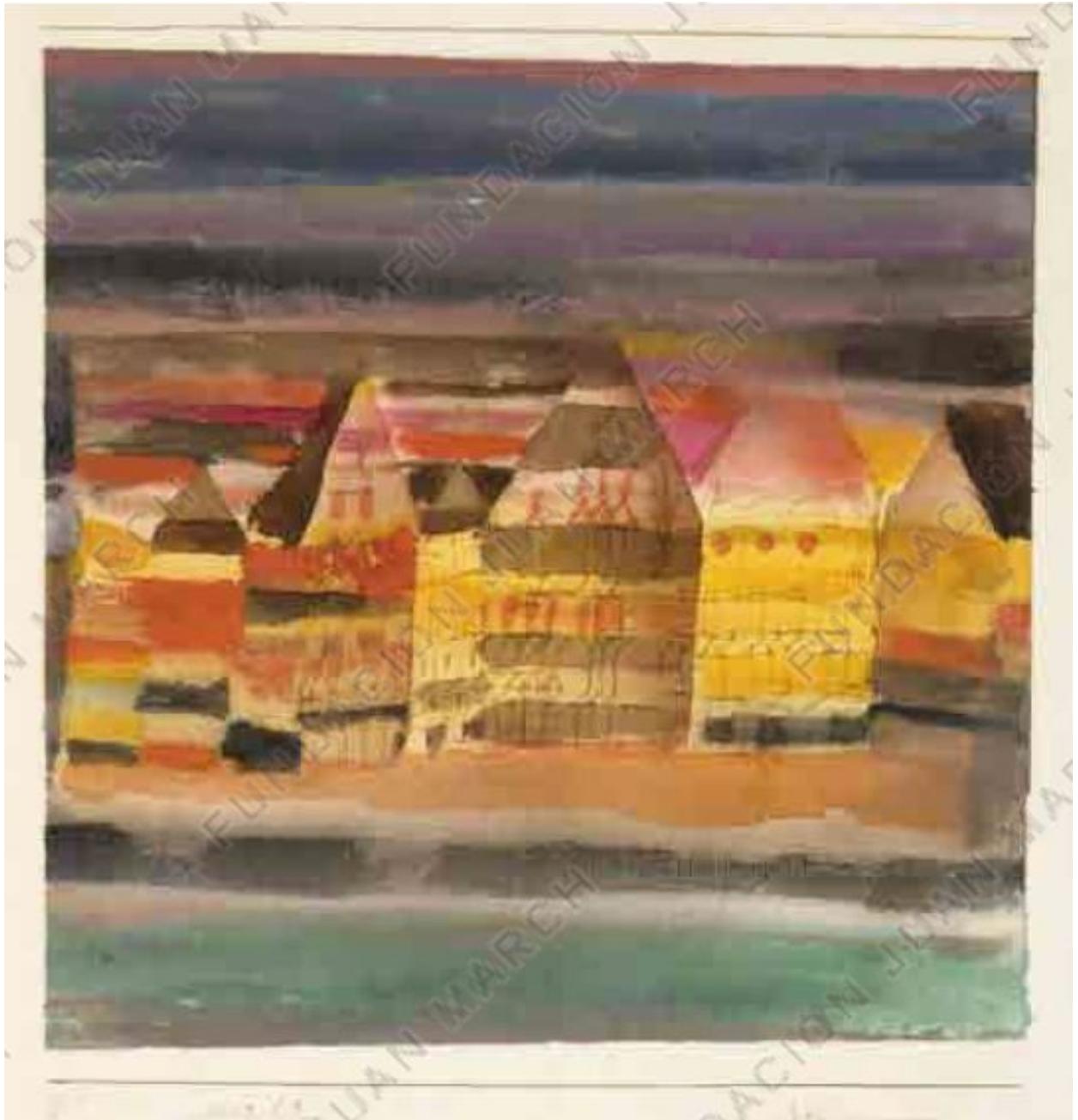
Oase Ksr. (Oasis Ksr.), 1929, 32

Watercolor and pencil on paper on cardboard

12 x 9⁵/₈ in. (30.5 x 24.5 cm)

Antoni Tàpies Barba collection





[Cat. 73]

Sel (Salt), 1929, 128

Watercolor and pen on paper on cardboard

9¼ x 8⅞ in. (23.5 x 22.5 cm)

The Museum of Fine Arts, Houston

Gift of Miss Ima Hogg



[Cat. 80]

Einsturz (Collapse), 1929, 326

Watercolor on paper on cardboard

11⁵/₈/11³/₄ x 17³/₈/17¹/₂ in.

(29.5/30 x 44/44.5 cm)

Zentrum Paul Klee, Bern

Gift of Livia Klee

[Cat. 99]

dynamisch-polyphone Gruppe
(Dynamic-polyphonic group), 1931, 66

Pencil and colored pencil on paper on
cardboard

12¹/₂/12¹/₄ x 18⁷/₈ in.

(31.9/31.1 x 48 cm)

Private collection, Switzerland,
on permanent loan

at the Zentrum Paul Klee, Bern





[Cat. 100]

Feld-rhythmen (Rhythms of the fields), 1931, 158

Watercolor on paper on cardboard
10³/₄ x 11 x 19¹/₄ in.
(27.4/28 x 49 cm)
Zentrum Paul Klee, Bern
Gift of Livia Klee



[Cat. 114]

üppiges Land (Luxuriant land), 1931, 269

Pencil on paper on cardboard
8¹/₄ x 13 in. (20.9 x 33 cm)
Zentrum Paul Klee, Bern
Gift of Livia Klee



[Cat. 119]

Häuser in Gärten (Houses in gardens), 1932, 256

Indelible pencil, chalk and pencil on primed paper
on cardboard

8¼ x 13 in. (21 x 32.9 cm)

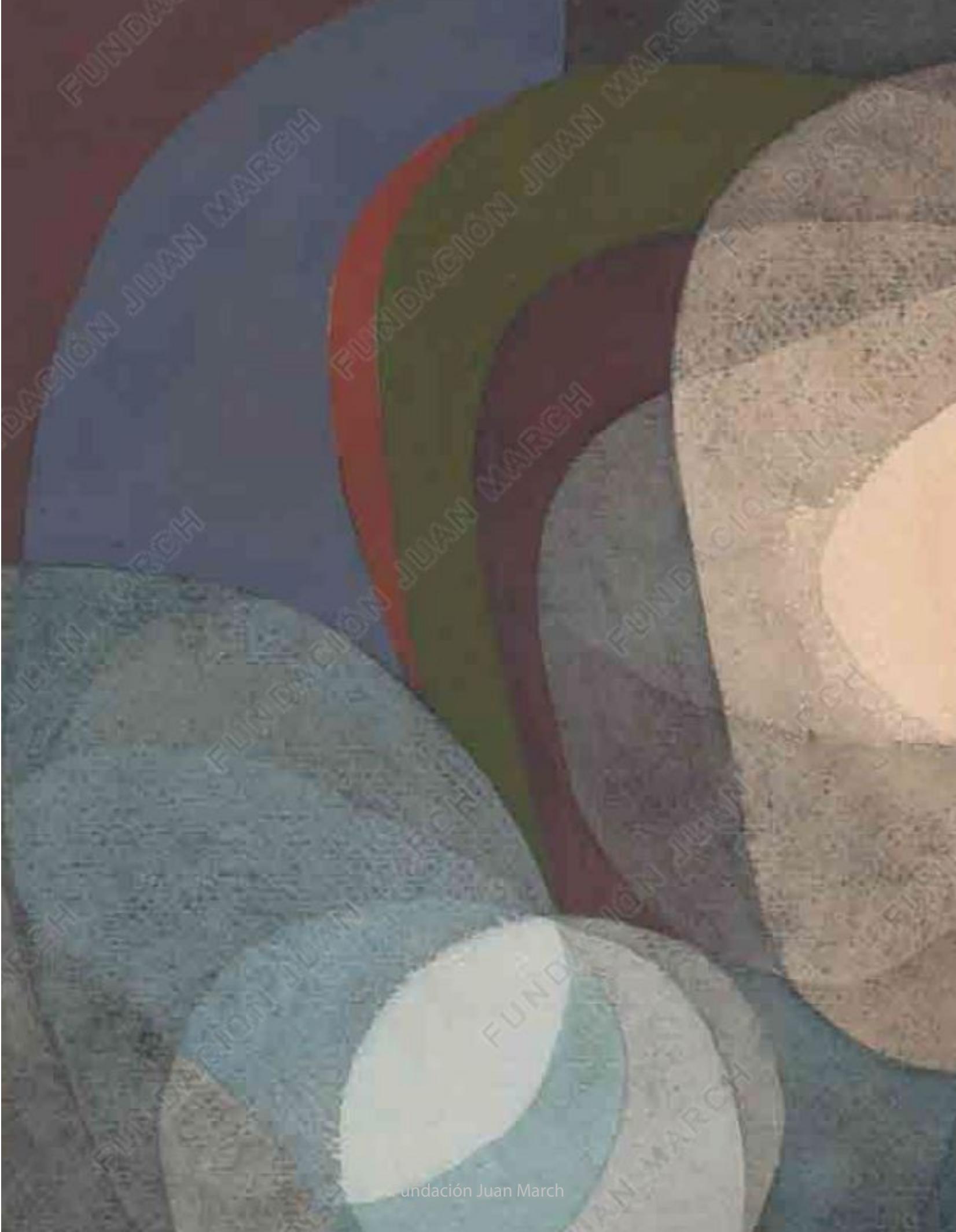
Private collection, Switzerland, on permanent loan
at the Zentrum Paul Klee, Bern



[Cat. 116]

durch ein Fenster (Through a window), 1932, 184

Oil on gauze on cardboard
1 1 $\frac{3}{4}$ x 20 $\frac{1}{4}$ in. (30 x 51.5 cm)
Zentrum Paul Klee, Bern
Gift of Livia Klee



Color

Marianne Keller Tschirren

With regard to pictorial elements, among other things in his obligatory course for second-semester students, Paul Klee dealt with line, chiaroscuro and color.¹ His statements on color theory that have come down to us in the *Bildnerische Gestaltungslehre* in its entirety are not very extensive, yet they convey a clear idea of the fundamental significance of color in the creative process. Measured against contemporary scientific debates on color, Klee was hardly innovative in his teaching.² For the most part he relied on Johann Wolfgang Goethe's *Zur Farbenlehre* (*Theory of Colors*) from 1810 [Cat. 270] and *Farben-Kugel: oder Construction des Verhältnisses aller Mischungen der Farben zueinander und ihrer vollständigen Affinität* (*Color sphere: or, construction of the relationship among all mixtures of color and their complete affinity*), published the same year by the painter Philipp Otto Runge.³ In particular, on the basis of the three-dimensional model of the sphere, Klee could offer an in-depth explanation of the relationships among colors and the changes to which they were subject when mixed with white or black. These systematic expositions would demonstrate to his students the necessary fundamentals in the treatment of color in the creative process.⁴

What Paul Klee taught at the Bauhaus, based on systematic pedagogical foundations, was something he discovered only after a lengthy search. In April 1914, during his visit to Kairouan in Tunisia, he wrote in his journal: "Color possesses me. I have no need to chase after it. It has me forever, I know that to be true. It is the sense of the hour of gladness: I and color are one. I am a painter."⁵ This liberating statement followed more than a decade of intensive struggle with color, during which Klee essayed various techniques and procedures in order to familiarize himself with the medium of color. A long road separated certain early oil paintings like *Ohne Titel (Blumen)* (Untitled [Flowers]) [Cat. 2], from circa 1903, and the watercolors from the 1910s, in which color hesitatingly began to take on a life of its own [Cat. 3].

Decisive in his evolution in this regard were the discoveries he made through his experiments with black and white.⁶ With this aim he painted a pane of glass black and then etched a drawing in it with a needle [Fig. 1]. Besides paintings on glass, he also created numerous chiaroscuro watercolors in which, through the use of layered glazes, he was able to achieve a spatial effect. He observed the tonality of motifs from nature and translated it into black-and-white imagery, in a manner similar to what occurs in black-and-white photography. This procedure sharpened his vision with regard to the relationship between light and shadow and led him to begin to apply these experiences also to his use of color glazes.

1 See pp. 45–46, 56 and 58 ff. in this Catalogue.

2 See, for example, Wilhelm Ostwald, *Beiträge zur Farbenlehre: 1. bis 5. Stück*, *Abhandlungen der Mathematisch-Physischen Klasse der Königlich-Sächsischen Gesellschaft der Wissenschaften*, 34, 3 (Leipzig, 1917), and, by the same author, *Einführung in die Farbenlehre* (Leipzig, 1919). Klee responded polemically in an article on Ostwald's color theory; see note 12, p. 57, in this Catalogue.

3 Runge's text has been translated into English and is included with another essay by Runge and one by Schopenhauer: *On Vision and Colors*, by Arthur Schopenhauer, and *Color Sphere*, by Philipp Otto Runge, translated by Georg Stahl (New York: Princeton Architectural Press, 2010)

4 See Keller Tschirren's analysis of the orders of color Klee employed in his classes (Keller Tschirren 2012, pp. 70–118).

5 Klee 1988, no. 9260, p. 350.

6 On chiaroscuro in Klee, see Ernst Strauss, *Koloritgeschichtliche Untersuchungen zur Malerei seit Giotto und andere Studien* (Munich: Deutscher Kunstverlag, 1983), pp. 227–39.



Through the proportional superposition of black, or, alternately, of different shades of color, Klee created graduated structures, which in later years he would return to in his paintings and watercolors, as well as in his classes. Works such as *Aquarium* (1921, 99) [Cat. 21], *Scheidung Abends* (Separation in the evening, 1922, 79) [Cat. 30], and *Dreiteiliges Grabmal* (Tomb in three parts, 1923, 112) [Cat. 36], are the result of this method. During the Bauhaus period, Klee employed the time-honored, almost canonical colors that since Goethe's *Theory of Color* have enjoyed a secure place in painting: the primary colors, red, yellow and blue, and the secondary mixtures, green, violet and orange. In his watercolors from this period, he frequently uses the pairs of complementary colors.

In the so-called square paintings from after 1923, his effort to come to terms with color is also evident. Works such as *Harmonie aus Vierecken mit rot gelb blau weiss und schwarz* (Harmony of rectangles with red, yellow, blue, white, and black, 1923, 238) [Cat. 39] explicitly reveal this; here, the basic colors are not saturated, but subdued as a result of the black ground. The inside edge of the frame, painted gray, may be interpreted as the gray center point of the sphere, which Klee stressed in his classes was the source of all being.⁷

In principle Klee was careful to separate his artistic work from his teaching, for there is only one work in color that we can say with some certainty arose from his classes. Among the papers in the *Bildnerische Gestaltungslehre* is a sketch for the collage, *Studie* (Study, 1928, 60) [Fig. 2], which describes exactly the division of the spaces in that work. In the process of creating the final work, however, Klee made changes, since the colors named in the sketch do not correspond to those that actually appear in the painting [cf. Fig. 3].

Klee's late work is characterized by an intuitive use of color: he sometimes juxtaposes different tones and shades with absolute freedom, in a manner that cannot always be reconciled with the rules of color harmony. And, after he had stopped teaching, Klee also did not abandon purely orthogonal pictorial architectures, color gradations and chiaroscuro, but continued to cultivate them sporadically in his later career.⁸

[Fig. 1]

gepflegter Waldweg (*Waldegg b. Bern*)
(Well-tended forest path [Waldegg near Bern]),
1909, 16

Paint on glass
5½ x 7½ in. (13 x 18 cm)
Zentrum Paul Klee, Bern

[Fig. 2]

Studie (*Study*), 1928, 60
Collage and chalk on paper on cardboard
15½ x 16½ in. (40.2 x 41 cm)
Zentrum Paul Klee, Bern
Gift of Livia Klee

[Fig. 3]

Bildnerische Gestaltungslehre:
I.4 *Gliederung* (*Structure*), BG I.4./138
Pencil on paper (verso)
12 x 8½ in. (30.6 x 21.7 cm)
Zentrum Paul Klee, Bern

⁷ See p. 50 in this Catalogue.

⁸ As, for example, in *Farbtafel (auf maiorem Grau)* (Color table [in gray major], 1930, 82) [Cat. 81], and *Gift* (Poison, 1932, 13) [Cat. 115].



[Cat. 3]

Schosshaldenholz (Studie) (Schosshaldenholz [Study]), 1913, 198

Pen, brush, pencil and watercolor on paper on cardboard

8 $\frac{5}{8}$ x 11 $\frac{1}{2}$ in. (21.8 x 29.2 cm)

Private collection, Switzerland, on permanent loan at the Zentrum Paul Klee, Bern



[Cat. 5]

Ohne Titel (Untitled), 1914,
193 repeated number

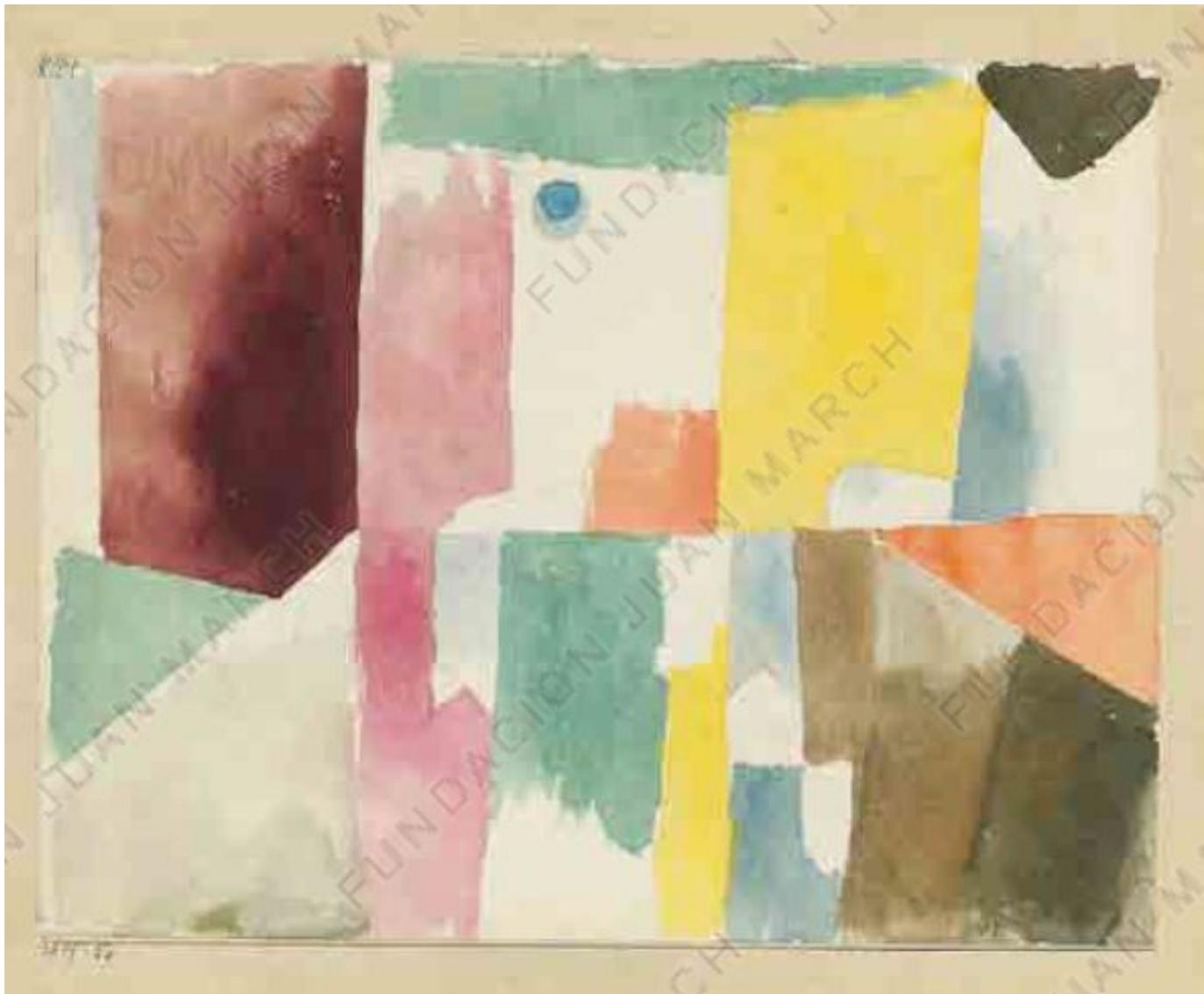
Oil and pencil on paper on cardboard
13 $\frac{1}{8}$ x 8 in. (33.3 x 20.3 cm)
Private collection, Switzerland



[Cat. 6]

abstract, farbige Kreise durch Farbbänder verbunden (Abstract, colored circles linked with colored bands), 1914, 218

Watercolor on paper on cardboard
4⁵/₈ x 6³/₄ in. (11.7 x 17.2 cm)
Zentrum Paul Klee, Bern



[Cat. 7]

<vertrauter Raum> (<Familiar space>), 1915, 56

Watercolor and pencil on paper on cardboard
8 x 10³/₈ in. (20.3 x 26.2 cm)

Private collection, Switzerland, on permanent loan
at the Zentrum Paul Klee, Bern



[Cat. 13]

mit dem Regenbogen (With the rainbow), 1917, 56

Watercolor on primed paper on cardboard

6 $\frac{7}{8}$ x 8 $\frac{1}{4}$ in. (17.4 x 20.8 cm)

Private collection, Switzerland, on permanent loan
at the Zentrum Paul Klee, Bern



[Cat. 26]

Goldfisch-Weib (Goldfish woman), 1921, 93

Watercolor on paper on cardboard

15 $\frac{1}{8}$ x 21 $\frac{5}{8}$ in. (38.5 x 55.1 cm)

Philadelphia Museum of Art

The Louise and Walter Arensberg Collection, 1950



[Cat. 27]

Aquarium, 1921, 99

Watercolor and pencil on paper on cardboard

9½ x 12½ (24.2 x 31.7 cm)

Private collection, Switzerland

[Cat. 30]

Scheidung Abends (Separation in the evening), 1922, 79

Watercolor and pencil on paper on cardboard

13¼ x 9⅞ (33.5 x 23.2 cm)

Zentrum Paul Klee, Bern

Gift of Livia Klee





[Cat. 41]

Nordsee bild (North Sea picture), 1923, 242

Watercolor on paper on cardboard

9³/₄ x 12³/₈ in. (24.7 x 31.5 cm)

Zentrum Paul Klee, Bern

[Cat. 35]

buntes Beet (Colorful flower bed), 1923, 109

Oil on cardboard

13¼ x 10⅞ in. (33.7 x 25.8 cm)

Kunsthaus Zürich

Gift of the Erna and Curt Burgauer collection



[Cat. 39]

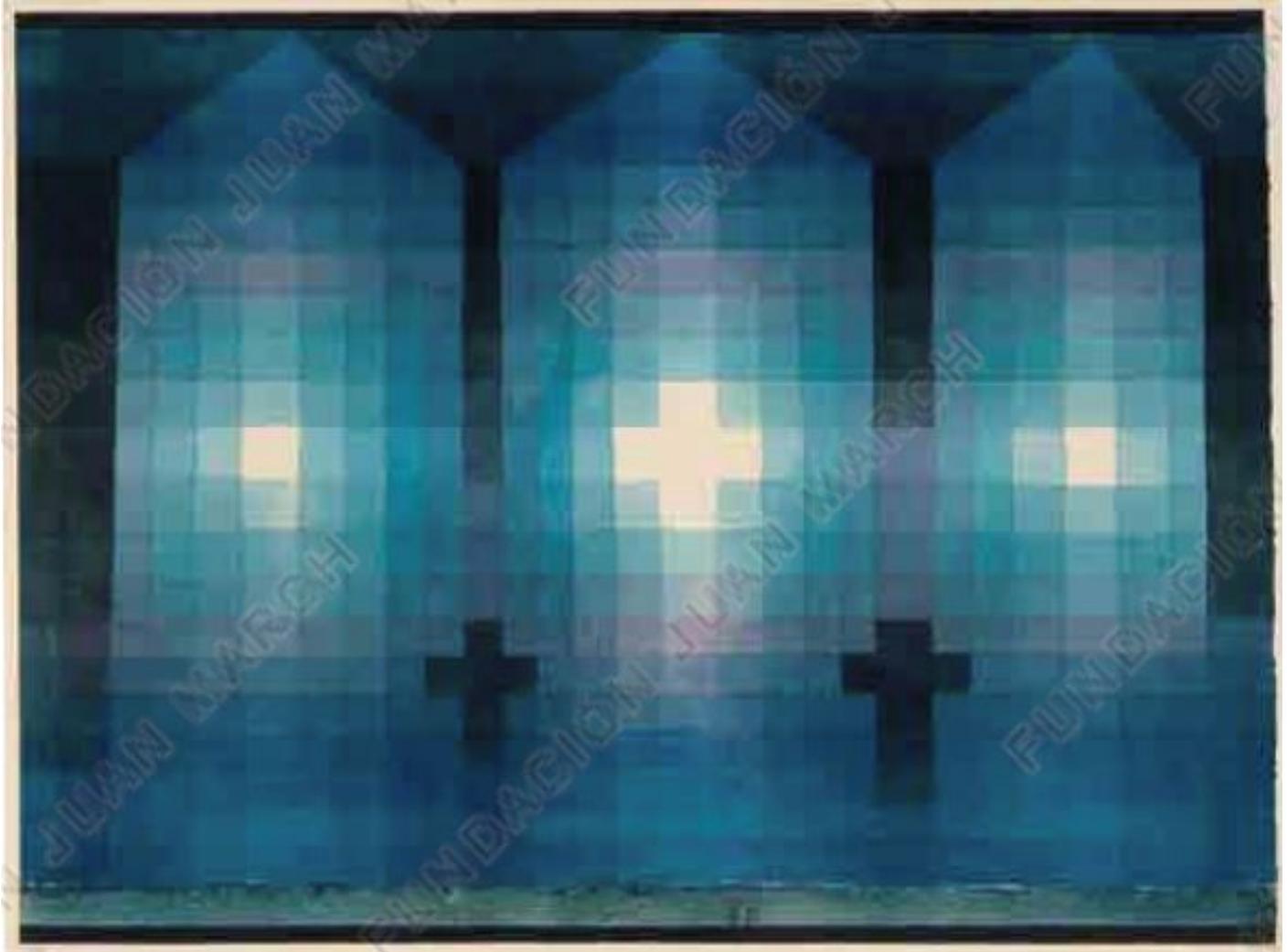
Harmonie aus Vierecken mit rot gelb blau weiss und schwarz
(Harmony of rectangles with red, yellow, blue, white and black), 1923, 238

Oil on primed cardboard in original frame

27½ x 19⅞ in. (69.7 x 50.6 cm)

Zentrum Paul Klee, Bern





[Cat. 36]

Dreiteiliges Grabmal (Tomb in three parts), 1923, 112

Watercolor and pencil on paper on cardboard

13 $\frac{5}{8}$ x 18 $\frac{1}{8}$ in. (34.5 x 46.1 cm)

Philadelphia Museum of Art

The Louis E. Stern Collection, 1963



[Cat. 38]

Sternverbundene (Connected to the stars), 1923, 159

Watercolor and pencil on paper on cardboard
12³/₄/12⁷/₈ x 19/19¹/₈ in. (32.4/32.8 x 48.3/48.7 cm)

Private collection, Switzerland, on permanent loan
at the Zentrum Paul Klee, Bern



[Cat. 43]

D. Garten zur roten Sonnenblume
(The garden with the red sunflower), 1924, 12

Watercolor on paper on cardboard
12½ x 16¼ in. (31.8 x 41.4 cm)
Zentrum Paul Klee, Bern
Paul Klee-Stiftung der Burgergemeinde Bern

[Cat. 46]

Ort in rot und Blau (Village in red and blue), 1925, 240

Watercolor on primed paper on cardboard

16½ x 15 in. (42 x 38 cm)

Zentrum Paul Klee, Bern





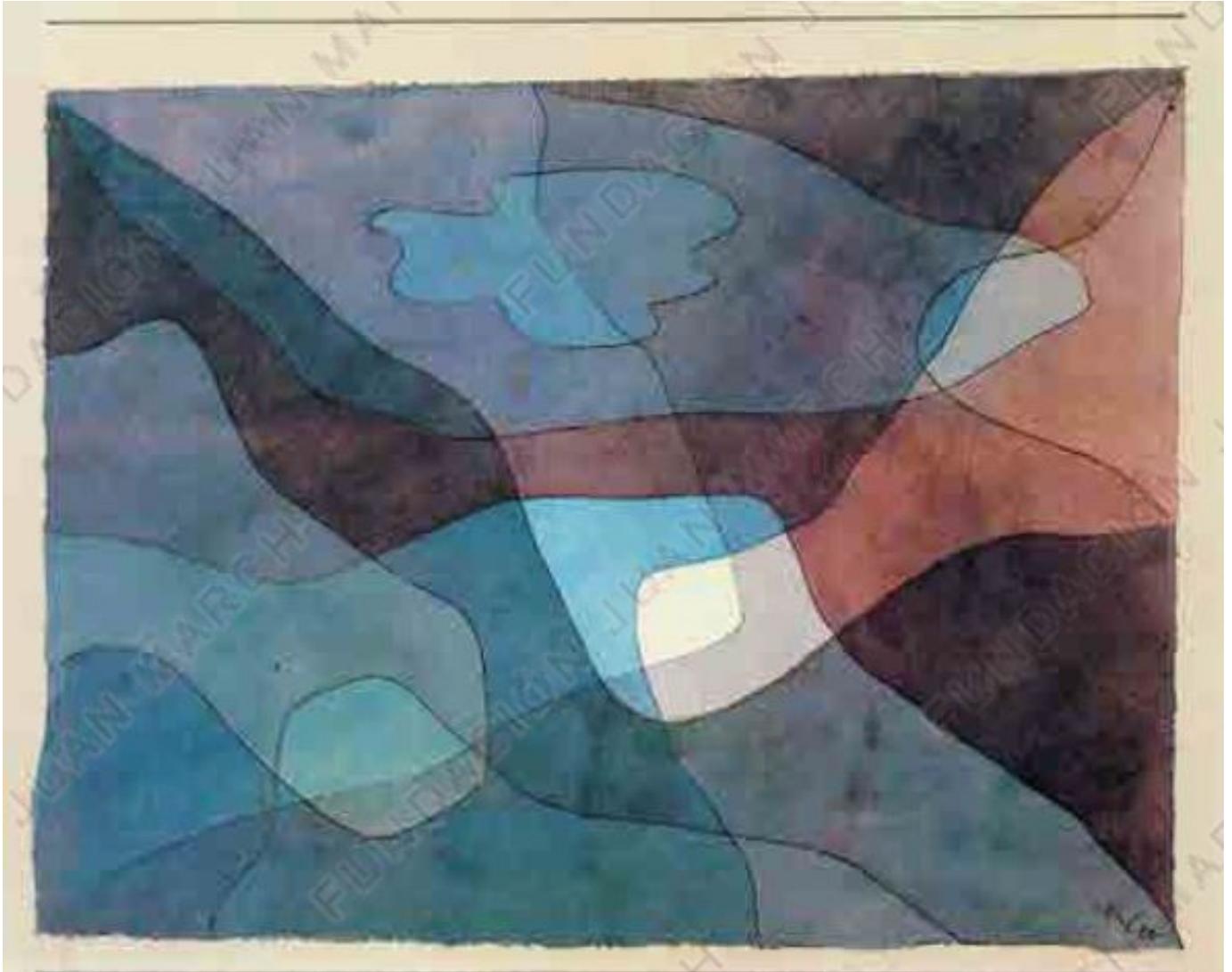
[Cat. 75]

Schwungkräfte (Centrifugal forces), 1929, 267

Watercolor on paper on cardboard

9 $\frac{5}{8}$ x 9 $\frac{1}{4}$ in. (24.5 x 23.5 cm)

Zentrum Paul Klee, Bern



[Cat. 85]

Berg und Luft synthetisch (Mountain and air synthetic), 1930, 136

Watercolor and pen on paper on cardboard
9 x 11¼ in. (23 x 28.5 cm)
Private collection

[Cat. 81]

Farbtafel (auf maiorem Grau) (Color table [in gray major]), 1930, 83

Pastel on paper on cardboard
14 $\frac{7}{8}$ x 11 in. (37.7 x 30.4 cm)
Zentrum Paul Klee, Bern



[Cat. 86]

Pyramide (Pyramid), 1930, 138

Watercolor and pen on paper on cardboard

12¼ x 9⅞ in. (31.2 x 23.2 cm)

Zentrum Paul Klee, Bern





[Cat. 21]

Park am See (ohne Häuser) (Park by the lake
[without Houses]), 1920, 102

Watercolor and pencil on paper on cardboard
5 $\frac{7}{8}$ x 8 $\frac{7}{8}$ in. (15 x 22.4 cm)

Zentrum Paul Klee, Bern
Gift of Livia Klee

[Cat. 115]

Gift (Poison), 1932, 13

Watercolor and pencil on paper on cardboard
24 $\frac{1}{8}$ x 19 $\frac{1}{8}$ in. (61.3 x 48.6 cm)
Zentrum Paul Klee, Bern





[Cat. 65]

Marjamhausen, 1928, 54

Watercolor on paper on cardboard

14 $\frac{1}{8}$ x 8 $\frac{1}{8}$ in. (36 x 20.5 cm)

The Museum of Fine Arts, Houston

Gift of Miss Ima Hogg



[Cat. 137]

Kirchen (Churches), 1940, 234

Colored paste on paper on cardboard

12 $\frac{3}{8}$ x 20 $\frac{1}{2}$ in. (31.4 x 52.1 cm)

Zentrum Paul Klee, Bern



Nature

Fabienne Eggelhöfer

Klee had applied himself to the examination of nature in earnest since his childhood years.¹ He became aware of the universality of the laws of growth governing the natural world above all during his journey to Italy in the winter of 1901–02. There, led at first by an impulse to reflect on art more generally, Klee arrived at an initial set of precisely formulated approaches to what could serve as a theoretical foundation. The study of nature led the artist to discern its regular patterns, its laws; and, by translating them to the pictorial sphere, he made those laws of nature the foundation for his own method as an artist. Once he had accomplished this, he began to free himself from nature and to refine these principles in a purely pictorial realm. Klee was able to overcome mere imitation of nature through simplification: “Reduction! We wish to say more than nature does yet commit the error of impossibly wishing to say it with more means than nature has at her disposal, instead of with fewer.”²

Although Klee eventually freed himself from nature as a model, plants remained a favorite motif in his late works.³ As in his artistic production, in his classes the processes of growth and the structures in nature served as his point of departure, in order to convey to his students the idea of pictorial creation as a living thing.⁴ Above all, in the lectures he gave in Weimar on *Bildnerische Formlehre* (“Theory of pictorial form”), on *Principielle Ordnung* (“Principal order”), and on *Bildnerische Mechanik* (“Pictorial mechanics”), he urged his students to create in a manner that was alive like nature itself. In January 1924, he summed up his teachings on creativity in a pithy appeal: “Forming is good. Form is bad; form is the end; it is death. Forming is movement; it is action. Forming is life.”⁵

Later on, Klee would forego exhaustive explanations of the growth processes of plants. He no longer availed himself of them explicitly as illustrative examples of pictorial creation, but they did continue, as before, to constitute the implicit basis for the creation of geometric forms.

Klee’s interest in natural creation must also be viewed in the context of the prevailing “biocentric” discourses from around the turn of the century.⁶ Philosophers, scientists and artists developed new models based on the intensive study of nature.⁷ In drawings like *27523 R Stengelgliederung* (27523 R Arrangement of stalks, 1917, 58) [Cat. 14], *Schöpfungsplan 23436 G (Blüten)* (Creation plan 23436 G [Blossoms], 1917, 59) [Cat. 15], or *Drei Blüten* (Three flowers, 1925, 235) [Cat. 11], Klee for example alludes to biotechnical endeavors. While Klee’s works may be understood actually as ironic

- 1 See Osamu Okuda, “Paul Klee und die Pflanzenwelt: Botanik, Garten, Landschaft. Eine Chronologie,” in *In Paul Klees Zaubergarten*, exh. Cat., Zentrum Paul Klee, Bern; Henie-Onstad Kunstsenter, Oslo; Bergen Kunstmuseum, Bergen, Norway (Ostfildern: Hatje Cantz, 2008), pp. 9–21. English version published under the title *In Paul Klee’s Enchanted Garden* (Ostfildern: Hatje Cantz, 2008).
- 2 Klee 1988, no. 834, July 1908, Munich, p. 274. Concerning this, see Eggelhöfer 2012, pp. 27–30.
- 3 The significance of nature in Klee’s teaching and work has been alluded to repeatedly in the scholarly literature. On the current state of research, see Eggelhöfer 2012, pp. 40–44.
- 4 On the importance of nature in Klee’s pedagogy, see Eggelhöfer 2012.
- 5 BG I.2/78. [Klee distinguishes *Formung* (here translated rather literally as “forming,” i.e., the process of generating forms) and *Form* (“form”), in order to stress dynamism over stasis in the creative act. —Ed.]
- 6 On the significance of biocentrism in the early twentieth century, see Oliver A. I. Botar and Isabel Wünsche, eds., *Biocentrism and Modernism* (Farnham: Ashgate, 2011). The term *biocentrism* may be found in texts by Ludwig Klages, Raoul Henri Francé and Ernst Kállai, among others.
- 7 For a contextualization, see Eggelhöfer 2012, pp. 44–76.



[Fig. 1]

belichtetes Blatt (Illuminated leaf),
1929, 274.

Watercolor and pen on paper on
cardboard, 12½ x 9 in. (30.9 x 23 cm).
Zentrum Paul Klee, Bern

commentaries on the association of nature and technology, László Moholy-Nagy revealed himself to be highly impressed by the idea of a processal mechanics that equally determines every area of life, nature and art.⁸ He was convinced that with this construction, the old theorems of an art founded on nature could be seamlessly united with the modern concepts of a technologically-oriented artistic practice along the lines of what the Bauhaus increasingly promoted over the course of its history.⁹

Klee's observation on his journey to Italy that the laws of growth governing plants also apply to creation was something that marked his analytical vision of the plant world. In his classes, Klee taught his students to delve into the interior of things in order to understand that which is exterior; additionally, this same approach characterized his own artistic attitude. In his essay, "Wege des Naturstudiums" (Ways to study nature) [Cat. 264], Klee stressed that the study of the surface is only complete after an examination of the interior.¹⁰ It is therefore hardly surprising that in numerous works he emphasized the way in which the arrangement of the internal structure imparts form outwardly. Thus, in *belichtetes Blatt* (Illuminated leaf, 1929, 274) [Fig. 1], he represents not only the external form of the leaf of a plant but also the internal structure of the leaf's veins, which are responsible for the external form. He also made playful use of this procedure in drawings lacking plant motifs, such as *wichtig* (Important, 1938, 460) [Cat. 134]. In his artistic work, Klee also found inspiration in the view through a microscope, which provides the basis for some of his watercolors in which cellular forms appear, such as *pflanzlich-seltsam* (Vegetal-strange, 1929, 317) [Cat. 78] or *die Stelle der Zwillinge* (The place of the twins, 1929, 321) [Cat. 79]. In the drawings *Leier im werden* (Lyre in the making, 1935, 16) [Cat. 124] and *das Zwischen-Ei* (The intermediate egg, 1938, 364) [Cat. 133], Klee creates a thematic focus in cellular division, which had also served as a source of inspiration for his own artistic process of using division as a productive technique.¹¹

⁸ On Klee's parodies in reaction to the demand for mechanization and technologizing at the Bauhaus, see Geelhaar 1972, pp. 66–72.

⁹ In his efforts to reconcile nature and technology, Moholy-Nagy modeled his thinking on Raoul Henri Francé's "Biotechnik." See László Moholy-Nagy, *von material zu architektur* [From Material to Architecture], Bauhausbücher 14 (Munich: Langen, 1929). On Francé and the Bauhaus, see Peter Bernhard, "Der Philosoph des Funktionalismus im Widerstreit mit der modernen Kunst: Raoul Francé und das Bauhaus," in *Streit ums Bauhaus*, edited by Ute Ackermann, et al. (Jena: Glaux, 2009), pp. 142–48.

¹⁰ Klee 1923.

¹¹ Wolfgang Kersten and Osamu Okuda mention the work *im Zeichen der Teilung* (Under the Sign of Division, 1940, 336), in which Klee not only made division into cells a thematic focus but actually represented it. See Paul Klee: *Im Zeichen der Teilung*, exh. Cat., Kunstsammlung Nordrhein-Westfalen, Düsseldorf; Staatsgalerie Stuttgart (Stuttgart: Staatsgalerie Stuttgart, 1995), p. 13.



[Cat. 135]

Zwiegespräch Baum-Mensch (Dialogue
between tree and man), 1939, 403

Pencil on paper on cardboard
8¼ x 11¼ in. (20.9 x 29.7 cm)
Zentrum Paul Klee, Bern
Gift of Livia Klee



[Cat. 1]

Ohne Titel (Baumgruppe, Burghausen)
(Untitled [Group of trees, Burghausen]), ca. 1899

Oil on cardboard
13½ x 19 in. (34.3 x 48.2 cm)
Zentrum Paul Klee, Bern



[Cat. 2]

Ohne Titel (Blumen) (Untitled [Flowers]), ca. 1903

Oil on canvas on cardboard in original frame

14³/₈ x 12¹/₄ in. (36.5 x 31 cm)

Zentrum Paul Klee, Bern



[Cat. 8]

Pflanzenliebe (Plant love), 1915, 76

Pen on paper on cardboard
7¾ x 4¼ in. (19.6 x 10.1/10.6 cm)
Zentrum Paul Klee, Bern
Gift of Livia Klee

[Cat. 9]

Die Blüte (The blossom), 1915, 83

Pen on paper on cardboard
3⅞ x 3½ in. (9.9 x 8.9 cm)
Zentrum Paul Klee, Bern

[Cat. 10]

«Die Blume als Liebesrequisit»
(«The flower as requisite of love»),
1915, 89

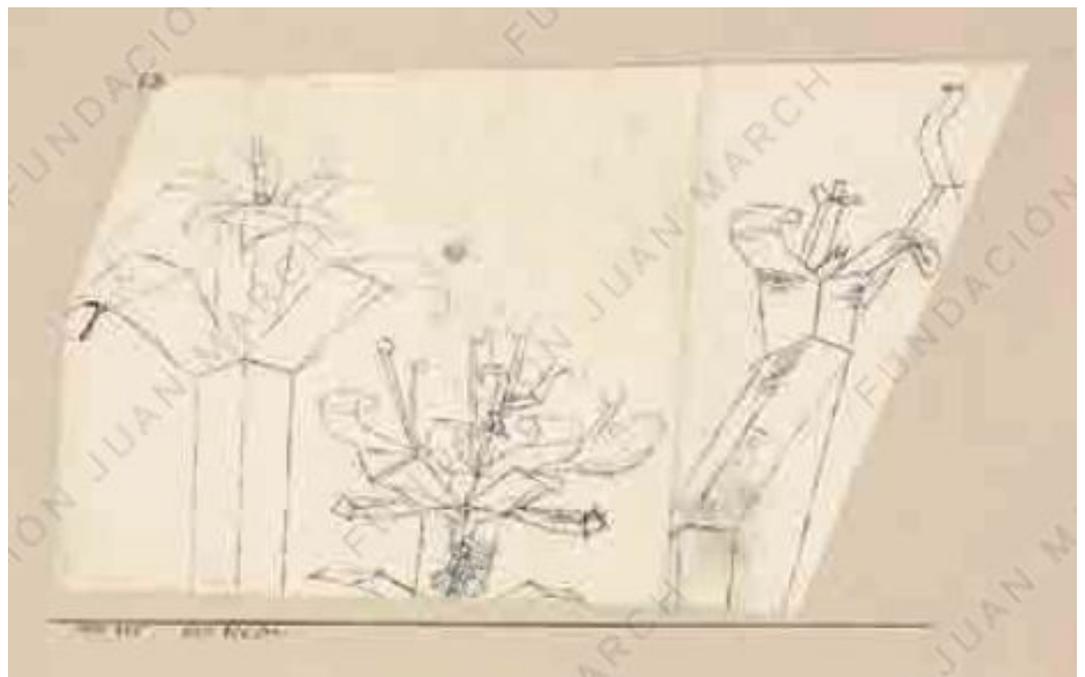
Pen on paper on cardboard
4 $\frac{7}{8}$ x 9 $\frac{1}{2}$ in. (12.3 x 24.1 cm)
Zentrum Paul Klee, Bern

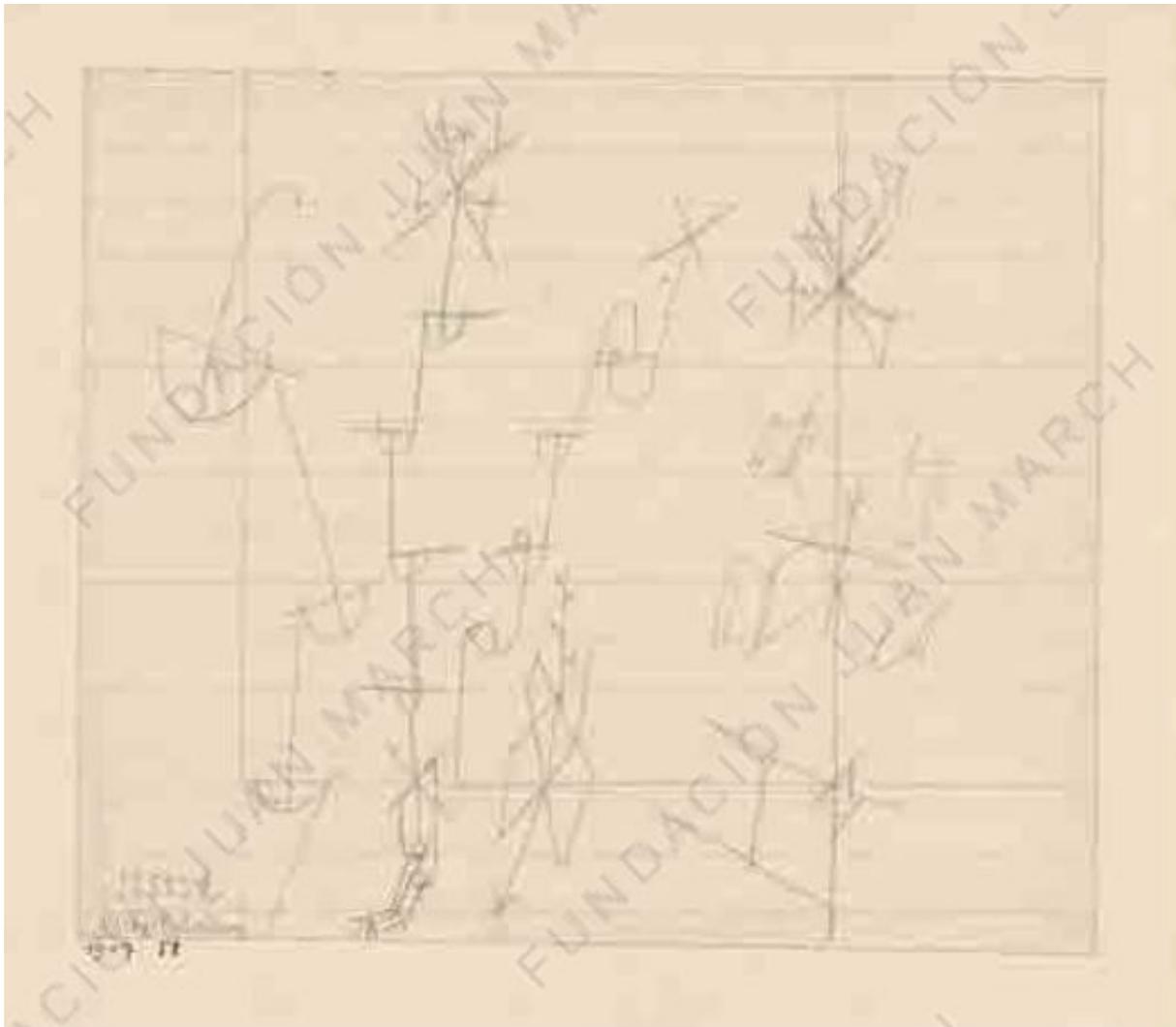


[Cat. 11]

Drei Blüten (Three blossoms),
1915, 235

Pen on paper on cardboard
4 $\frac{7}{8}$ /5 $\frac{1}{4}$ x 7 $\frac{1}{8}$ /8 $\frac{3}{8}$ in.
(12.5/13.3 x 18.2/21.2 cm)
Zentrum Paul Klee, Bern

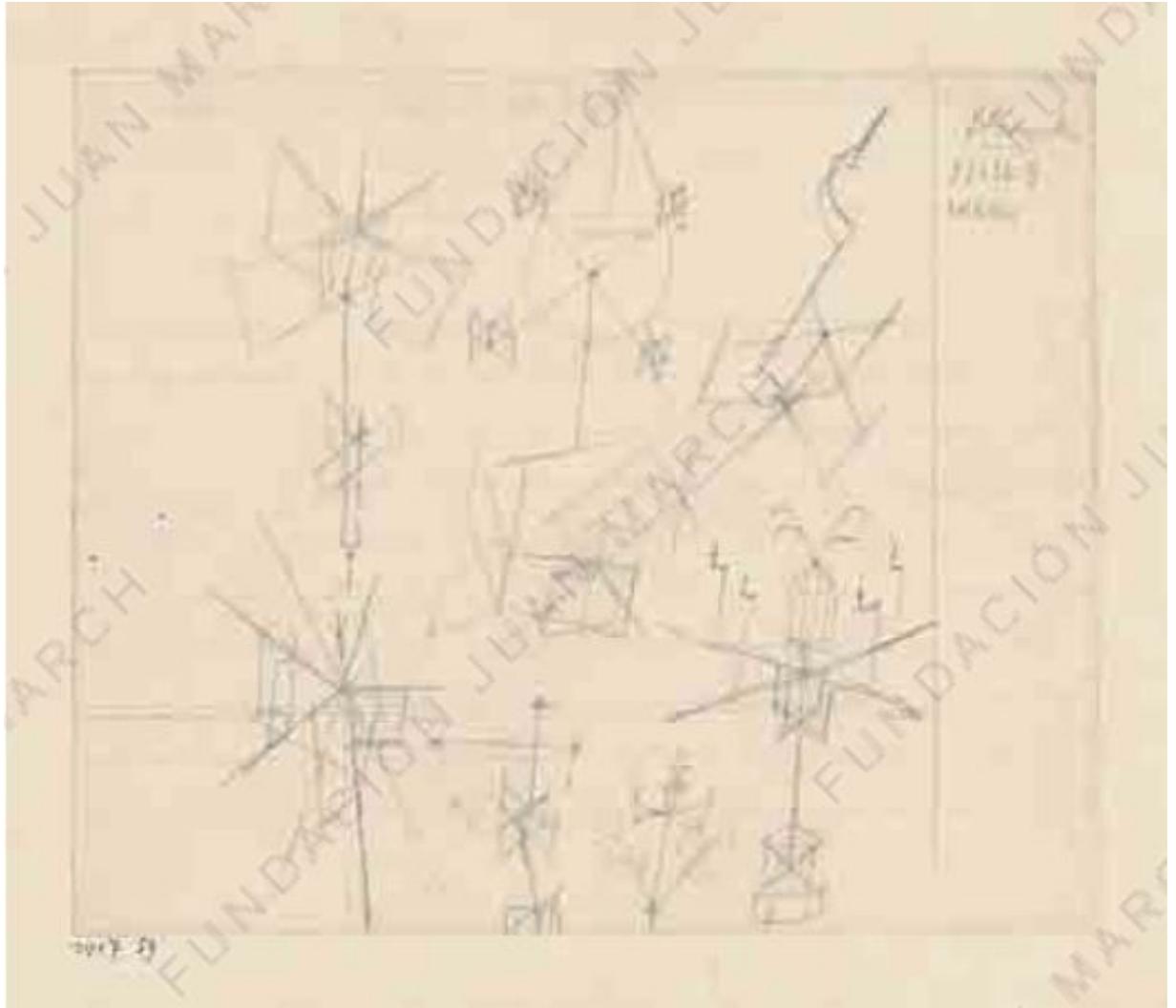




[Cat. 14]

27523 R *Stengelgliederung* (27523 R
Arrangement of stalks), 1917, 58

Pencil on paper on cardboard
5 $\frac{7}{8}$ x 6 $\frac{7}{8}$ in. (14.8 x 17.5 cm)
Zentrum Paul Klee, Bern



[Cat. 15]

Schöpfungsplan 23436 G (Blüten)

(Creation plan 23436 G [Blossoms]), 1917, 59

Pencil on paper on cardboard

5¾ x 6⅞ in. (14.6 x 17.5 cm)

Zentrum Paul Klee, Bern

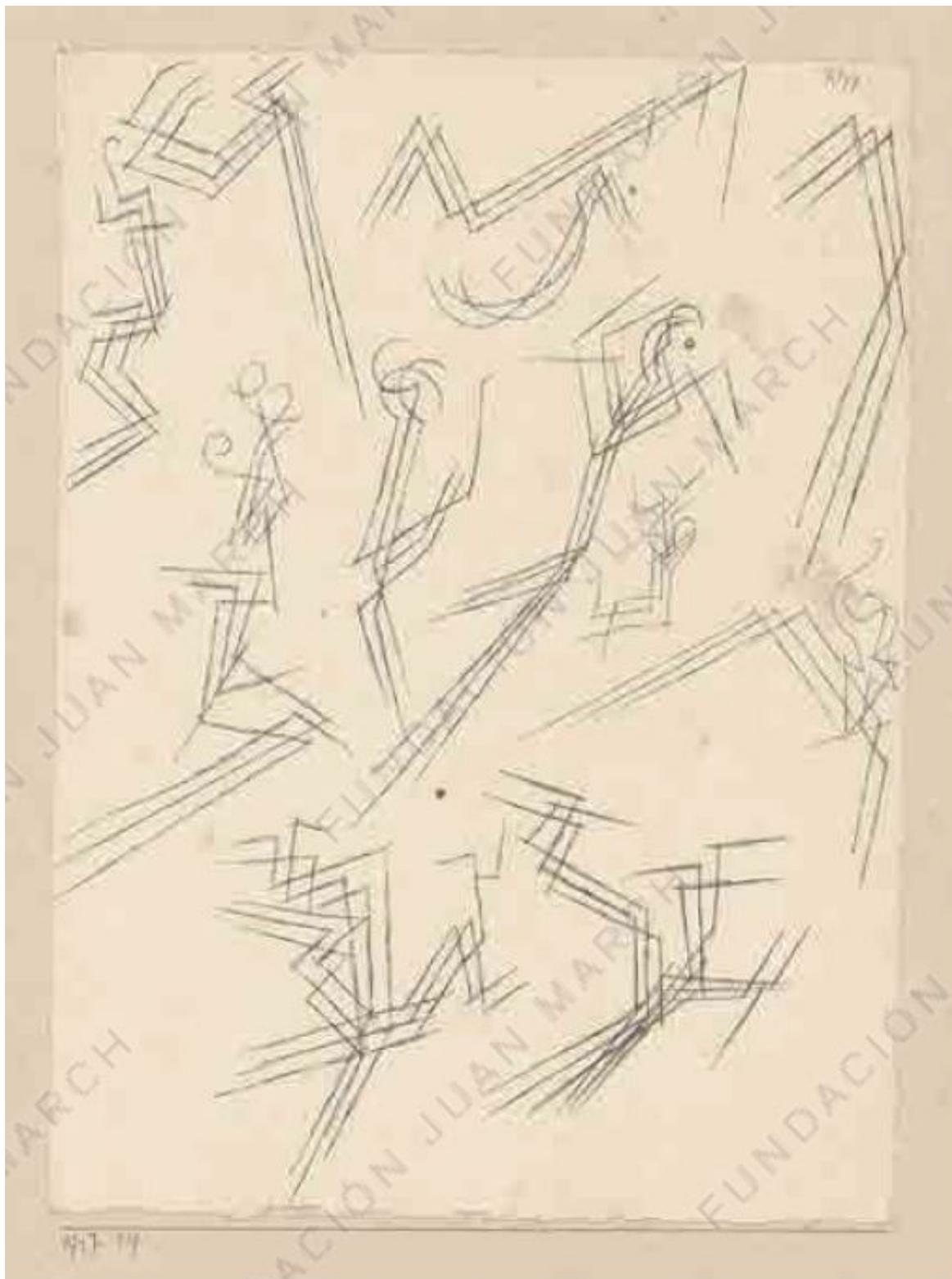
[Cat. 16]

Embryonale Abstraktions Elemente

(Embryonic elements of abstraction), 1917, 119

Pen on paper on cardboard
7 $\frac{5}{8}$ x 5 $\frac{5}{8}$ in. (19.5 x 14.4 cm)

Private collection, Switzerland, on permanent loan at the Zentrum Paul Klee, Bern





[Cat. 12]

Pelargonium, 1916, 34

Pen on paper on cardboard
8³/₈ x 5¹/₂ in. (21.3 x 14 cm)
Private collection



[Cat. 20]

abstracte Zeichnung (pflanzlich)
(Abstract drawing [vegetal]), 1920, 97

Pencil on paper on cardboard
7½ x 12 in. (19 x 30.4 cm)
Private collection, Switzerland, on permanent loan
at the Zentrum Paul Klee, Bern

[Cat. 28]

Pflanzenwachstum (Growth of plants), 1921, 193

Oil on primed cardboard; original frame

21¼ x 15¾ in. (54 x 40 cm)

Centre Pompidou, Musée national d'art moderne /

Centre de création industrielle, Paris, Nina Kandinsky Bequest, 1981



[Cat. 31]

Blumen im Wind (Flowers in the wind), 1922, 106

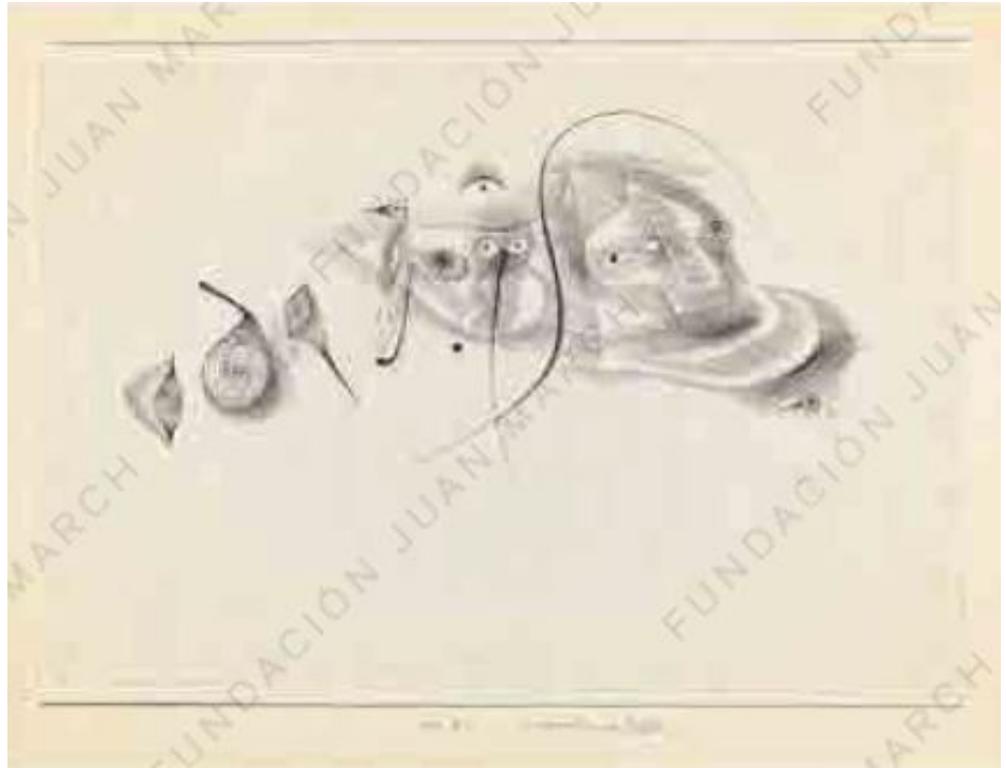
Pen and watercolor on paper on cardboard

6⁵/₈ x 5³/₈ in. (16.8 x 13.6 cm)

The Museum of Modern Art, New York

Katherine S. Dreier Bequest





[Cat. 61]

Zusammenhang und Früchte
(Connection and fruits), 1927, 276

Pen on paper on cardboard
11 $\frac{7}{8}$ /12 x 17 $\frac{7}{8}$ in.
(30.2/30.4 x 45.5 cm)
Zentrum Paul Klee, Bern



[Cat. 62]

Temperamente (Temperaments),
1927, 281

Pen on paper on cardboard
11 $\frac{3}{4}$ /12 x 17 $\frac{3}{4}$ /17 $\frac{7}{8}$ in.
(30/30.4 x 45.2/45.5 cm)
Zentrum Paul Klee, Bern



[Cat. 64]

Kleine Gartenstadt-Häuser

(Small houses in the garden city), 1928, 52

Watercolor on paper on cardboard

11½ x 18 in. (29.2 x 45.7 cm)

Philadelphia Museum of Art

The Louise and Walter Arensberg Collection, 1950



[Cat. 23]

Tropische Blüte (Tropical blossom), 1920, 203

Oil and pencil on primed paper
on cardboard

10¼ x 11⅜ in. (26 x 28.8 cm)

Zentrum Paul Klee, Bern



[Cat. 76]

atmosphärische Gruppe
(Atmospheric group), 1929, 273

Watercolor and pen on paper
on cardboard

11¾ x 8⅞ in. (30 x 22.5 cm)

Private collection, Switzerland, on permanent loan
at the Zentrum Paul Klee, Bern

[Cat. 78]

pflanzlich-seltsam (Vegetal-strange), 1929, 317

Watercolor on primed paper on cardboard

12¼ x 9 in. (31 x 23 cm)

Zentrum Paul Klee, Bern





[Cat. 79]

die Stelle der Zwillinge

(The place of the twins), 1929, 321

Watercolor and pen on paper on cardboard

10 $\frac{7}{8}$ x 12 in. (27.5 x 30.6 cm)

Zentrum Paul Klee, Bern



[Cat. 90]

Ohne Titel (Drillingsblüten und die Höhle)
(Untitled [Triplet blossoms and the cave]), 1930, 183

Oil on plywood
20 $\frac{1}{8}$ x 20 $\frac{7}{8}$ in. (51 x 53 cm)
Zentrum Paul Klee, Bern, Gift of Livia Klee



[Cat. 124]

Leier im werden (Lyre in the making),
1935, 16

Pencil on paper on cardboard
11 x 7 in. (27.8 x 17.8 cm)
Zentrum Paul Klee, Bern



[Cat. 133]

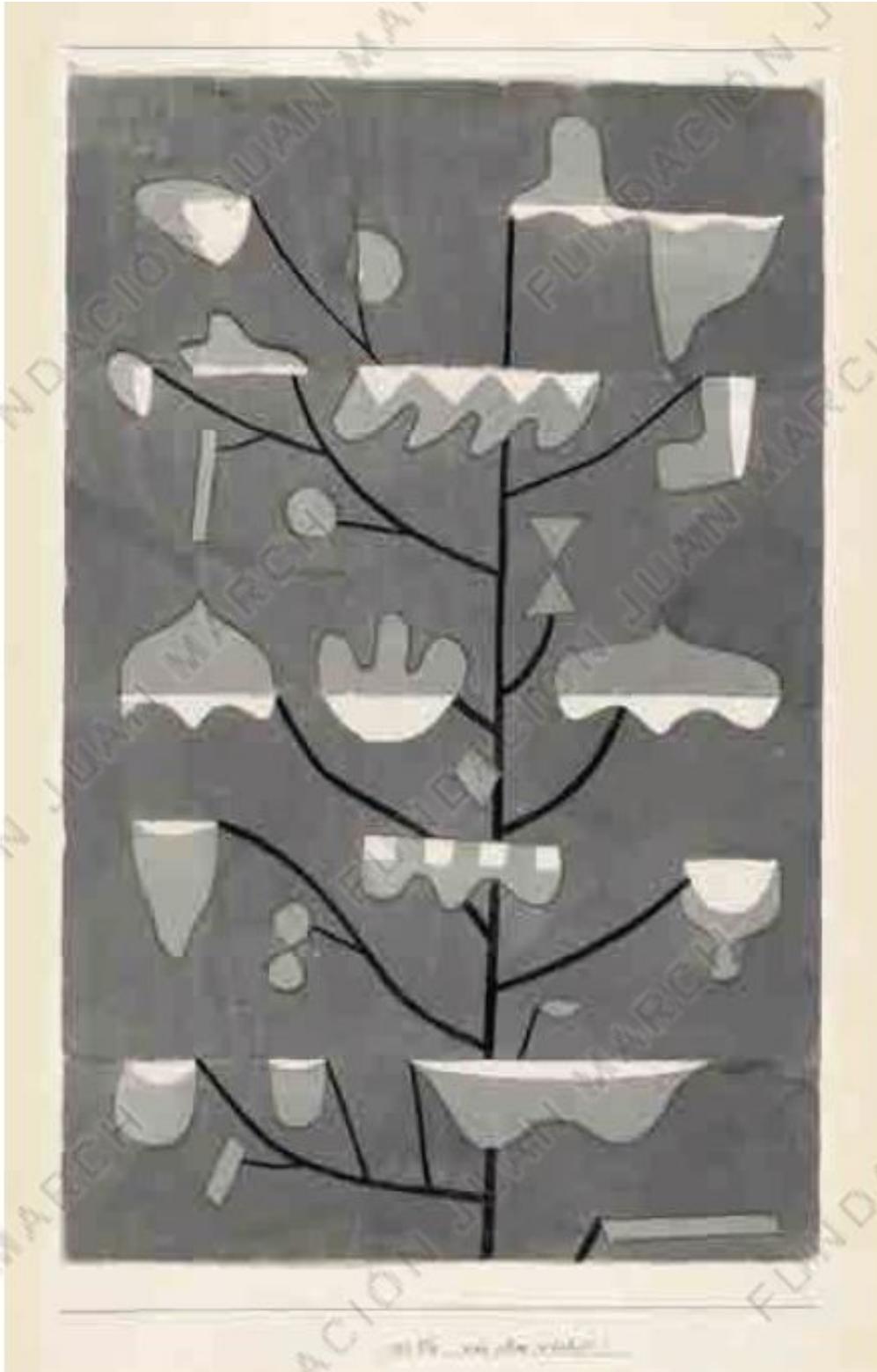
das Zwischen-Ei (The intermediate egg),
1938, 364

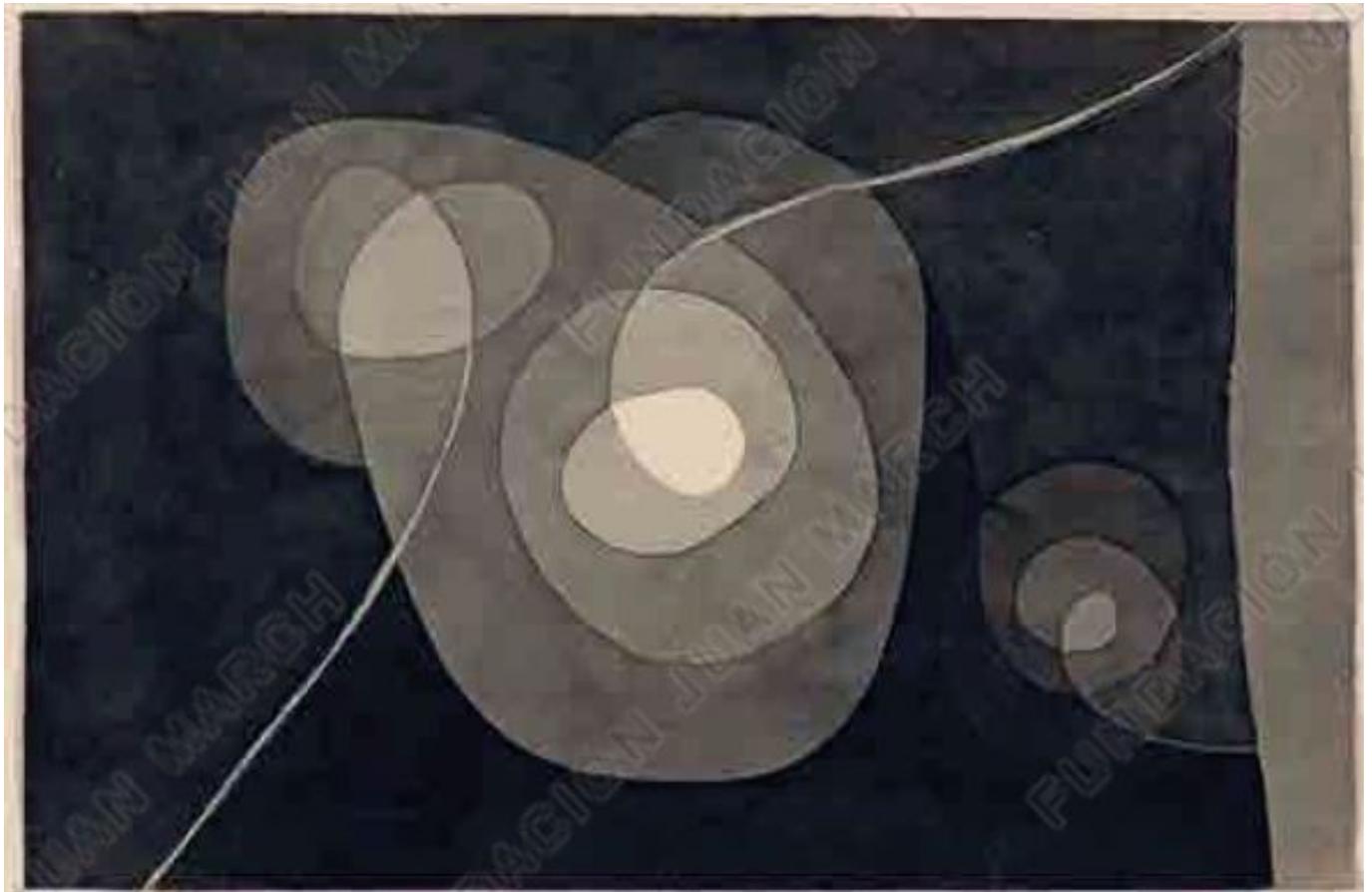
Pencil on paper on cardboard
11¾ x 8¼ in. (29.9 x 20.8 cm)
Zentrum Paul Klee, Bern

[Cat. 117]

was alles wächst!
(How everything grows!), 1932, 233

Watercolor on paper on cardboard
18 $\frac{7}{8}$ x 12 $\frac{3}{8}$ in. (47.9 x 31.5 cm)
Zentrum Paul Klee, Bern





[Cat. 118]

Spiralschraubenblüten II
(Spiral screw flowers II), 1932, 238

Watercolor and pencil on paper
on cardboard

14¾ x 19 in. (37.4 x 48.3 cm)

Sprengel Museum Hannover, loan by the Stiftung
Sammlung Bernhard Sprengel und Freunde



[Cat. 77]

Gruppe unter Bäumen
(Group beneath trees), 1929, 298

Pen on paper on cardboard
8¼ x 13 in. (21 x 32.9 cm)
Zentrum Paul Klee, Bern, Gift of Livia Klee

[Cat. 134]

wichtig (Important), 1938, 460

Pen on paper on cardboard
8¼ x 11¾ in. (20.8 x 29.8 cm)
Zentrum Paul Klee, Bern





[Cat. 126]

junger Baum (Young tree), 1937, 51

Chalk on paper on cardboard

9 x 13⁵/₈ in. (22.8 x 34.5 cm)

Private collection, Switzerland, on permanent loan
at the Zentrum Paul Klee, Bern



[Cat. 122]

Grenze einer Wanderung
(Limit of a trip), 1933, 248

Watercolor on primed paper
on cardboard
8¼ x 13 in. (21 x 33 cm)
Clara Tàpies Barba collection

[Cat. 128]

Stilleben in Braun
(Still life in brown), 1937, 174

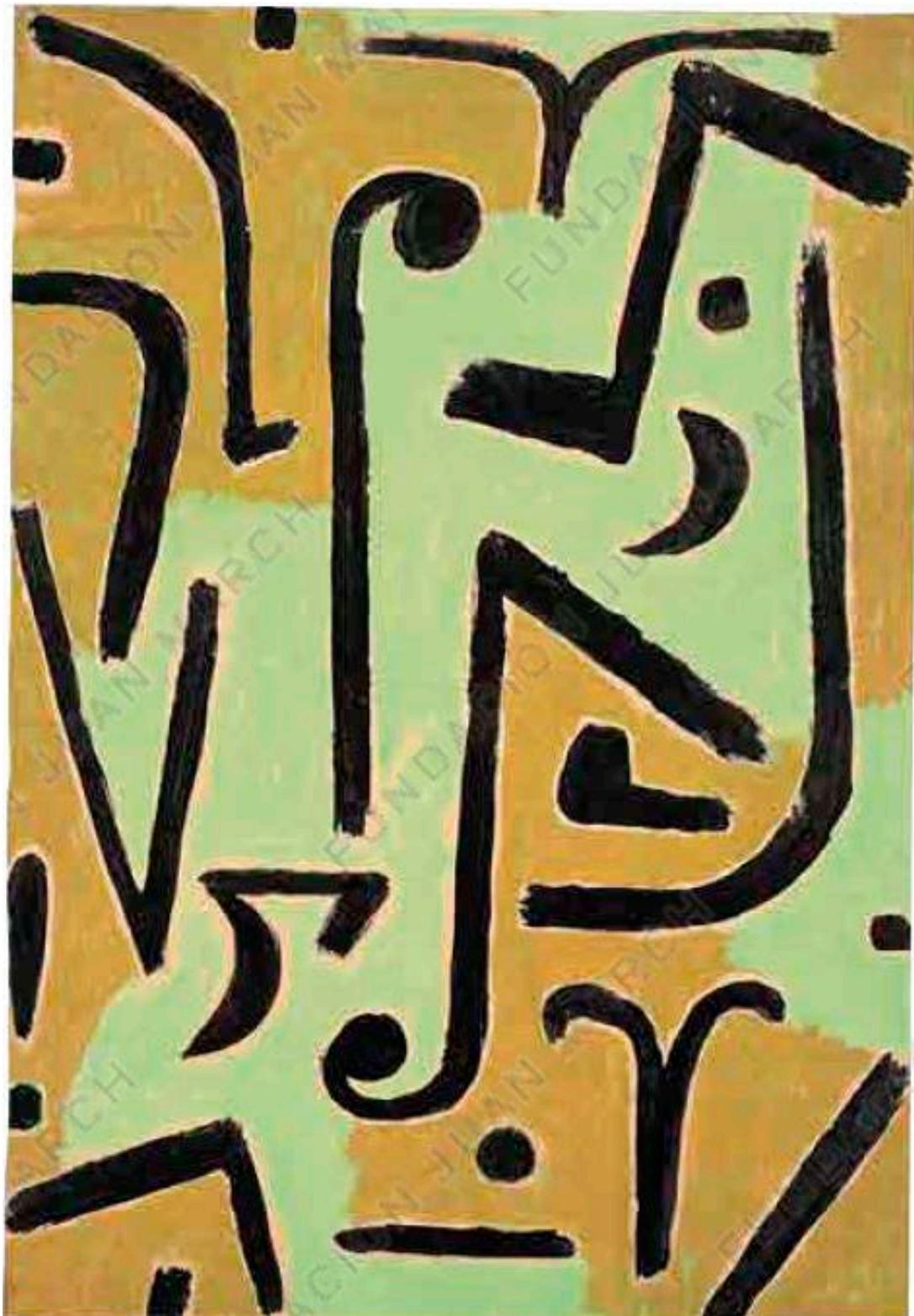
Pastel on paper on cardboard
1 1⁵/₈ x 8¹/₄ in. (29.4 x 20.8 cm)
The Museum of Fine Arts
Houston Gift of Mr.
and Mrs. Pierre Schlumberger

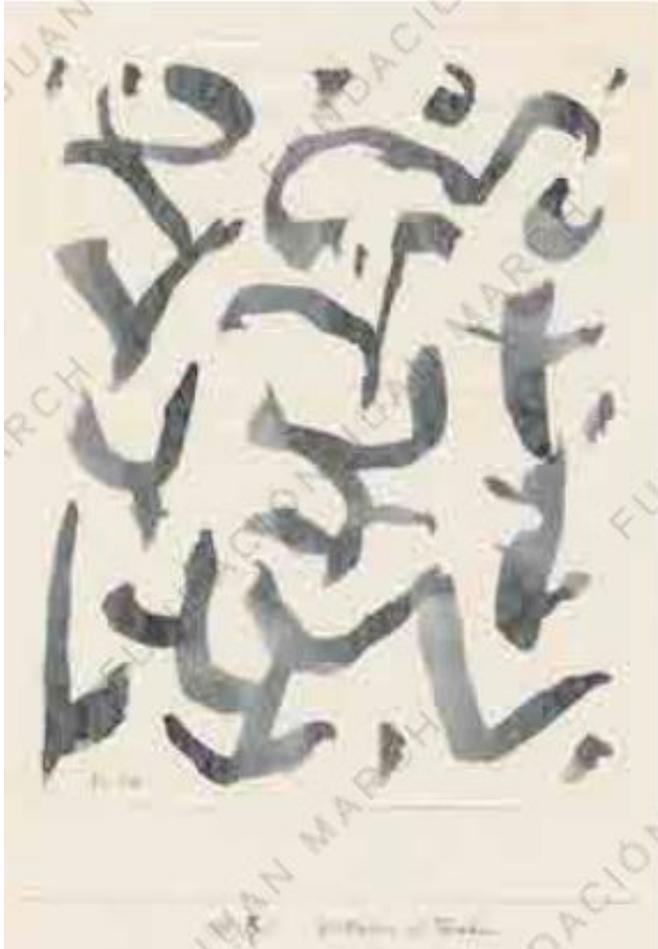


[Cat. 129]

Halme (Blades of grass), 1938, 6

Colored paste on paper on cardboard
19 $\frac{5}{8}$ x 13 $\frac{3}{4}$ in. (50 x 35 cm)
Fondation Beyeler, Riehen/Basel





[Cat. 131]

Stilleben mit Trieben (Still life with young shoots),
1938, 265

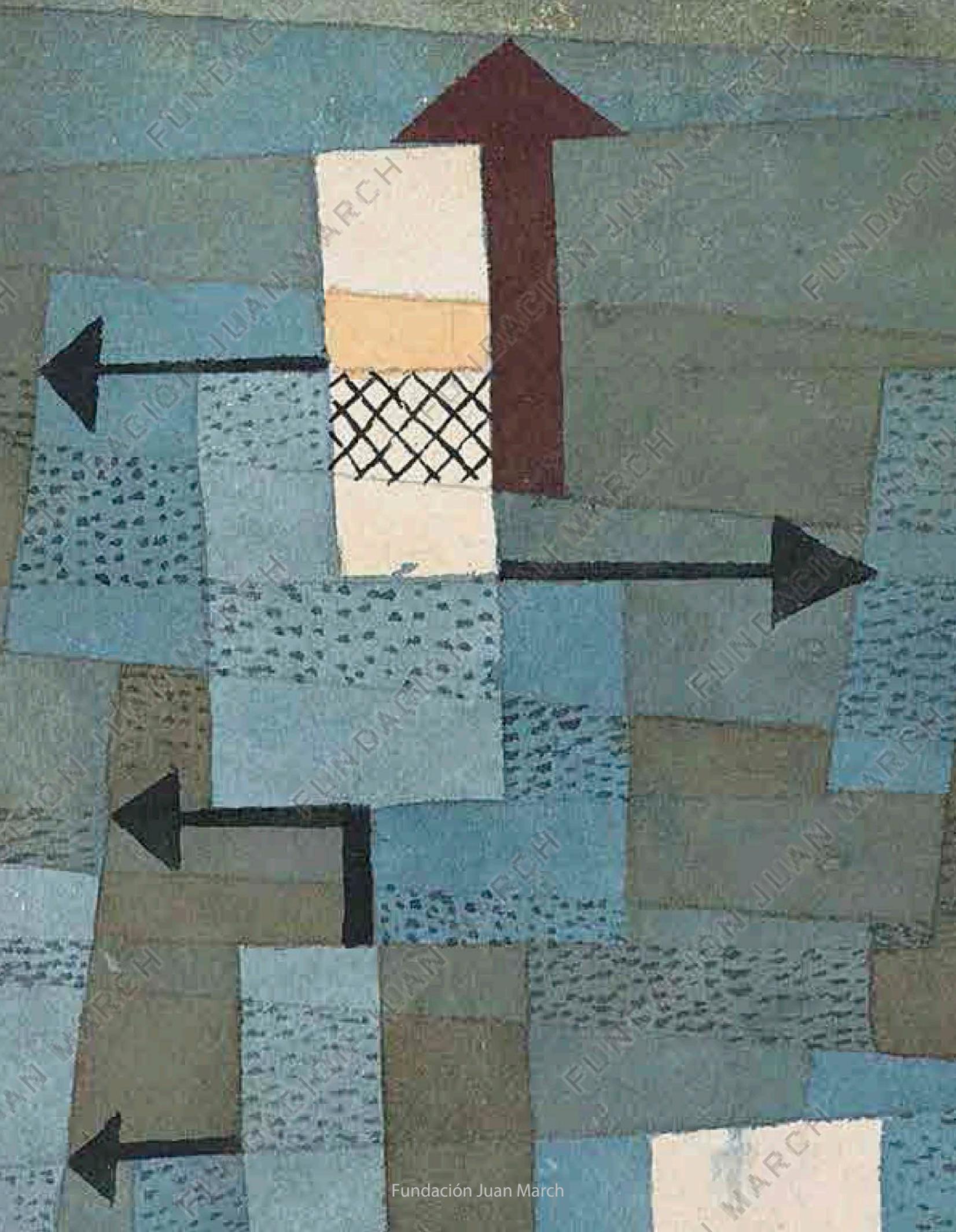
Watercolor on paper on cardboard
10 $\frac{5}{8}$ x 8 $\frac{3}{8}$ in. (27 x 21.4 cm)
Zentrum Paul Klee, Bern



[Cat. 132]

Bewachung (Overgrowth), 1938, 266

Watercolor on paper on cardboard
10 $\frac{5}{8}$ x 8 $\frac{1}{2}$ in. (27 x 21.5 cm)
Zentrum Paul Klee, Bern



Movement

Fabienne Eggelhöfer

Klee was convinced that movement underlies all Becoming.¹ The idea that movement is an essential, given condition of the cosmos—that stasis on earth is only a restraint placed incidentally on matter and therefore fundamentally an illusion—is something that Klee defended for the first time publicly in his *Schöpferischen Konfession* (Creative confession) [Cat. 263].² This statement thus constitutes the core of his views on creation and reveals the way he thought in universal terms; for according to Klee, movement was not just central to artistic creation but also to the emergence and formation of “all things,” as the artist specified in the draft of the text.³ This idea finds an analogy in the Expressionists’ conception of the work of art as participating in the general movement of the world. For this reason, according to the architect and art critic Adolf Behne, in their work, forms are not rigid but fluid: “Form is not given as something completed but rather grows and emerges.”⁴ The idea of movement as the foundation for all Becoming was widespread in Klee’s time. The attempt (for example, among the Futurists) to come to terms artistically with movement in flux, however, was less important for Klee than the renewed interest in Johann Wolfgang von Goethe’s theory of metamorphosis and in Romantic thought marked by a focus on dynamic forces.⁵

Although Klee was surely acquainted with numerous contemporary interpretations of Goethe’s theory of metamorphosis, it may be assumed that he also found direct inspiration in those writings by Goethe on the subject that were a part of Klee’s library. In one of those texts, titled *Die Natur: Aphoristisches (um das Jahr 1780)* (Nature: Aphoristic [around 1780]), Klee could read the following statements central to his concept of dynamics: “In [nature], there is an eternal living, becoming and moving; and yet [nature] does not itself move on: it perpetually transforms and never for a moment remains at rest.”⁶

With regard to morphology, Goethe maintained “that nowhere can one find abidance, nowhere quiescence, nor completion; rather, everything fluctuates in constant movement: What is formed will be once again transformed. And if we wish to attain a reasonably lively view of Nature, we ourselves must remain equally mobile and malleable, following the example with which she leads the way.”⁷ By underlining this passage, Klee emphasized Goethe’s demand that a state of movement be the absolute prerequisite for artistic creation.

1 Klee 1920, p. 32.

2 Klee 1920, p. 33ff: “In the cosmos, movement is also a given. Stasis on earth is an incidental restraining of matter. It is a fallacy to assume that this ‘adherence’ of things is primary.”

3 “For all things, movement lies at the root of Becoming.” Klee 1956, p. 9.

4 Adolf Behne, “Deutsche Expressionisten,” *Der Sturm* 5, nos. 17-18 (1914): 115. Behne was not alone in considering movement to be a basic criterion for Expressionist art, as is evident in the texts in the anthology edited by Herwarth Walden, who, for example, writes: “Art, however, is movement, rhythm.” Herwarth Walden, ed., *Expressionismus: Die Kunstwende* (Berlin: Der Sturm, 1918), p. 38.

5 See Eggelhöfer 2012, pp. 44–55.

6 Johann Wolfgang Goethe, *Sämtliche Werke in vierzig Bänden* (Stuttgart and Tübingen: J. G. Cotta’scher Verlag, 1840), vol. 40, p. 386.

7 Johann Wolfgang Goethe, “Bildung und Umbildung organischer Naturen, Die Absicht eingeleitet,” in *ibid.*, vol. 36, p. 6. Klee also drew attention to the underlined passage with a mark in the margin.



[Fig. 1]

Assyrisches Spiel (Assyrian game),
1923, 79

Oil on cardboard
14⁵/₈ x 20¹/₈ in. (37 x 51 cm)
Zentrum Paul Klee, Bern
On loan from private collection

[Fig. 2]

*Bildnerische Gestaltungslehre:
II.6 Elementarform (Elementary form)*,
BG II.6/240

Pencil and colored pencil on paper
13 x 8¹/₄ in. (33 x 21 cm)
Zentrum Paul Klee, Bern

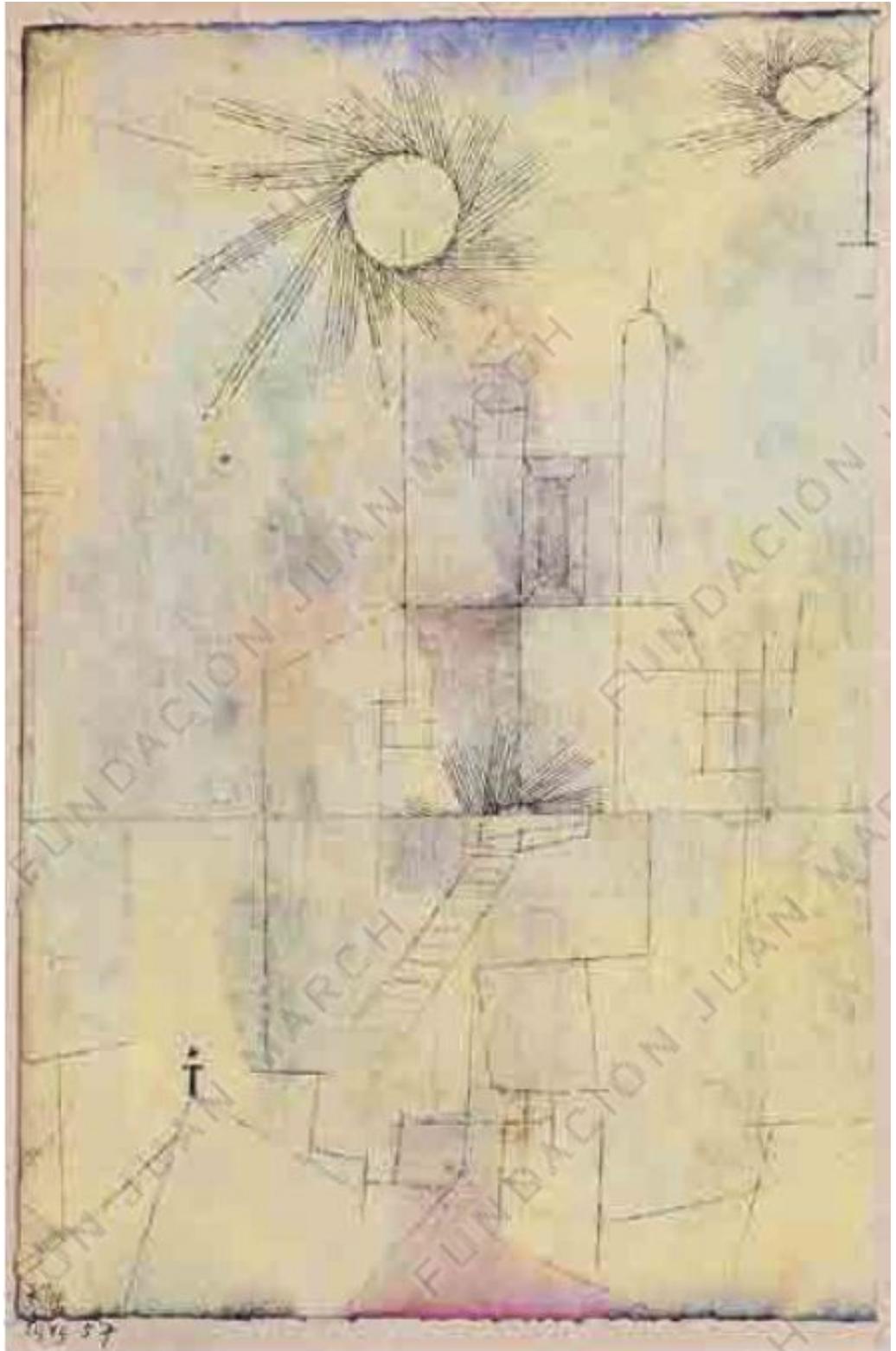
Ernst Haeckel likewise refers to Goethe's theory of metamorphosis. In contrast to Klee, however, his idealized, systematic illustrative models are based on symmetrical rigidity. In a series of botanical images titled *Dynamoradiolaren* (Dynamoradiolarians), from 1926 [Cat. 49], Klee relied on the tables Ernst Haeckel prepared for his *Kunstformen in der Natur* (Artistic forms in nature, 1899).⁸ In supplementing the radial constructive principle of Haeckel's single-cell organisms with a propeller-like rotational movement, Klee (in an ironic allusion) transforms Haeckel's static representation of radiolarians into his own, dynamic representation. Klee associated rotation with dynamics not only in his classes but also in his creative work. Thus, for instance, rotating flowers or stars enliven the painting *Kreuzblumenstilleben* (Still life with crucifers, 1925, 11) [Cat. 44], and *Assyrisches Spiel* (Assyrian game, 1923, 79) [Fig. 1]. A drawing titled *Studienblatt mit bewegten Figuren* (Sheet of studies with moving figures), which Klee recorded in his Catalogue of works for 1938 as number 176, was obviously taken directly from his teaching notes (cf. BG II.6/240 [Cat. 165, Fig. 2]).

Whereas Klee devoted his entire last lecture of the winter semester of 1921–22 to the arrow, nevertheless, later in his classes this symbol no longer struck him as the most suitable solution for the representation of movement.⁹ In his creative output, however, there are numerous works in which the direction of movement is represented with an arrow.¹⁰ In *Rosenwind* (Rose wind), 1922, 39 [Cat. 29], and *Feuerwind* (Fire wind), 1923, 43 [Cat. 34], arrows refer to the dynamic movements of air. The arrow also symbolizes the abstract forces that determine equilibrium [Cats. 33, 42, 125, 127]. For Klee, equilibrium is always unstable. It is a balancing, an equilibrium in a state of becoming; it emerges out of movement and counter-movement, only to be destroyed again forthwith.

8 Ernst Haeckel, *Kunstformen in der Natur* (Leipzig: Bibliographisches Institut, 1899). Several scholars have already pointed out the fact that Ernst Haeckel's *Kunstformen* (Artistic forms) served as a source for Klee as well for other artists in the early twentieth century. See, for instance, Richard Verdi, *Klee and Nature* (London: Zwemmer, 1984), pp. 90, 227; and Michael Baumgartner, "Die 'Verwesentlichung des Zufälligen': Paul Klees Zwiesprache mit der Natur," in *In Paul Klees Zaubergarten*, exh. Cat., Zentrum Paul Klee, Bern; Henie-Onstad Kunstsenter, Oslo; Bergen Kunstmuseum, Bergen, Norway (Ostfildern: Hatje-Cantz, 2008), p. 34. English ed., *In Paul Klee's Enchanted Garden* (Ostfildern: Hatje Cantz, 2008).

9 April 3, 1922: BF/126–145 (pp. 123–142). On the arrow as symbol for directed movement in his classes, see Eggelhöfer 2012, p. 204 ff.

10 On the symbolism of the arrow in Klee's art, see Geelhaar 1972, pp. 50–52; Jürgen Glaesemer, "Paul Klee und die deutsche Romantik," in *Paul Klee: Leben und Werk*, exh. Cat., Museum of Modern Art, New York; Cleveland Museum of Art; Kunstmuseum Bern (Stuttgart: Gerd Hatje, 1987), pp. 13–29 (p. 17), published in English as "Klee and German Romanticism," in *Paul Klee: His Life and Work*, edited by Carolyn Lanchner, rev. ed. (New York: MoMA, 2001); Andeheinz Mösser, "Pfeile bei Paul Klee," in *Wallraf-Richartz-Jahrbuch* 39 (1977): 225–35.



[Cat. 17]

(rotierende Sonne)
([Rotating sun]), 1919, 57

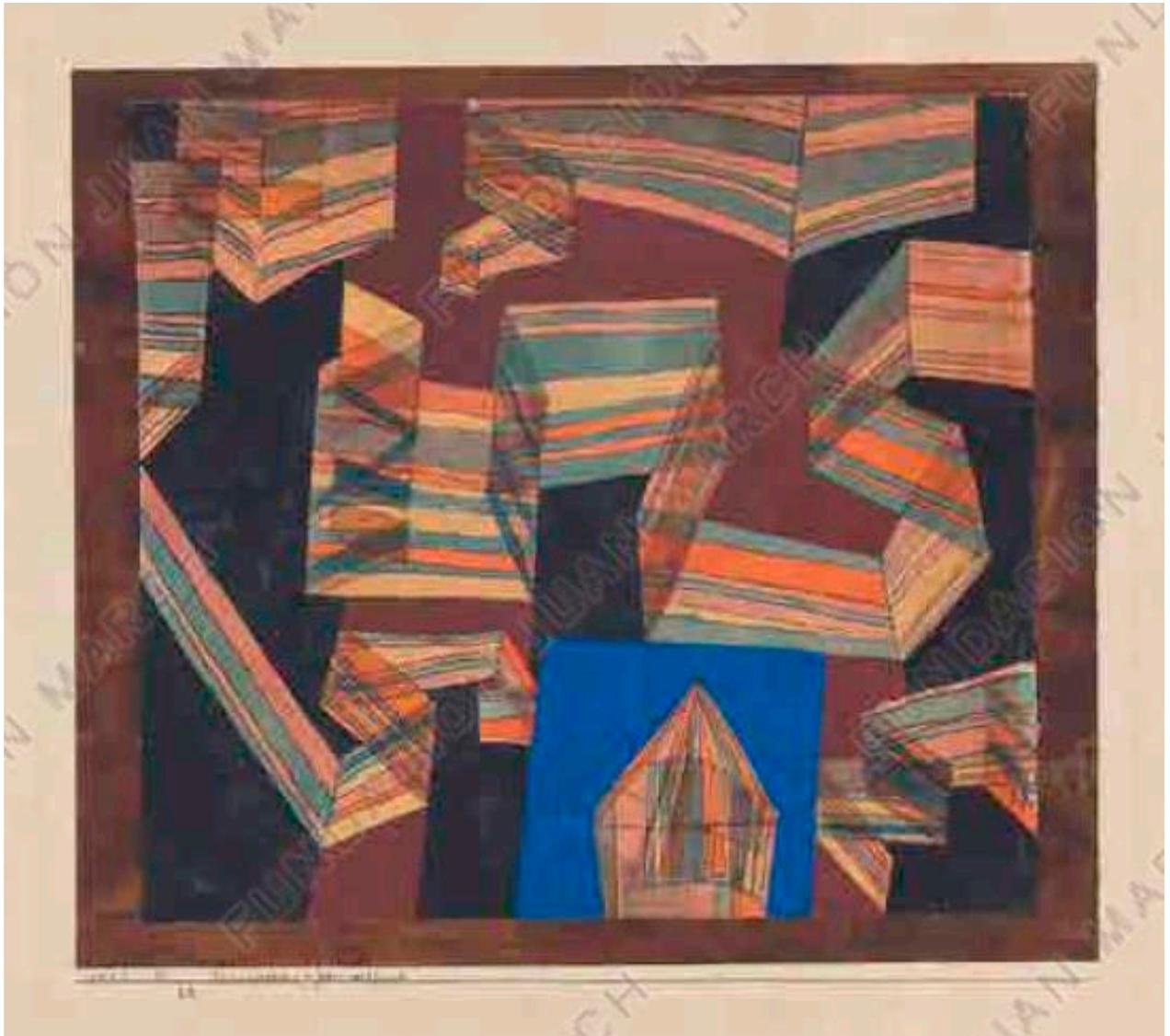
Pen and watercolor on paper
on cardboard
8¾ x 5¾ in. (22.2 x 14.6 cm)
Private collection



[Cat. 19]

mit der sinkenden Sonne
(With the sinking sun), 1919, 247

Watercolor on primed paper on cardboard
7³/₄/7⁷/₈ x 10³/₈ in. (19.6/20 x 26.2 cm)
Private collection, Switzerland, on permanent loan
at the Zentrum Paul Klee, Bern



[Cat. 25]

Transparent-perspectivisch
(Transparent-perspective), 1921, 55

Watercolor and pen on paper on cardboard
9¼ x 10¼ in. (23.4 x 25.9 cm)
Private collection, Switzerland, on permanent loan
at the Zentrum Paul Klee, Bern



[Cat. 29]

Rosenwind (Rose wind), 1922, 39

Oil on primed paper on cardboard

15 x 16½ in. (38.2 x 41.8 cm)

Zentrum Paul Klee, Bern

Gift of Livia Klee

[Cat. 33]

Schwankendes Gleichgewicht
(Unstable equilibrium), 1922, 159

Watercolor and pencil on paper on cardboard
12³/₈ x 6¹/₈/₆ in. (31.4 x 15.7/15.2 cm)
Zentrum Paul Klee, Bern





[Cat. 42]

Aufstieg (Ascent), 1923, 250

Pencil and colored pencil on paper
on cardboard

8 $\frac{7}{8}$ x 5 $\frac{7}{8}$ in. (22.4 x 15 cm)

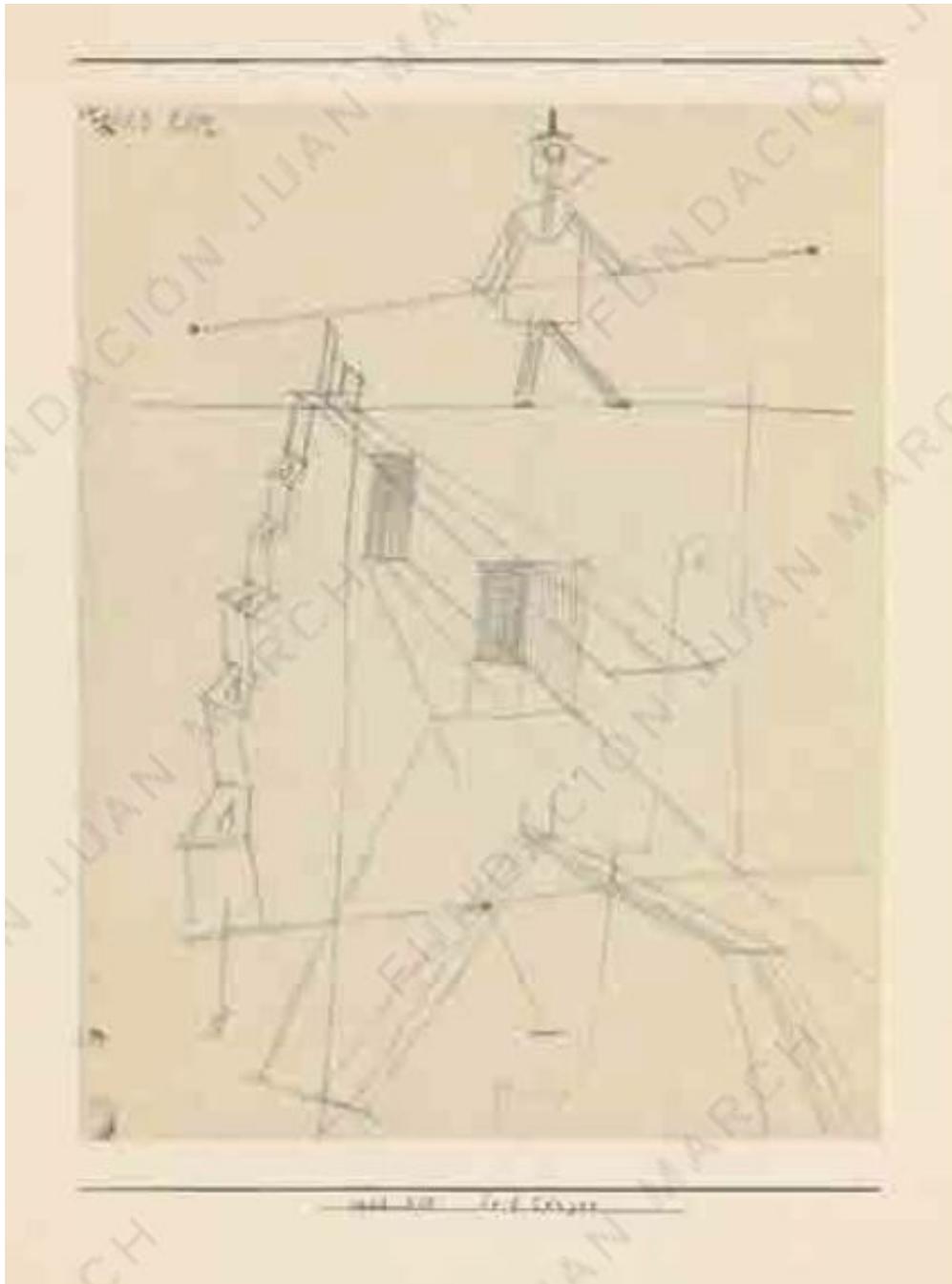
Zentrum Paul Klee, Bern

[Cat. 34]

Feuerwind (Fire wind), 1923, 43

Oil transfer drawing and watercolor
and oil on primed paper on cardboard
17 x 11 $\frac{7}{8}$ in. (43.2 x 30.2 cm)
Zentrum Paul Klee, Bern





[Cat. 40]

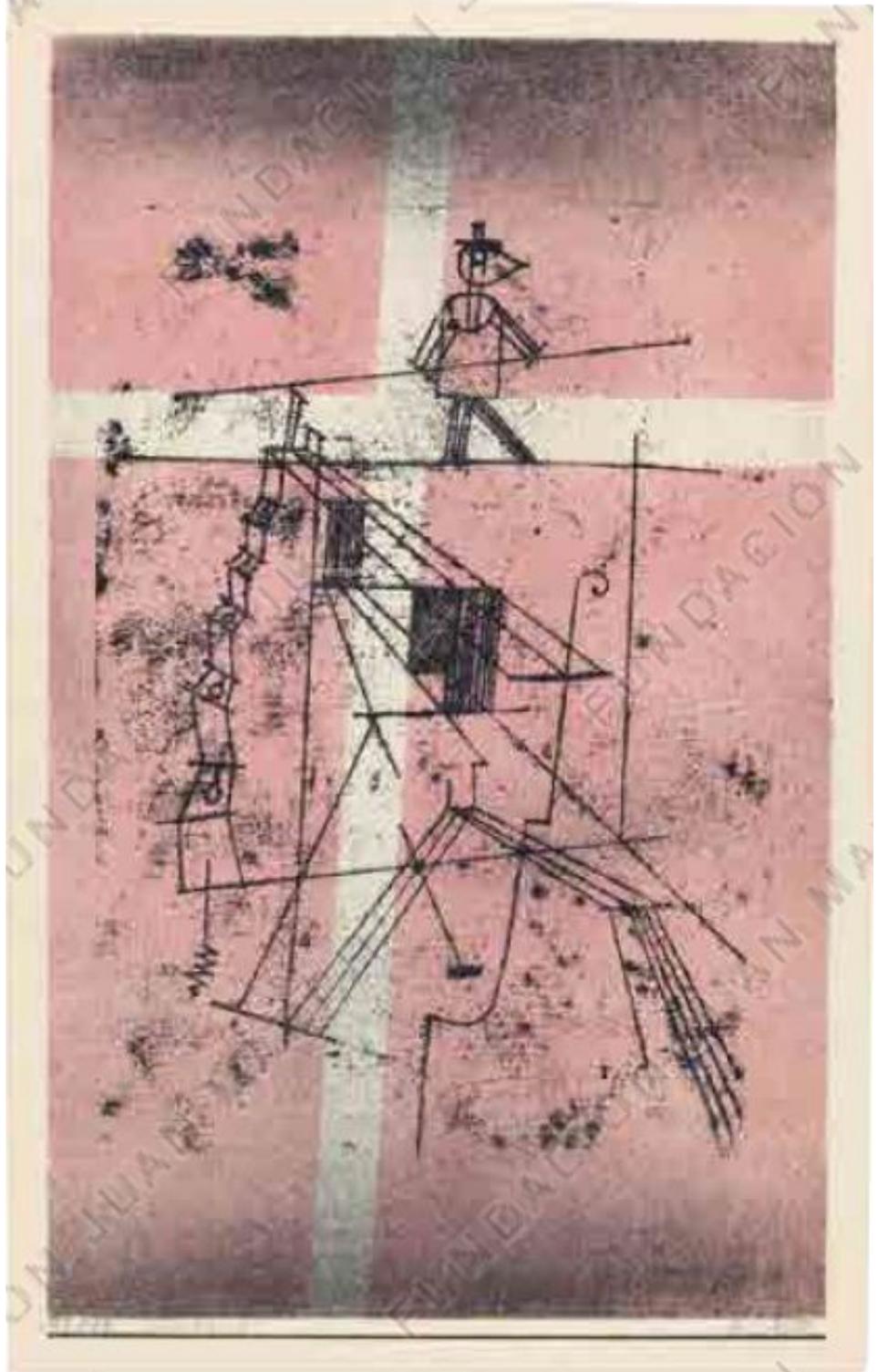
Seiltänzer (Tightrope walker), 1923, 215

Pencil on paper on cardboard
11 1/8 x 8 5/8 in. (28.1 x 22 cm)
Zentrum Paul Klee, Bern

[Cat. 37]

Seiltänzer (Tightrope walker),
1923, 138

Lithograph
17 x 10½ in. (43.2 x 26.8 cm)
Zentrum Paul Klee, Bern





[Cat. 87]

dynamisierter Seestern (Energized starfish),
1930, 157

Pencil on paper on cardboard
8¼ x 13 in. (20.9 x 33 cm)
Private collection, Switzerland, on permanent loan
at the Zentrum Paul Klee, Bern

[Cat. 88]

dynamisierte Seesterne (Energized starfishes),
1930, 158

Pencil on paper on cardboard
13 x 8¼ in. (33 x 20.9 cm)
Zentrum Paul Klee, Bern, Gift of Livia Klee



[Cat. 44]

Kreuzblumenstilleben (Still life with crucifers),
1925, 11

Oil on linen on cardboard in original frame
10¼ x 10⅝ in. (26 x 27 cm)
Private collection, Switzerland



[Cat. 48]

Windmühlenblüten (Windmill-flowers),
1926, 120

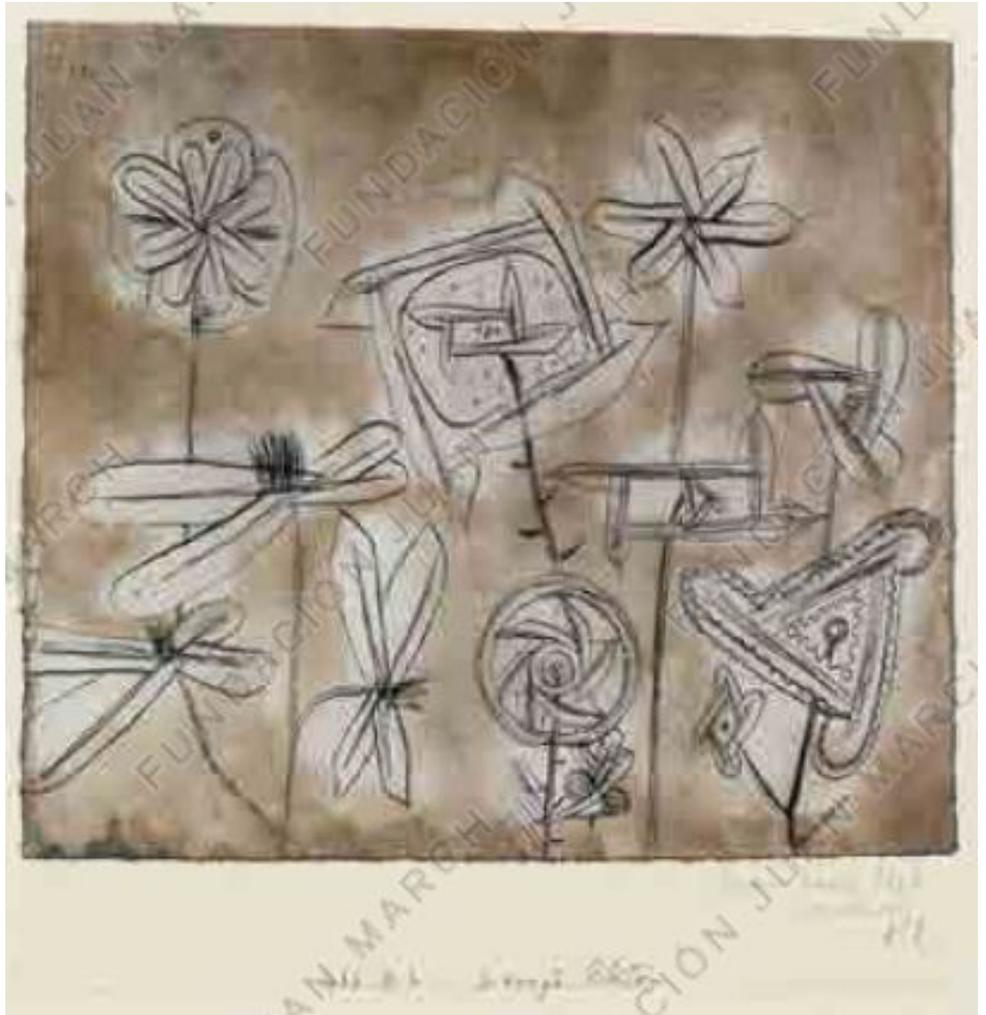
Pencil on paper on cardboard
11 x 8¾ in. (27.9 x 22.1 cm)
Zentrum Paul Klee, Bern, Gift of Livia Klee



[Cat. 49]

Dynamoradiolaren 3 (Dynamo-radiolarians 3),
1926, 129

Pencil on paper on cardboard
10⅞/11 x 8¾ in. (27.7/27.9 x 22.1 cm)
Zentrum Paul Klee, Bern



[Cat. 50]

bewegte Blüten (Moving flowers), 1926, 232

Pen and watercolor on paper on cardboard
6 $\frac{7}{8}$ x 7 $\frac{7}{8}$ in. (17.4 x 19.3 cm)

Franz Marc Museum, Kochel am See

On permanent loan from private collection



[Cat. 60]

Bedrohung und Flucht
(Menace and flight), 1927, 252

Pen and watercolor on paper
on cardboard
18 $\frac{7}{8}$ x 12 $\frac{1}{4}$ in. (48 x 31 cm)
Zentrum Paul Klee, Bern

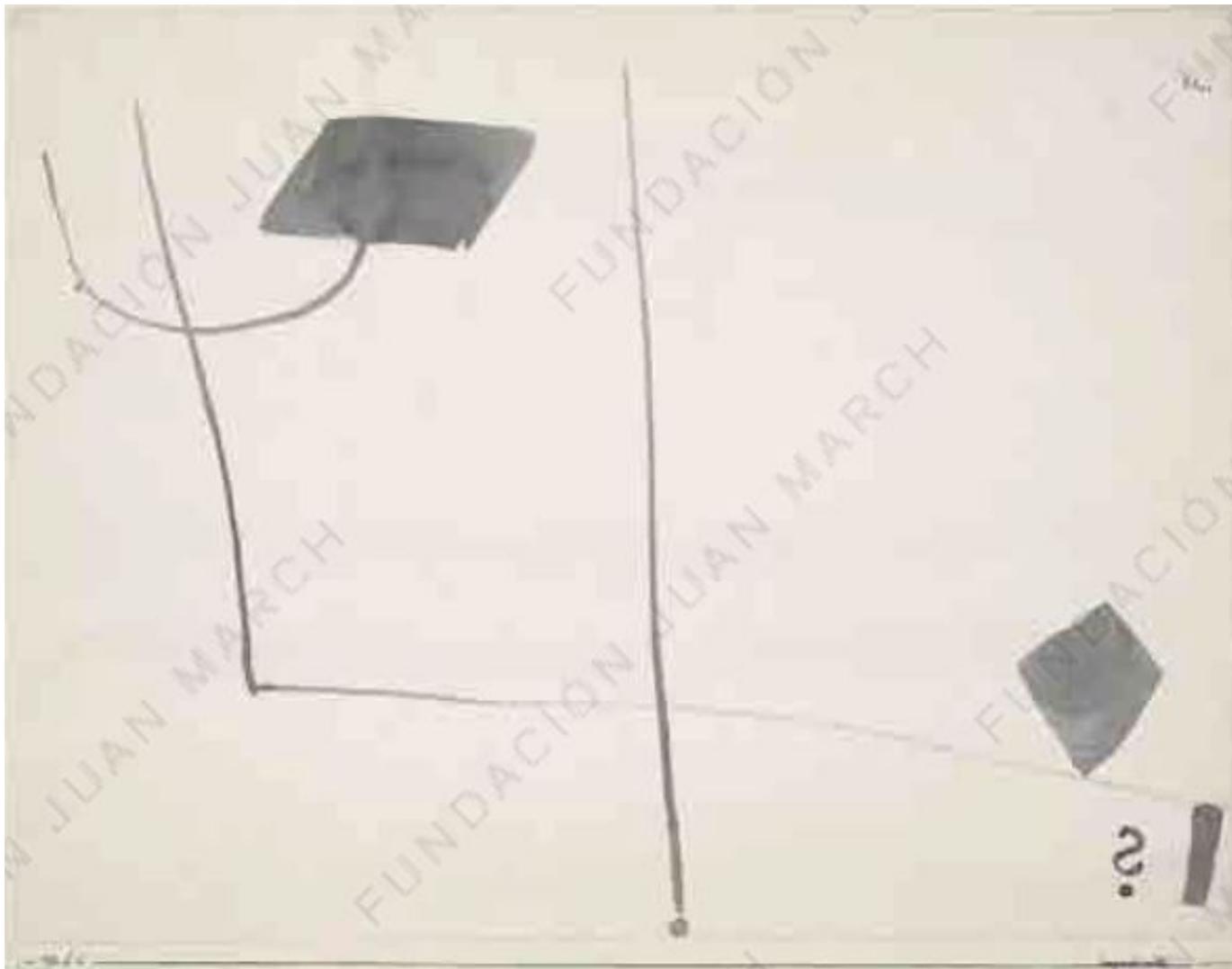
[Cat. 72]

physiognomische Genesis (Physiognomic genesis), 1929, 125

Watercolor, pen and pencil on paper on cardboard
12 $\frac{5}{8}$ x 9 $\frac{5}{8}$ /9 $\frac{3}{8}$ in. (32 x 24.3/23.8 cm)

Private collection, Switzerland, on permanent loan at the Zentrum Paul Klee, Bern





[Cat. 121]

impondérable (Imponderable), 1933, 36

Brush on paper on cardboard
18½ x 24⅝ in. (47.1 x 62.5 cm)
Zentrum Paul Klee, Bern

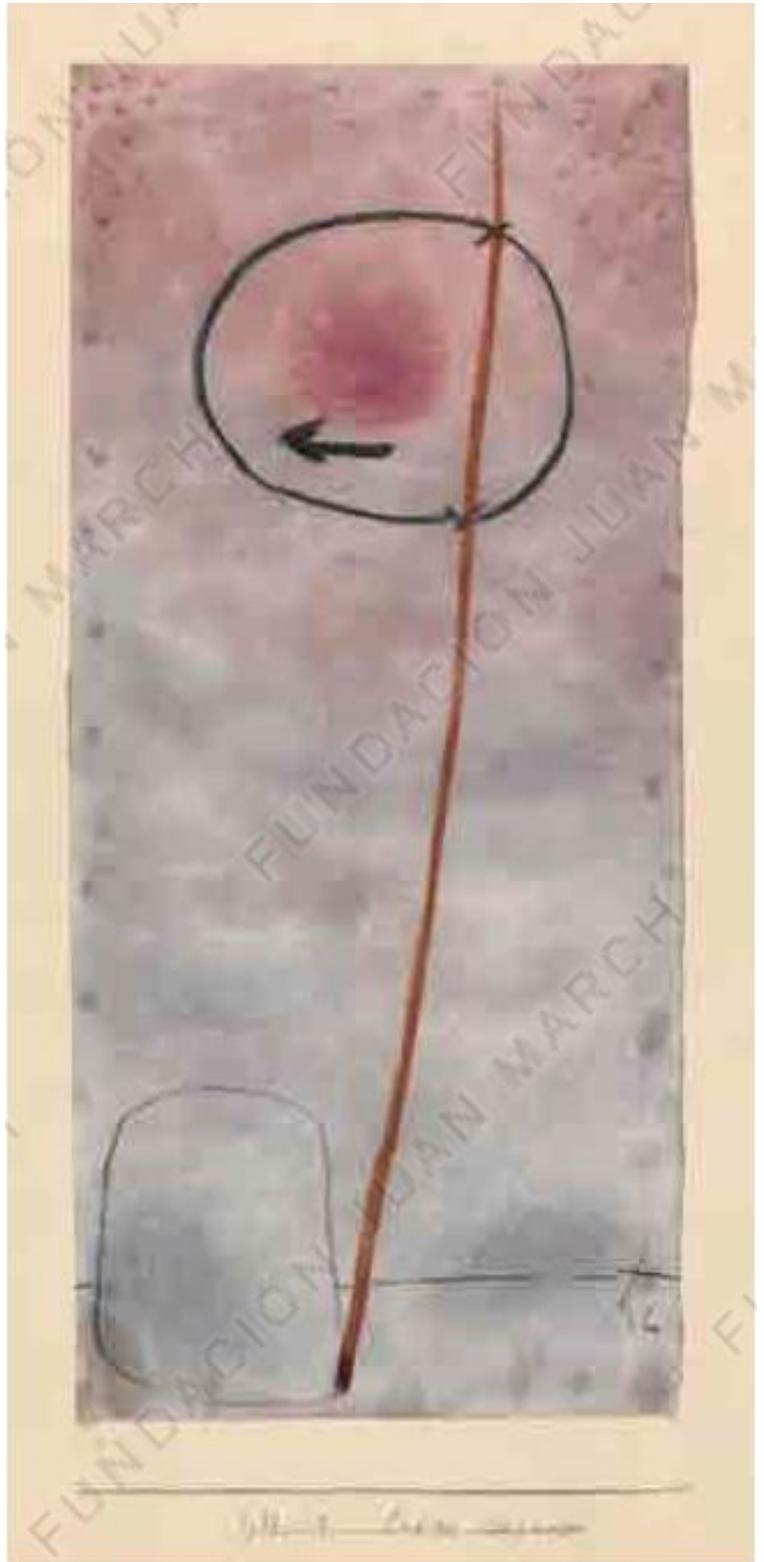
[Cat. 125]

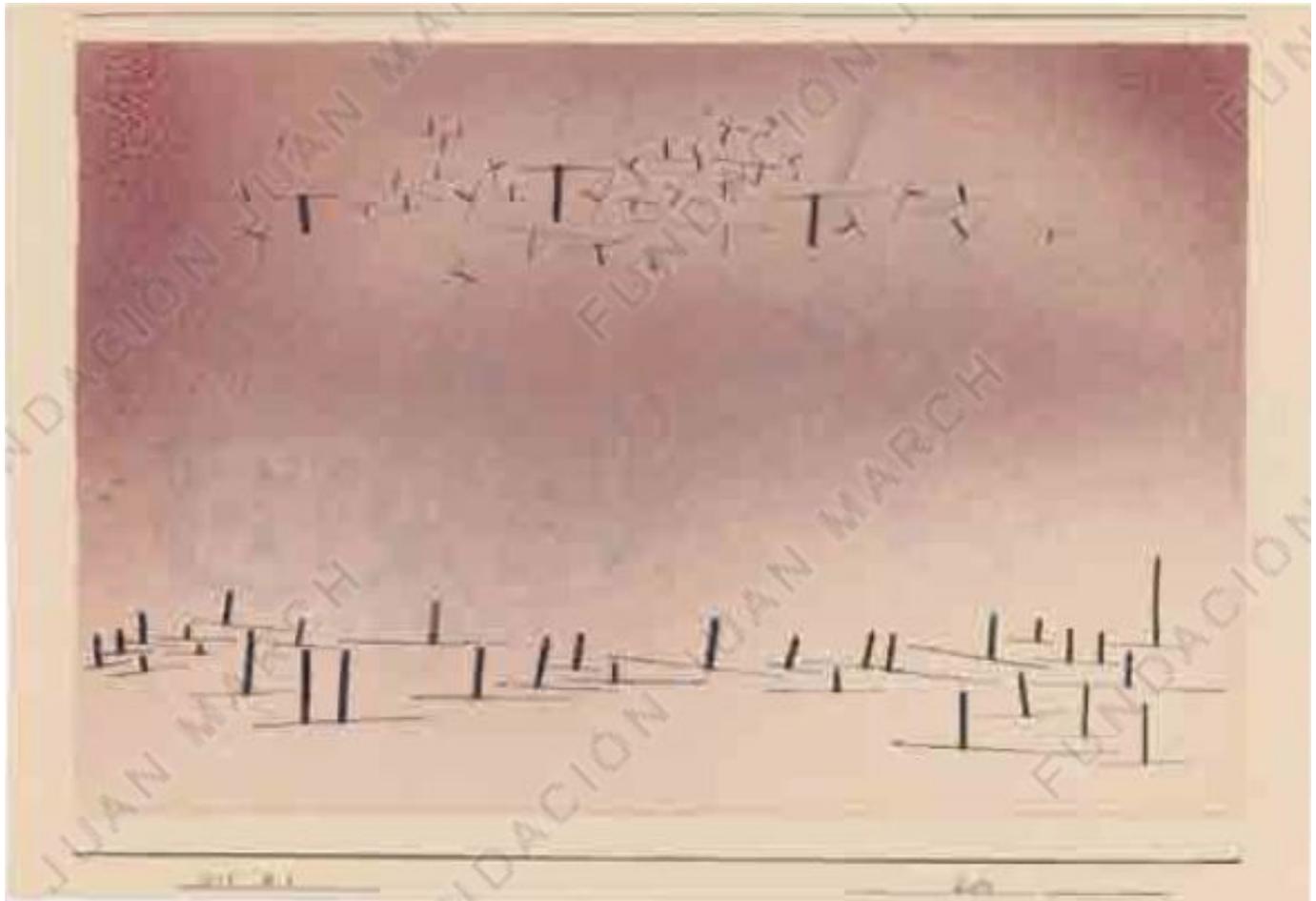
labiler Wegweiser (Unstable signpost), 1937, 45

Watercolor on paper on cardboard

17¼ x 8¼/7¼ in. (43.8 x 20.9/19.8 cm)

Private collection, Switzerland, on permanent loan
at the Zentrum Paul Klee, Bern





[Cat. 45]

Lote (Plumblines), 1925, 233

Pen and watercolor on paper on cardboard

7 $\frac{7}{8}$ x 12 $\frac{1}{8}$ in. (20.1 x 30.9 cm)

Private collection, Switzerland, on permanent loan
at the Zentrum Paul Klee, Bern



[Cat. 127]

Stromfahrt (River journey), 1937, 144

Watercolor on cardboard

7 $\frac{1}{8}$ x 12 $\frac{5}{8}$ in. (18 x 32 cm)

Private collection, Switzerland, on permanent loan
at the Zentrum Paul Klee, Bern

[Cat. 130]

Studienblatt mit bewegten Figuren

(Sheet of studies with moving figures), 1938, 176

Pen on paper on cardboard
10 $\frac{5}{8}$ x 8 $\frac{1}{2}$ in. (27 x 21.5 cm)
Zentrum Paul Klee, Bern



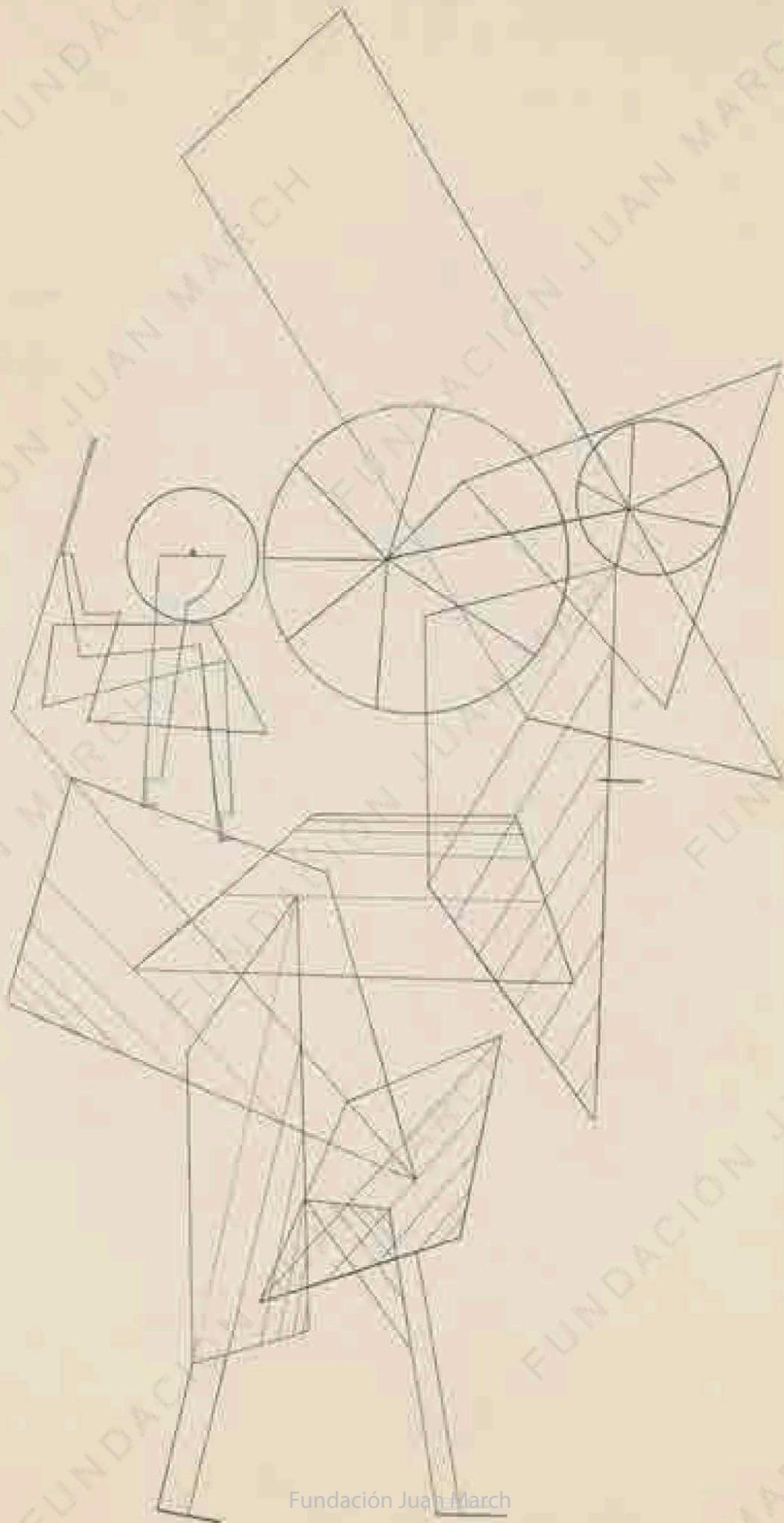


[Cat. 136]

Last (Burden), 1939, 837

Pencil on paper on cardboard
11½ x 8¼ in. (29.5 x 21 cm)

Private collection, Switzerland, on permanent loan
at the Zentrum Paul Klee, Bern



Construction

Fabienne Eggelhöfer

Around 1930, Klee created entire series of drawings of geometrical constructions, which he mounted carefully on cardboard and listed in his Catalogue of works. It is hardly a coincidence that construction drawings frequently appear in his artistic work at precisely this point. Beginning in 1927, he occupied himself intensively with the preparations for his classes on planimetric (two-dimensional)—and later also stereometric (three-dimensional)—configuration.

Klee was increasingly dissatisfied with his situation during his latter years at the Dessau Bauhaus, and he felt that his teaching activities substantially restricted his creative freedom as an artist. These works can therefore also be seen as expressing a kind of creative crisis, of which Klee nevertheless was able to make productive use, as the series of drawings created in 1931, for instance, reveal. In them, Klee executed variations on geometrically constructed figures, and for patterns, he used various models, which he built from rods, rubber bands and threads. Each of these models carries a number, to which Klee occasionally added a superscript letter. He altered the models by stringing new threads on them or by making the threads overlap each other. In some of the drawings he combines different models. Klee produced as many as fifteen variations on a single model, playing with the forms by distorting, projecting, or rotating them or by creating mirror images.

Klee had sketched another group of drawings of constructions in his *Bildnerische Beiträge auf Grund der Projektionslehre* (Pictorial contributions based on the theory of projection) [BG III.24/495-541], which probably served as his notes for his seminar on spatial theory in 1928–29. While in the teaching notes the lines necessary for the construction are visible, in the sheets Klee included in his Catalogue of works, one can see only the finished forms [cf. Cat. 107 and fig. 1].²

In his classes at the Bauhaus as well as in his essay “exakte versuche im bereich der kunst” (Exact experiments in the field of art) [Cat. 268], Klee warned against purely constructive representations that lack intuition. As he communicated in a letter to his wife Lily, he even believed to be undertaking new artistic paths on account of the drawings of rational and irrational spatial constructions [cf. Cat. 83]:

A new nuance of spatial configuration emerges again from the preparatory phase (making use of the concept of the outline [*Grundrisse*]). This is good, as



[Fig. 1]

Bildnerische Gestaltungslehre:
III.24 *Stereometrische Gestaltung*
(Stereometric configuration), BG III.24/519
Pencil and colored pencil on paper,
folded sheet (pp. 2 and 3)
13 x 1 6½ in. (33 x 42 cm)
Zentrum Paul Klee, Bern

1 See Glaesemer 1984, pp. 225–30.

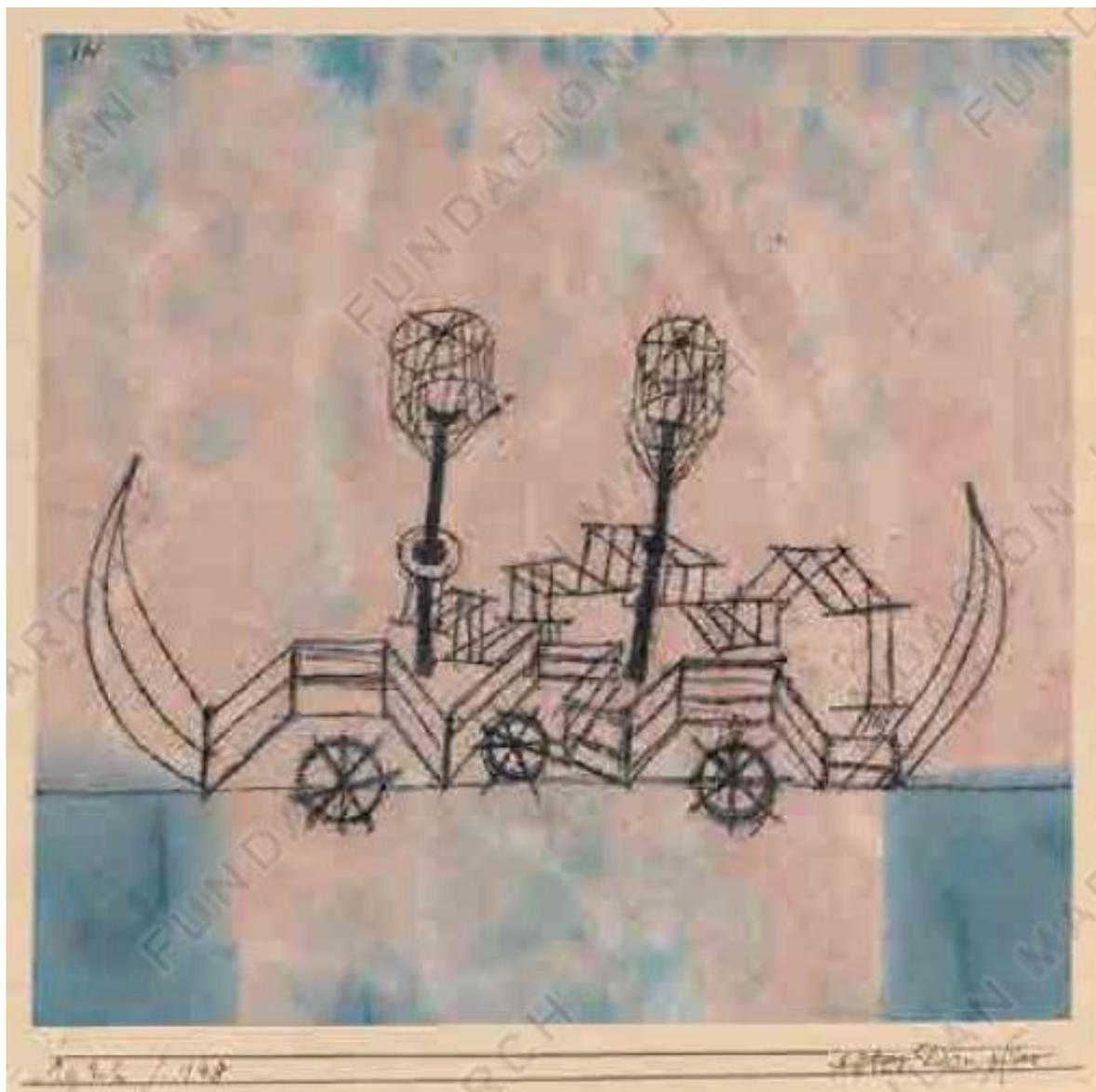
long as it remains relevant, and if one calmly gets down to work, developing it immediately. Otherwise, it becomes just an incidental document of a simpler sort, called a watercolor. In any case, the study of space has opened up a field with a whiff of the new. On this foundation, one could follow a new development as an artist. Perhaps I shall be lucky—and start from the beginning.³

Klee's spatial studies led to further works in which he invented spatially irrational constructs such as *Winkelverspannung in zwei Gruppen* (Angle bracing in two groups), 1930, 101) [Cat. 82]. Works like *Kristallisation* (Crystallization, 1930, 215) [Cat. 91] reveal how he also transformed exact drawings of rational constructions in a mystical context. In other works the artist playfully invented figurative constructions like *lenkbaren Grossvater* (Steerable grandfather, 1930, 252) [Cat. 92], *Familienspaziergang* (tempo 3^o) (Family walk [tempo 3^o], 1930, 260) [Cat. 93], and *bald marschieren mehr* (Soon more will be marching, 1934, 153) [Cat. 123].⁴ With the principle of irrational construction in his work, he expanded the exact geometric drawings that he taught in his classes. The numerous texts on mathematics and geometry in the estate library indeed testify to his interest in strict rules, though, all the same, Klee handled these rules playfully in his artistic production. For this reason, his works that have a Constructivist air, despite their geometric rigor, therefore possess an irrational spirit.⁵

2 Klee 1979a, vol. 2, p. 1116.

3 See Glaesemer 1984, pp. 168–73.

4 Ralph Melcher, “Die Konstruktion des Geheimnisses”: Paul Klees verspannte Flächen und die Versuche zur Bildkonstruktion am Bauhaus,” in *Paul Klee: Tempel, Städte, Paläste*, edited by Ralph Melcher, exh. Cat., Saarlandmuseum Saarbrücken (Ostfildern: Hatje Cantz, 2006), p. 163 ff.



[Cat. 32]

Alter Dampfer (Old steamboat), 1922, 148

Oil transfer drawing and watercolor on paper
on cardboard

6¼ x 6⅝ in. (15.8 x 16.8 cm)

National Gallery of Art, Washington

Rosenwald Collection, 1943

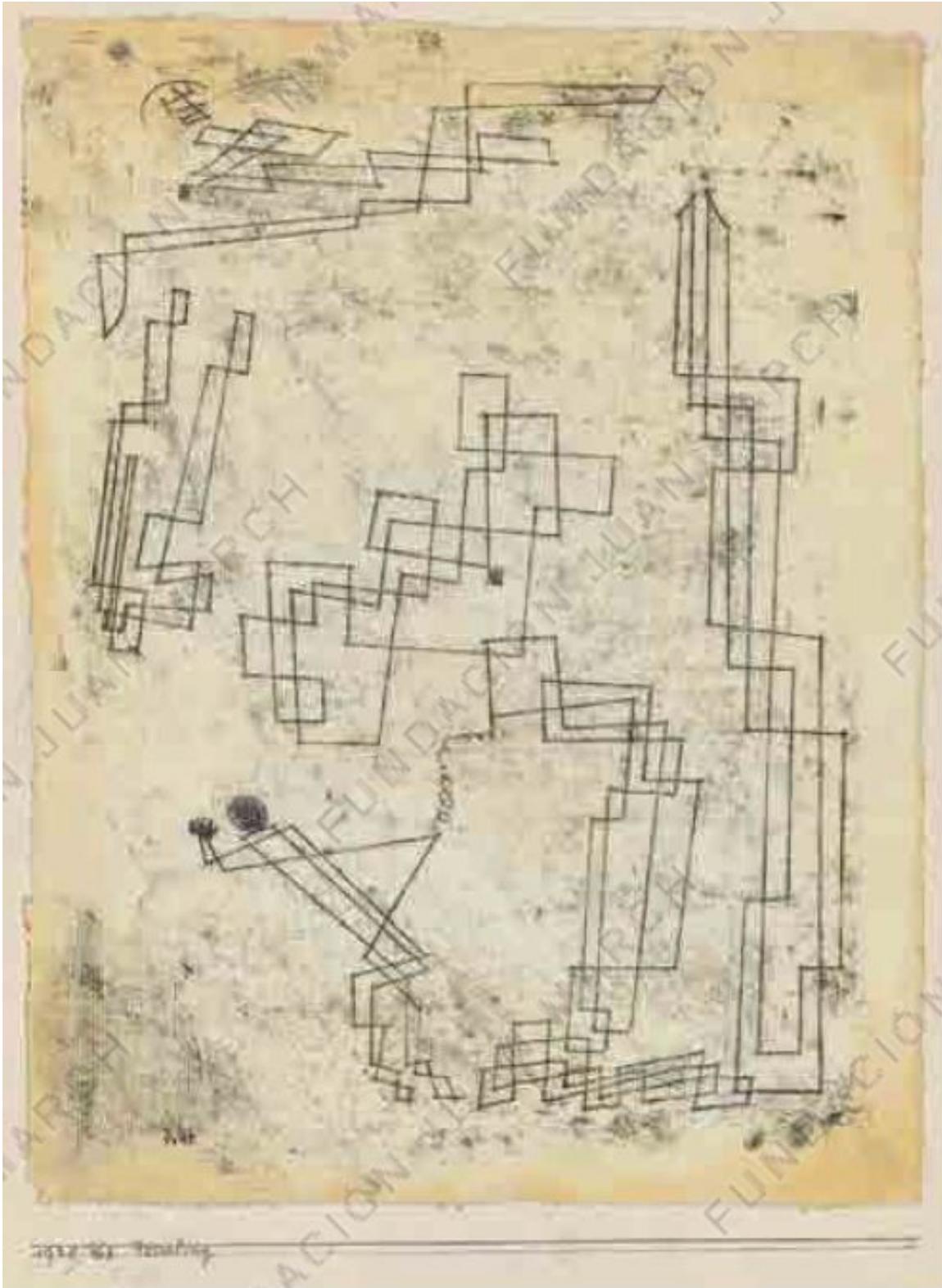
[Cat. 22]

Fesselung (Fettering), 1920, 168

Oil transfer drawing and watercolor on paper
on cardboard

12³/₈ x 9¹/₂ in. (31.3 x 24.2 cm)

Zentrum Paul Klee, Bern



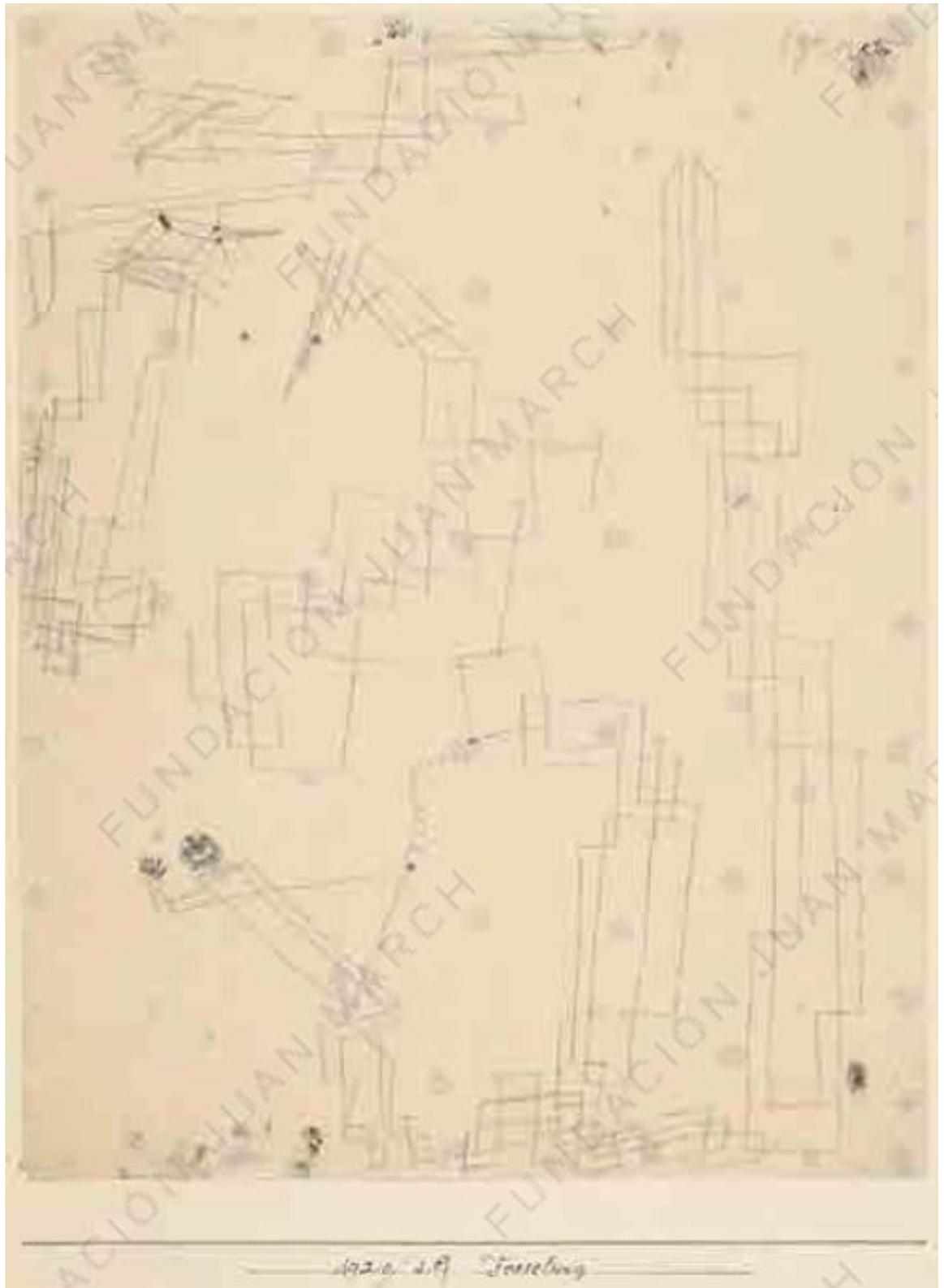
[Cat. 24]

Fesselung (Fettering), 1920, 207

Pencil on paper on cardboard

11 x 8⁵/₈ in. (27.9 x 22 cm)

Zentrum Paul Klee, Bern





[Cat. 47]

Luft-Station (Air-station), 1926, 26

Pen and watercolor on paper on cardboard

12 x 17 $\frac{7}{8}$ in. (30.5 x 45.5 cm)

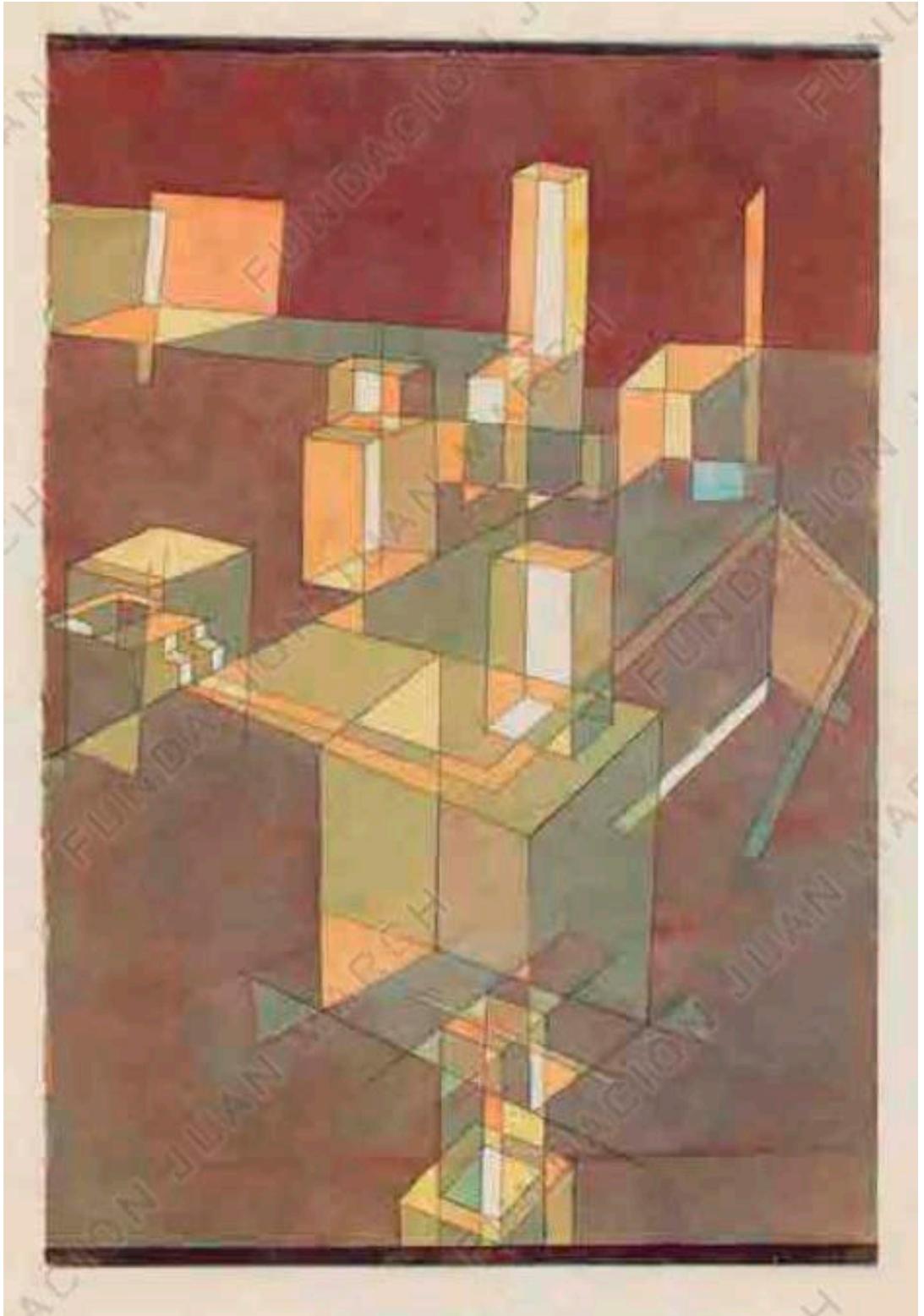
Zentrum Paul Klee, Bern

[Cat. 67]

italienische Stadt (Italian town), 1928, 99

Pen and watercolor on paper on cardboard
13 x 9¼ in. (33 x 23.4 cm)

Private collection, Switzerland, on permanent loan
at the Zentrum Paul Klee, Bern





[Cat. 74]

zurück zur Mutter (Return to mother),
1929, 137

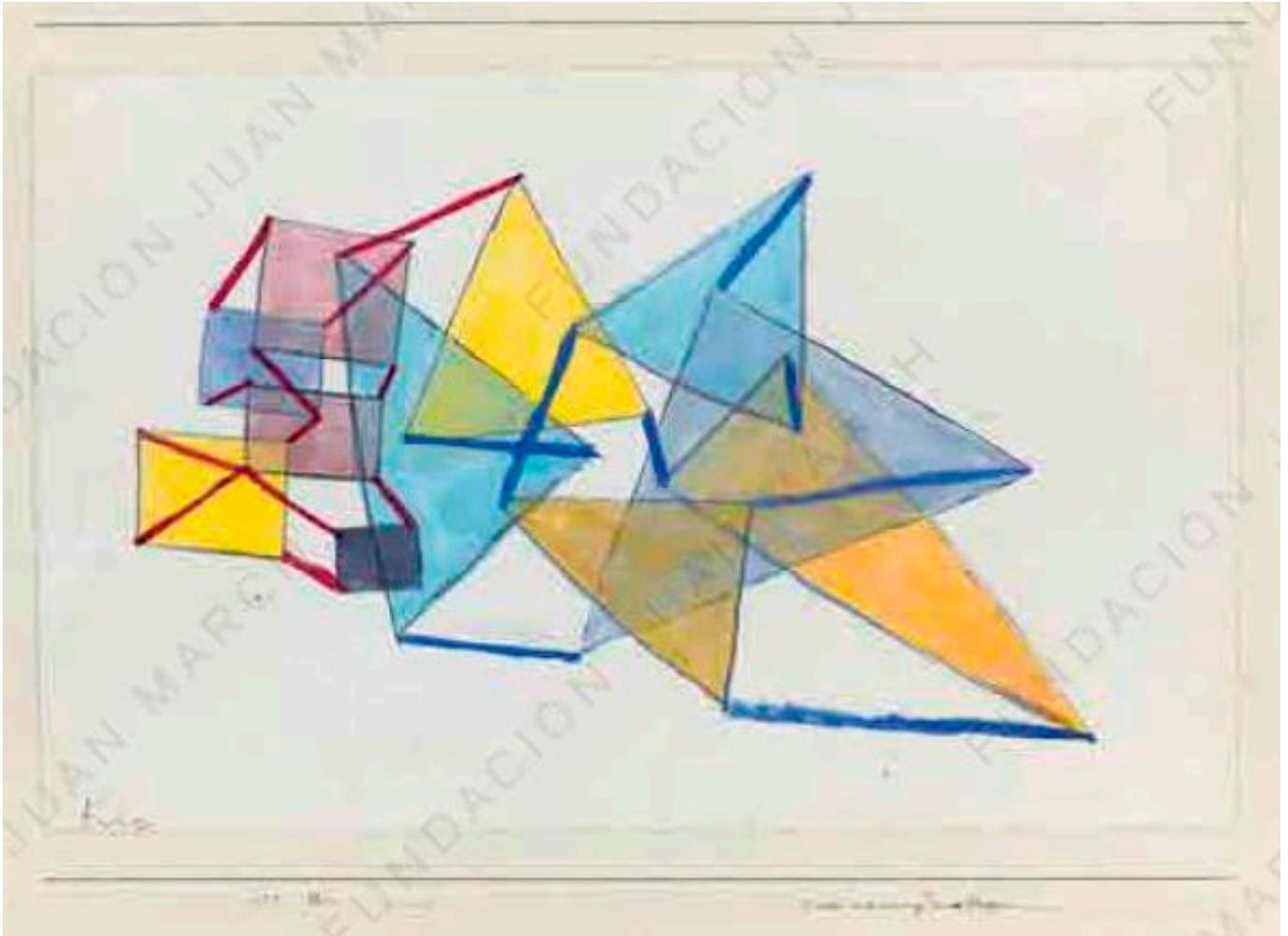
Pen on paper on cardboard
13 $\frac{1}{8}$ x 17 $\frac{3}{4}$ in. (33.2 x 45.2 cm)
Private collection



[Cat. 83]

räumliche Studie I (rationale Verbindungen)
(Spatial study I [Rational connections]),
1930, 109

Pencil and chalk on paper on cardboard
14 $\frac{3}{4}$ /14 $\frac{7}{8}$ x 18 $\frac{3}{8}$ (37.5/37.8 x 46.7 cm)
Zentrum Paul Klee, Bern

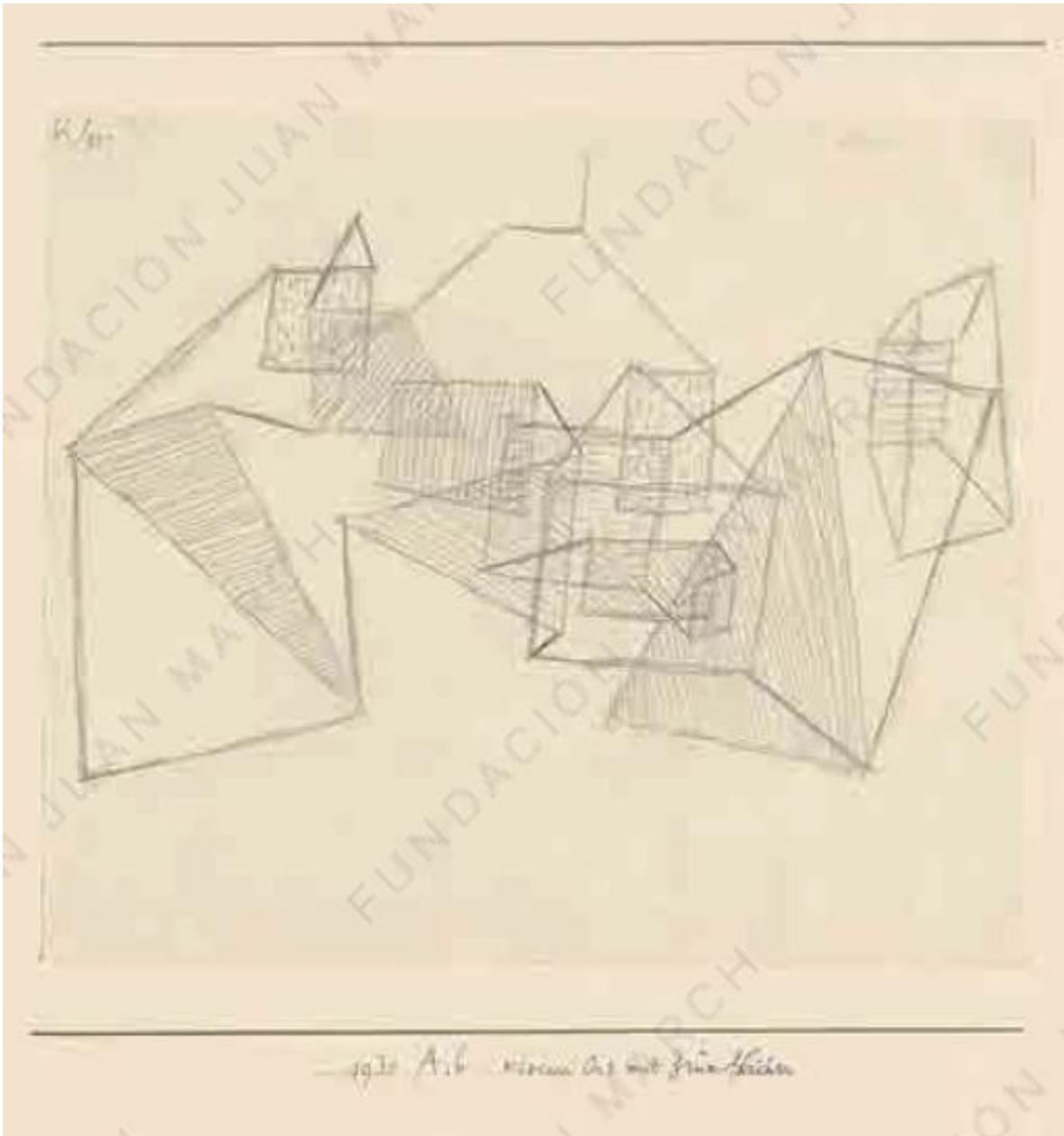


[Cat. 82]

Winkelverspannung in zwei Gruppen
(Angle bracing in two groups), 1930, 101

Watercolor and pencil on paper on cardboard
12 $\frac{5}{8}$ x 19 $\frac{7}{8}$ in. (32.2 x 50.6 cm)

Zentrum Paul Klee, Bern
Gift of Livia Klee



[Cat. 89]

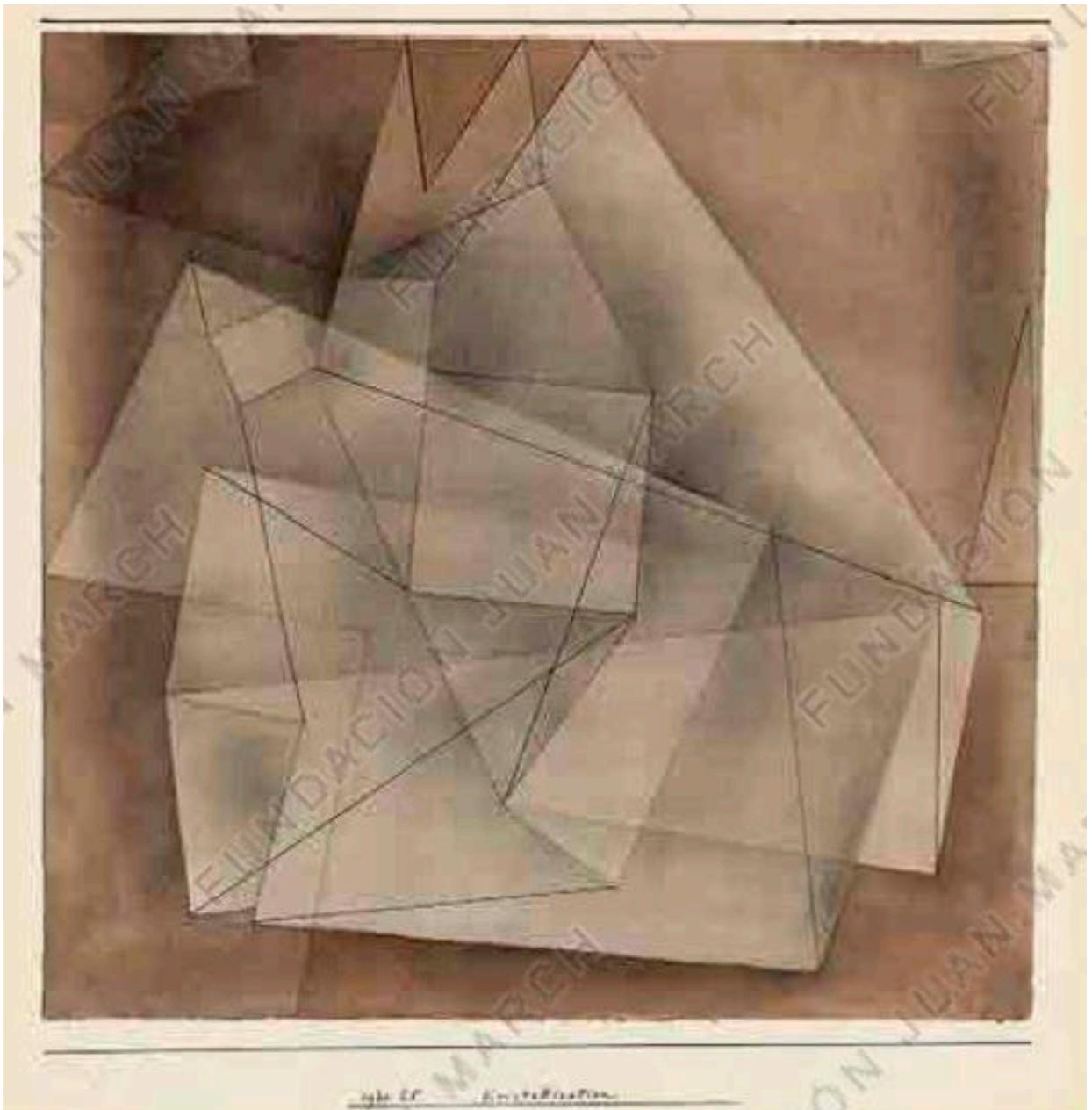
kleiner Ort mit Grün-flächen

(Small village with green areas), 1930, 166

Pencil on paper on cardboard

7 x 8¼ in. (17.9 x 21 cm)

Private collection, Switzerland, on permanent loan
at the Zentrum Paul Klee, Bern



[Cat. 91]

Kristallisation (Crystallization), 1930, 215

Pen, watercolor and charcoal on paper on cardboard

12¼ x 12⅝ in. (31.1 x 32.1 cm)

Zentrum Paul Klee, Bern



[Cat. 84]

bange Einsicht (Anxious insight), 1930, 115

Pencil and colored pencil on paper on cardboard

23⁵/₈/23⁷/₈ x 18¹/₄/18³/₈ in. (60/60.5 x

46.5/46.8 cm)

Zentrum Paul Klee, Bern

[Cat. 92]

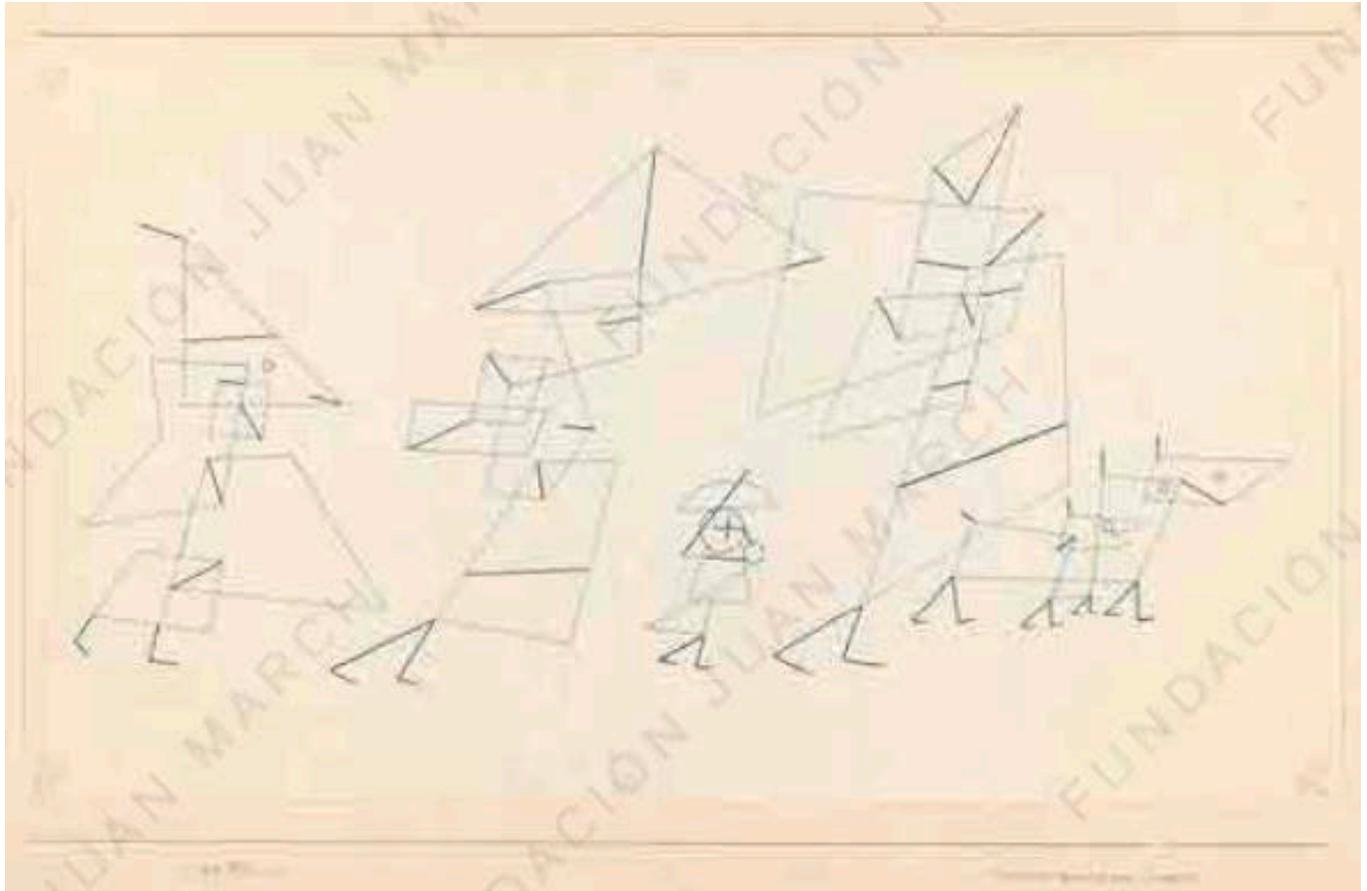
lenkbarer Grossvater (Steerable grandfather),
1930, 252

Pen on paper on cardboard

23³/₄/23¹/₂ x 18¹/₄/18¹/₄ in. (60.3/59.6 x

46.2/46.5 cm)

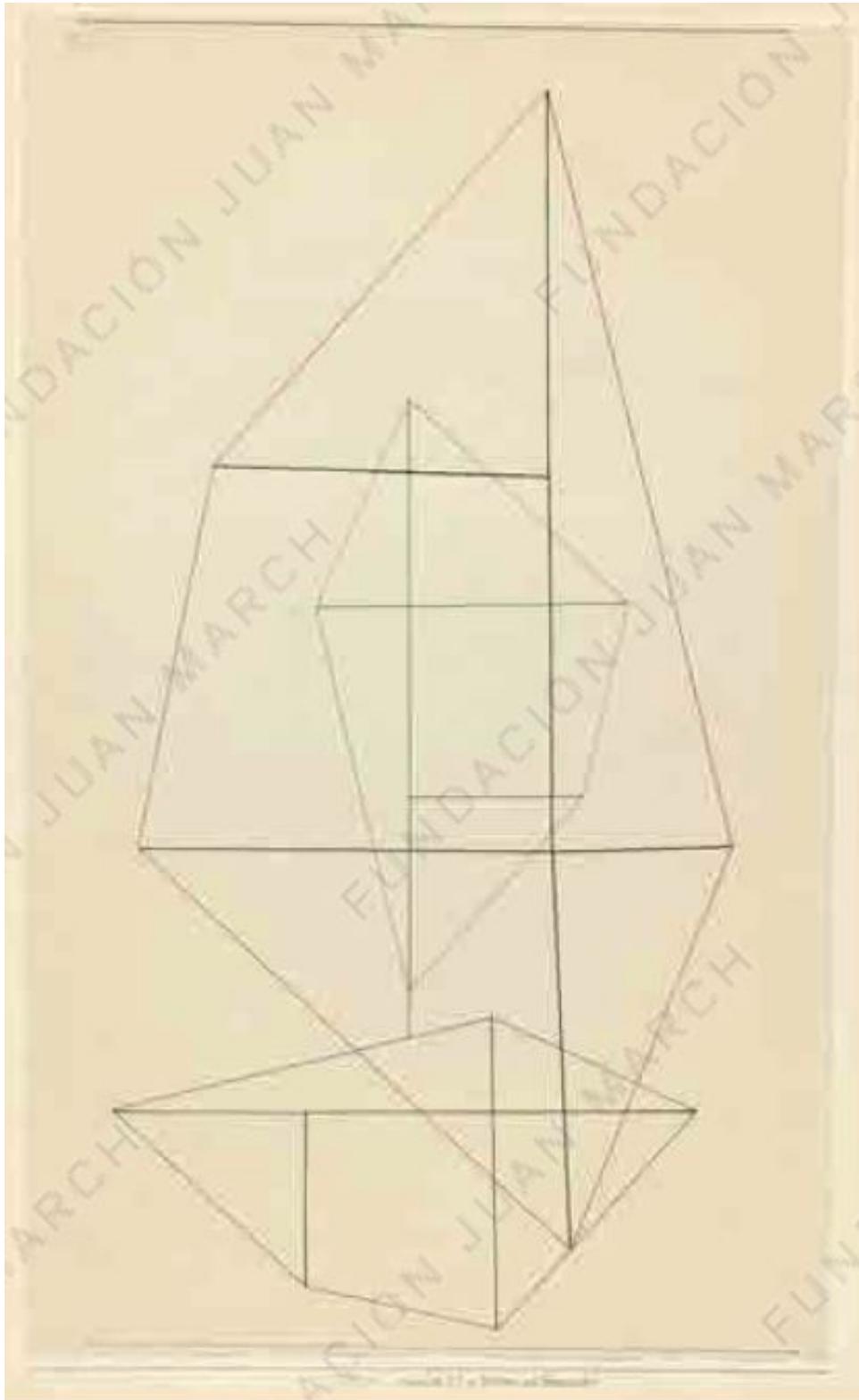
Zentrum Paul Klee, Bern



[Cat. 93]

Familienspaziergang (tempo 3°)
(Family walk [tempo 3°]), 1930, 264

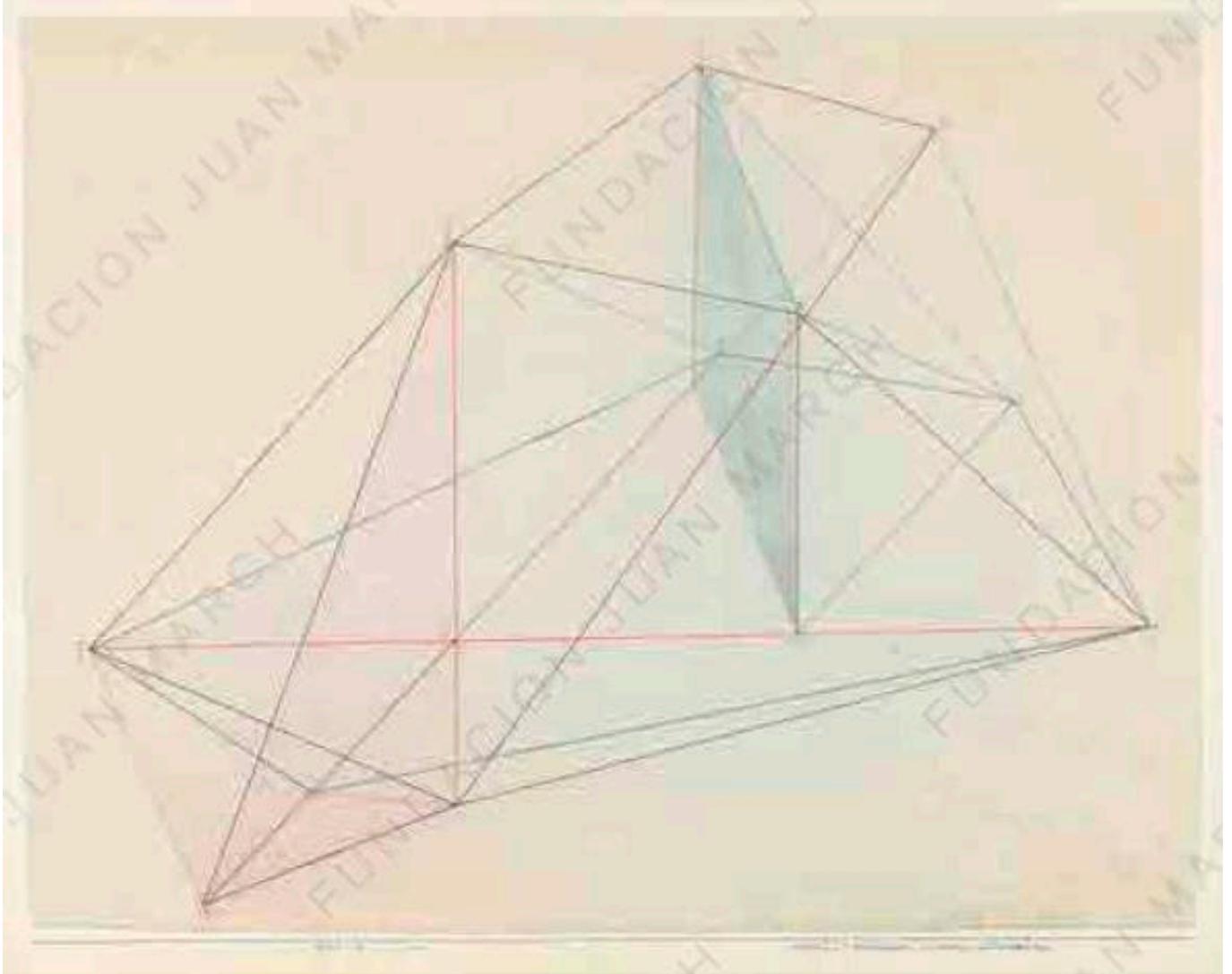
Pen on paper on cardboard
12¼ x 21⅞ in. (31 x 55.5 cm)
Zentrum Paul Klee, Bern



[Cat. 94]

modell 7a in Positions= und Formatwechsel
(Model 7a in change of position and format),
1931, 6

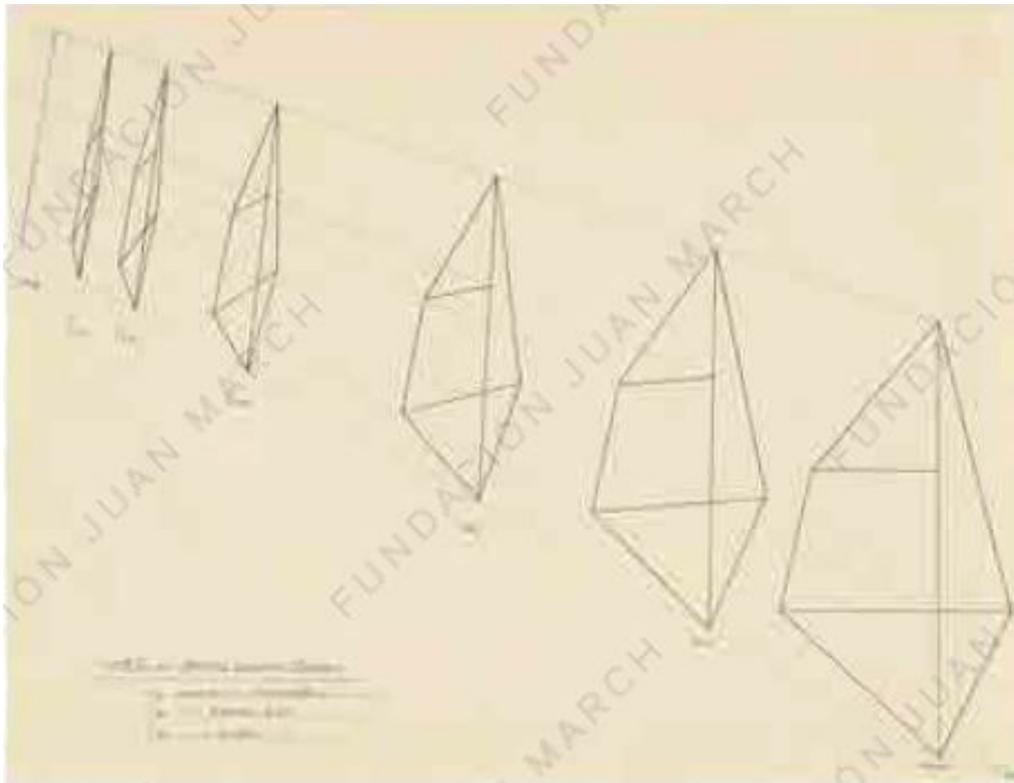
Pen on paper on cardboard
24 x 14⁵/₁₆ in. (61 x 37.2/38 cm)
Zentrum Paul Klee, Bern



[Cat. 95]

modell 7a dreidimensional, mit Achsen- und Punktbindung
(Model 7a three-dimensional, with connection of axes
and points), 1931, 7

Pen, colored pencil and pencil on paper on cardboard
17½/17⅝ x 22⅝/22⅞ in. (44.5/44.8 x 57.6/58.1 cm)
Zentrum Paul Klee, Bern



[Cat. 96]

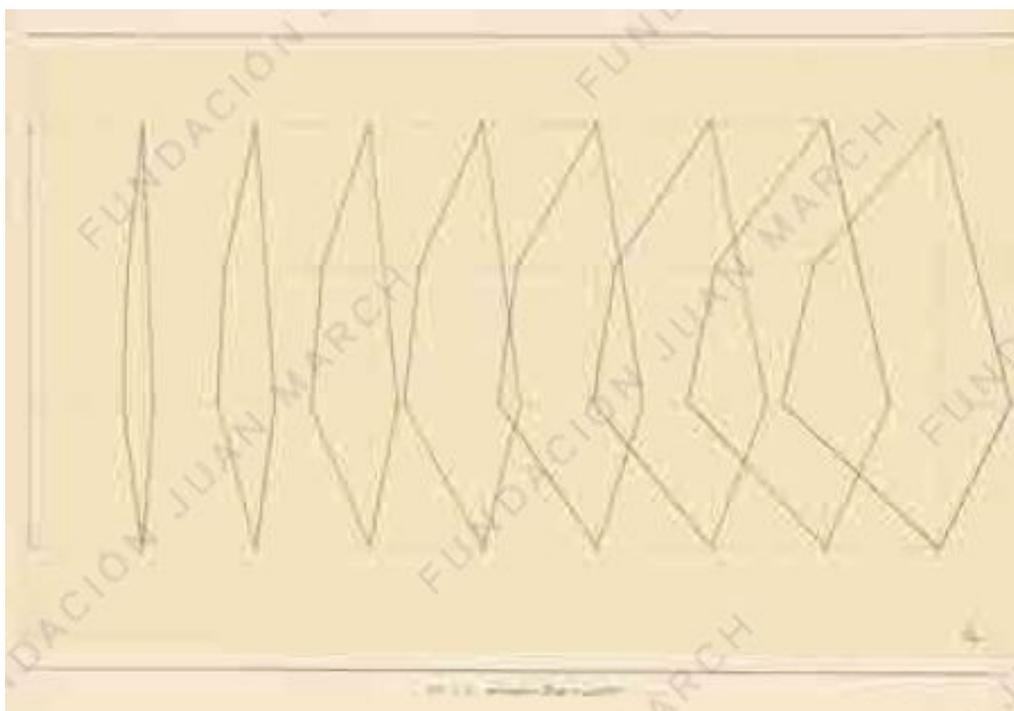
modell 7a in gleichzeitig dreifacher Bewegung (Model 7a in simultaneous triple movement), 1931, 51

Pen on paper on cardboard
19 x 25 in. (48.4 x 63.5 cm)
Zentrum Paul Klee, Bern

[Cat. 97]

metamorphose "Gerade -> modell 7a" (Metamorphosis "straight line -> model 7a"), 1931, 52

Pen and pencil on paper on cardboard
14⁵/₈ / 15 x 25¹/₈ in.
(37.2 / 38.1 x 63.8 cm)
Zentrum Paul Klee, Bern





[Cat. 98]

Bewegung einer Figur (auf Grund von 1931 L 12)
(Movement of a figure [After 1931 L 12]), 1931, 53

Pen, watercolor and pencil on paper on cardboard
14 $\frac{7}{8}$ /15 x 25 in. (37.7/38.2 x 63.5 cm)
Zentrum Paul Klee, Bern



[Cat. 101]

Modell 111 (Model 111), 1931, 191

Pen on paper on cardboard
13 x 16½ in. (32.9 x 41.9 cm)
Zentrum Paul Klee, Bern

[Cat. 102]

Modell 110 (Model 110), 1931, 192

Pen on paper on cardboard
13 x 16½ in. (32.9 x 41.9 cm)
Zentrum Paul Klee, Bern





[Cat. 103]

Modelle 110 und 111 (locker kombiniert)
(Models 110 and 111 [loosely combined]),
1931, 193

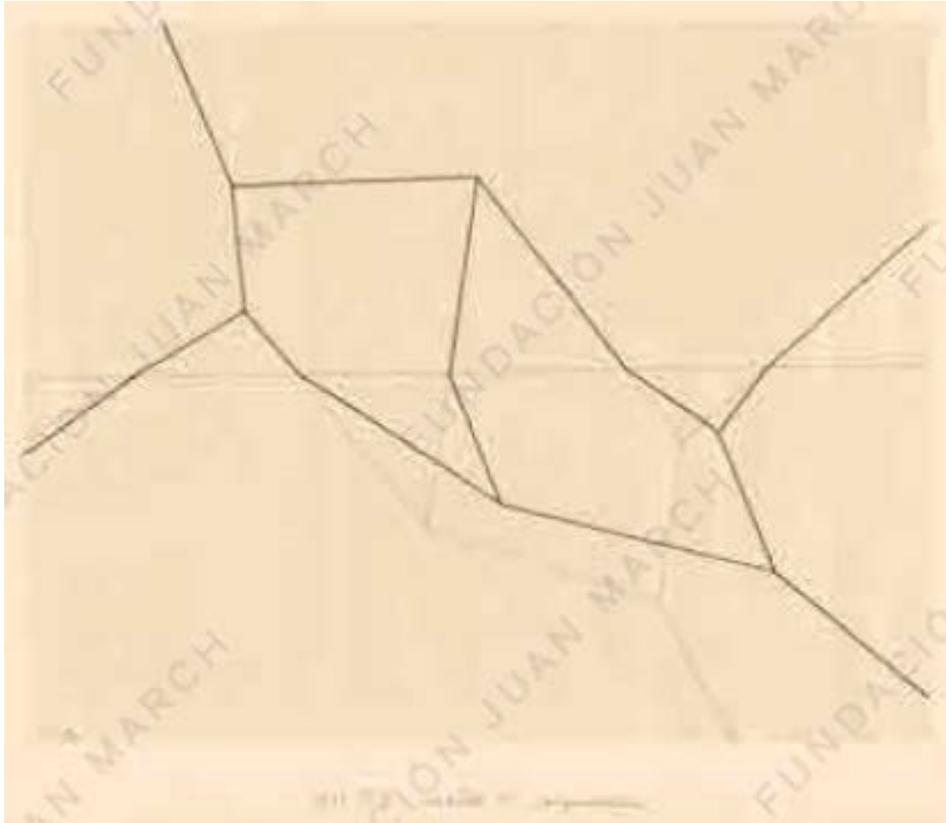
Pen on paper on cardboard
13 x 16½ in. (32.9 x 41.9 cm)
Zentrum Paul Klee, Bern



[Cat. 104]

Modelle 110 und 111 (fest kombiniert)
(Models 110 and 111 [firmly combined]),
1931, 194

Pen on paper on cardboard
13 x 16½ in. (32.9 x 41.9 cm)
Zentrum Paul Klee, Bern



[Cat. 105]

Modell 111 (umgeknickt) (Model 111 [folded]), 1931, 195

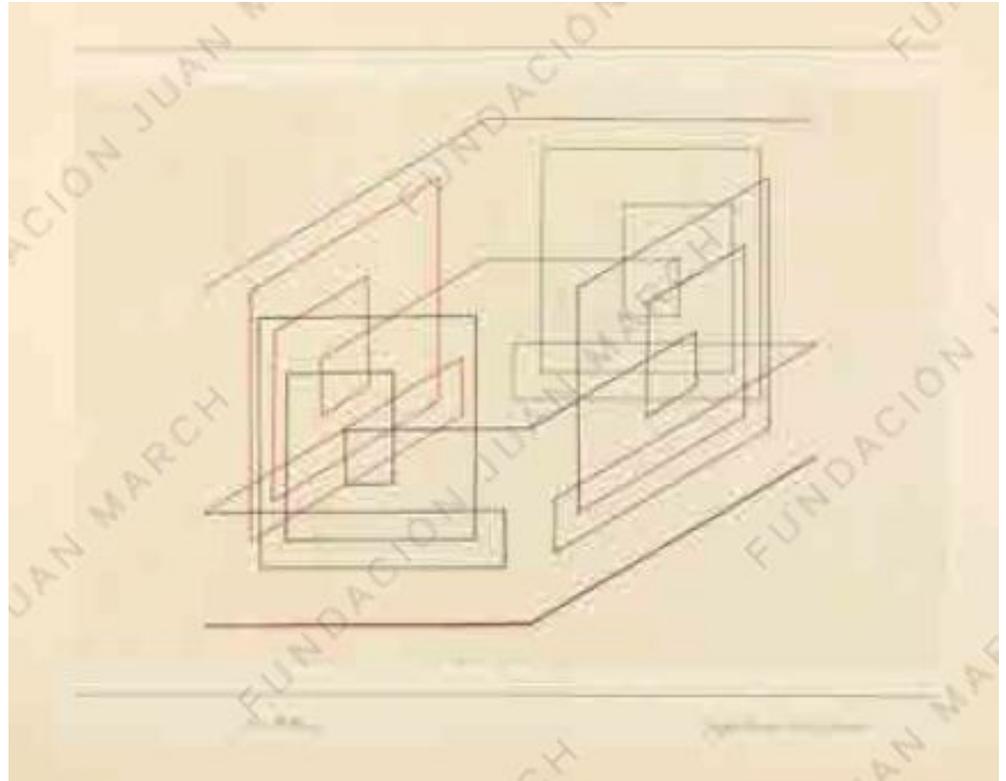
Pen and pencil on paper on cardboard
13 x 16½ in. (32.9 x 41.9 cm)
Zentrum Paul Klee, Bern

[Cat. 106]

Modell 106 (erweitert) (Model 106 [extended]), 1931, 199

Ink on paper
18¼ x 24⅝ in. (46.2 x 62.7 cm)
Zentrum Paul Klee, Bern

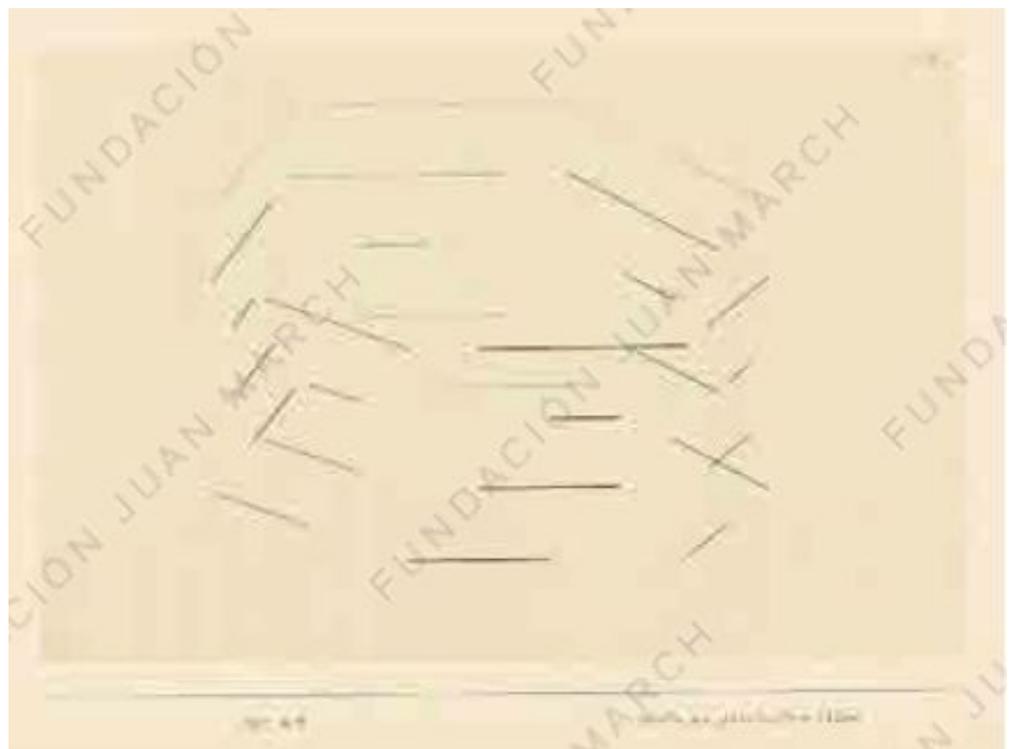




[Cat. 107]

Spiegel Kanon (auf 4 Ebenen)
(Canon of reflection [on 4 planes]),
1931, 213

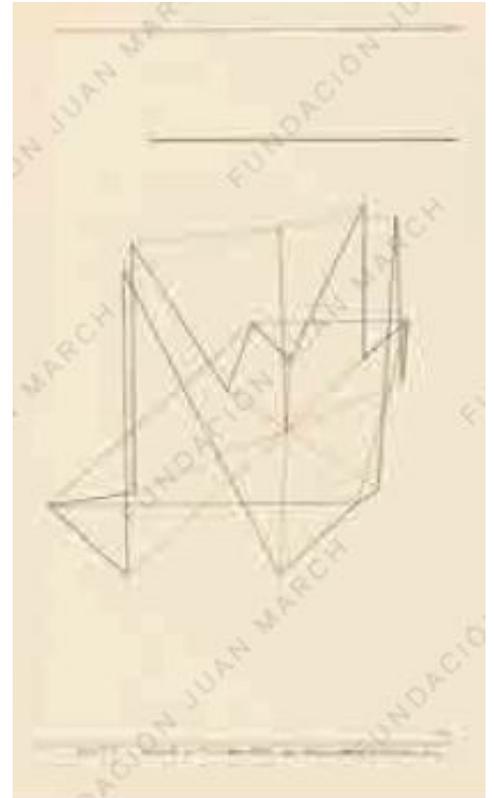
Pen on paper on cardboard
12 $\frac{3}{8}$ x 18 $\frac{3}{4}$ in. (31.4 x 47.7 cm)
Zentrum Paul Klee, Bern



[Cat. 108]

Variation zum "Kreislauf durch 6 Ebenen"
(Variation on "Circuit
through 6 planes"), 1931, 215

Pen on paper on cardboard
12 $\frac{3}{8}$ x 18 $\frac{7}{8}$ in. (31.4 x 48 cm)
Zentrum Paul Klee, Bern



[Cat. 110]

Spiegellauf eines Thema über 4 kubische Flächen (centralperspektivische Grundconstr.) (Reflected motion of a theme on 4 cubic planes [central-perspective basic construction]), 1931, 220

Pen on paper on cardboard
18 $\frac{7}{8}$ x 12 $\frac{3}{8}$ in. (47.9 x 31.4 cm)
Zentrum Paul Klee, Bern

[Cat. 111]

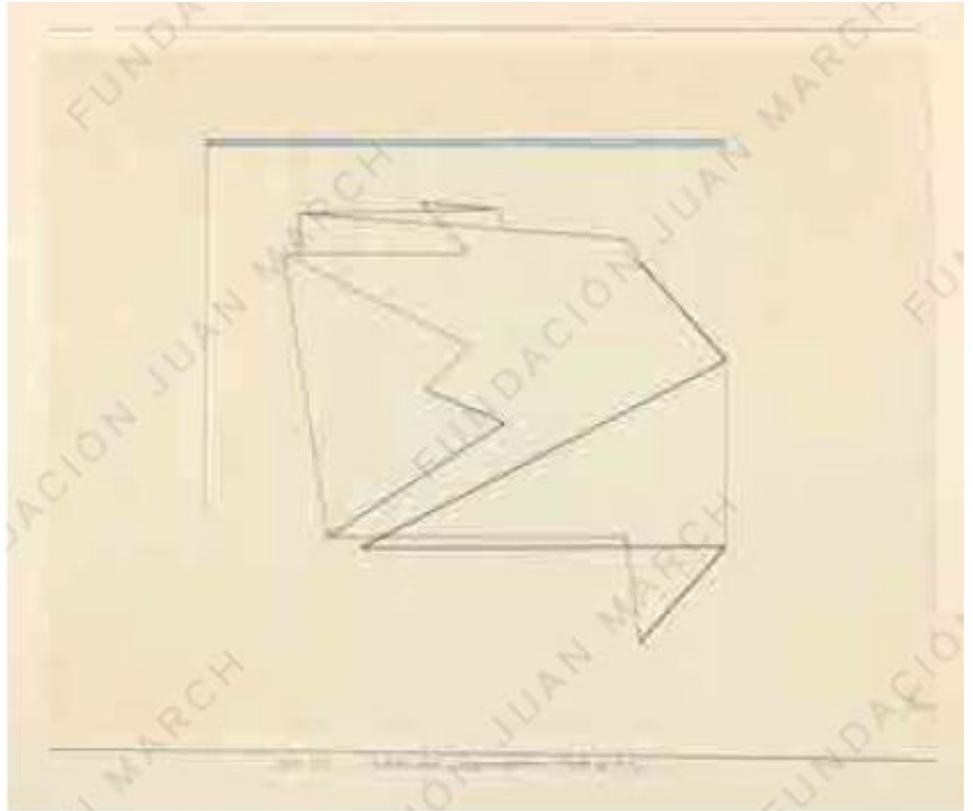
Spiegellauf einer gebrochenen Geraden durch 4 Ebenen (Reflected motion of a broken line through 4 planes), 1931, 224

Pen on paper on cardboard
19 x 12 in. (48.3 x 30.6 cm)
Zentrum Paul Klee, Bern

[Cat. 112]

Variante zu V 4. (durch beifügen einer räumlich-centralen Vertikalen.) (Variation on 1931, 224 [by adding a spatial-central vertical]), 1931, 225

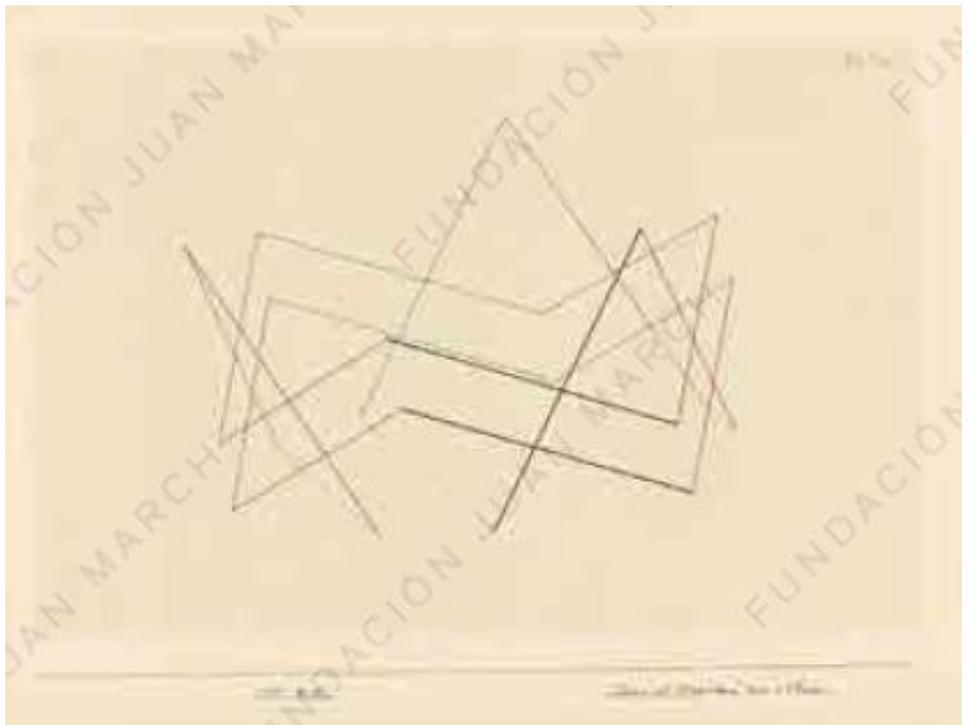
Pen on paper on cardboard
18 $\frac{7}{8}$ x 10 $\frac{7}{8}$ in. (47.8 x 27.7 cm)
Zentrum Paul Klee, Bern



[Cat. 113]

Küsten fort (metamorphotische Variante zu V. 4.) (Coastal fort [metamorphic variation on 1931, 224]), 1931, 226

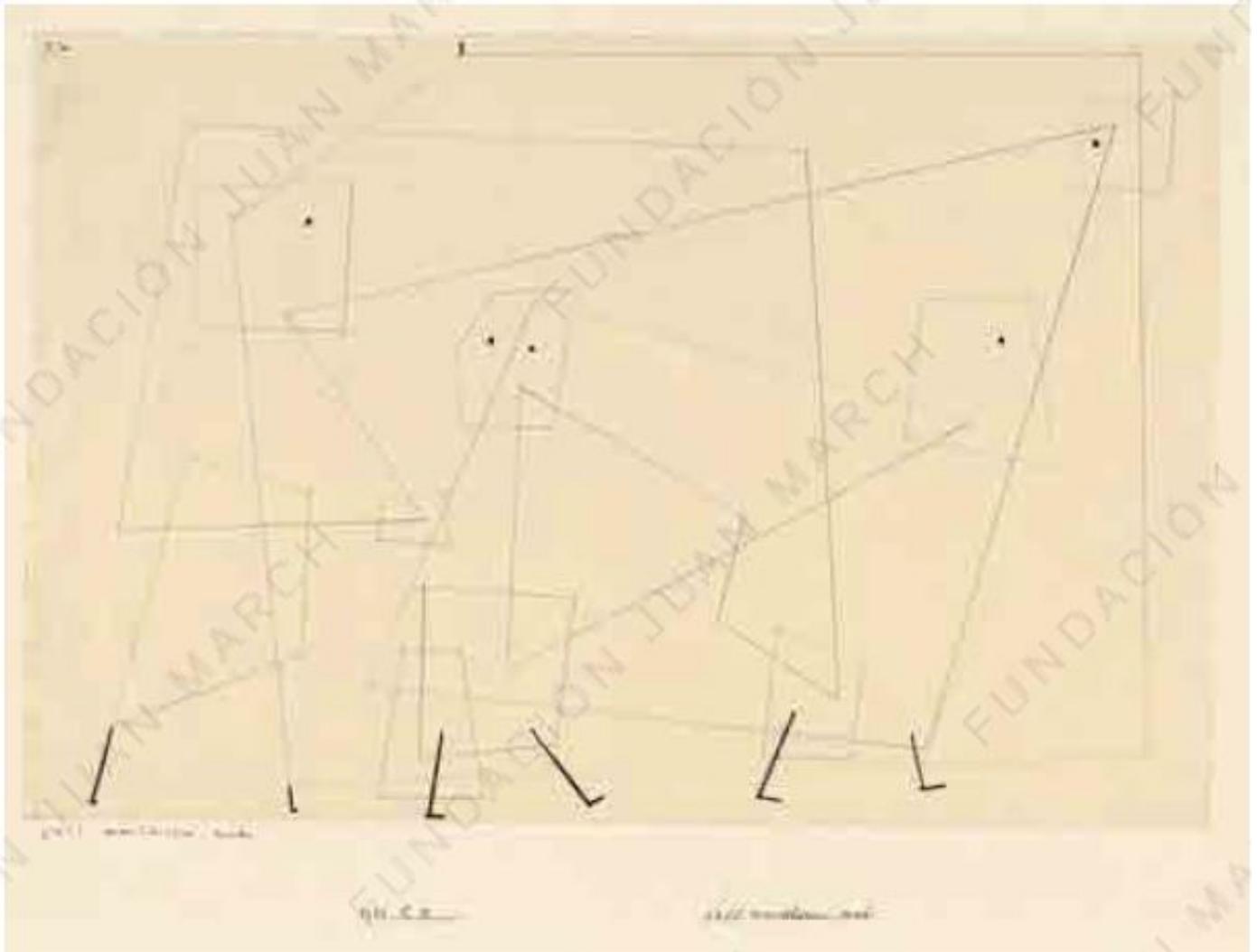
Pen on paper on cardboard
 14³/₈ x 18⁷/₈ in. (36.4 x 47.8 cm)
 Zentrum Paul Klee, Bern



[Cat. 109]

Paul Klee
Thema als Spiegellauf durch 6 Ebenen
 (Theme as reflected motion through 6 planes), 1931, 216

Pen on paper on cardboard
 12³/₈ x 18⁷/₈ in. (31.4 x 48 cm)
 Zentrum Paul Klee, Bern



[Cat. 123]

bald marschieren mehr

(Soon more will be marching), 1934, 153

Pencil and chalk on paper on cardboard

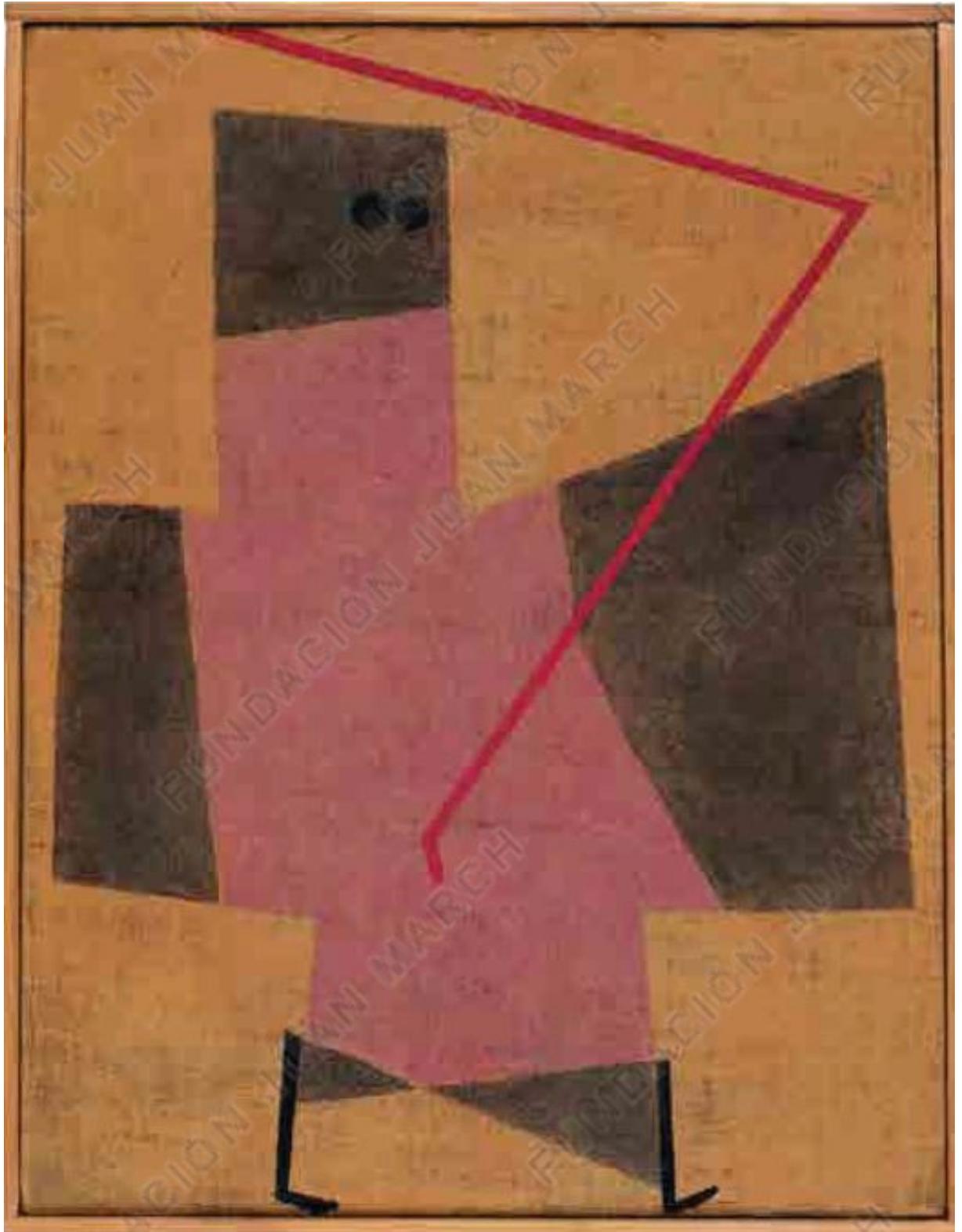
12½ x 19⅞ in. (31.8 x 48.6 cm)

Zentrum Paul Klee, Bern

[Cat. 120]

Der Schritt (The step), 1932, 319

Oil and pencil on burlap
28 x 21 $\frac{7}{8}$ in. (71 x 55.5 cm)
Zentrum Paul Klee, Bern
Gift of Livia Klee



Chronology

Before the Bauhaus

1879
1899

Paul Klee is born on December 18, 1879, in Münchenbuchsee, near Bern, the son of a music teacher, Hans Wilhelm Klee, and a singer, Ida Maria Klee (née Frick). During his school years, he frequently copies illustrations from magazines and newspapers, draws from nature, and fills his books and notebooks with caricatures. After graduating from secondary school, and debating at length over whether to choose further studies in music or in painting, he decides in favor of art studies and in 1899 moves to Munich in order to attend classes at the private drawing school of Heinrich Knirr. In 1899, he meets his future wife, the pianist Lily Stumpf (1876–1946).

1. Paul Klee, Munich, before January 1899 [Cat. 217]

2. Quintet in the studio of the painting and drawing school of Heinrich Knirr, Munich, 1900 [Cat. 218]



1900
1910

In 1901–02, after having completed his studies at the Münchner Akademie, where he attended the painting classes of Franz von Stuck, Klee undertakes a six-month journey through Italy with the sculptor Hermann Haller. His encounter there with art of Antiquity and the Renaissance provokes a creative crisis in him. Between 1902 and 1906, he returns to his parents' home to work independently as an autodidact. Here he creates his first paintings on glass and his first engravings. After his marriage to Lily Stumpf on September 15, 1906, the couple moves to Munich. Their son, Felix, is born in that city on November 30, 1907.

3. Hans Wilhelm, Lily and Paul Klee, Obstbergweg 6, Bern, September 1906 [Cat. 219]

4. Paul Klee and Hermann Haller on a bridge over the Tiber, Rome, February 1902. Photograph by Karl Schmoll von Eisenwerth. Zentrum Paul Klee, Bern. Gift of the Klee family



1911
1928

In 1912, Klee participates in the second exhibition by the group of artists known as Der Blaue Reiter, with seventeen of his own works. He travels to Paris in April, where he visits Robert and Sonia Delaunay. In 1914, Klee travels to Tunisia, along with August Macke and Louis Moilliet, where he becomes immersed in the world of color and abstraction. On June 28, 1914, the First World War breaks out, and Klee, who is a German citizen, is conscripted on March 11, 1916. August Macke and Franz Marc both die in the war. After training in the infantry, Klee is sent to the aircraft division in Schleißheim, near Munich, and then to Gersthofen. During this period he continues his artistic work. His participation in exhibitions held at the Galerie Der Sturm in Berlin between 1916 and 1918 contributes to his emergence as one of the most important young figures in the contemporary German art scene.

5. Paul Klee, Munich, 1911 [Cat. 220]

6. Postcard from Paul Klee to Hans Klee (Kairouan, panorama), April 15, 1914 [Cat. 221]

7. Paul Klee in the section of the "Landsturm" Reserve Company, Landshut, 1916 [Cat. 222]



Paul Klee at the Bauhaus

1919

The Staatliches Bauhaus Weimar is established through the merger of the Grossherzoglich Sächsische Hochschule für Bildende Kunst (College of Fine Arts of the Grand Duchy of Saxony) and the Grand Duchy's Kunstgewerbeschule (School of Applied Arts). The aim of its founder, the architect Walter Gropius, is to unite the fine arts and the manual arts, along the lines of medieval guilds, in particular the *Bauhütten*, or stonemasons' guilds. Courses are divided between theoretical classes in form and practical training in the workshops. The institution endeavors to promote the rigorous design of objects, furniture and buildings, in the service of a more humane and just society. Lyonel Feininger and Johannes Itten are prominent members of the first faculty established at the Bauhaus.



8

8. Walter Gropius, Manifesto and Program of the State Bauhaus, April 1919; cover illustration, *Kathedrale* (Cathedral), by Lyonel Feininger [Cat. 223]

9. Postcard, State Bauhaus, Weimar [Cat. 224]

1920

In October, Paul Klee is appointed, along with Oskar Schlemmer, as a *Formmeister* ("master," or teacher, of form) at the Bauhaus.

10. Telegram from Bauhaus Weimar (Walter Gropius, Lyonel Feininger, Richard Engelmann, Gerhard Marcks, Georg Muche, Johannes Itten, Walther Klemm) to Paul Klee, October 29 [1920] [Cat. 225]

11. Letter from Johannes Itten to Paul Klee, November 1, 1920 [Cat. 226]



10

11

1921

The first bylaws of the Staatliches Bauhaus Weimar are published. The instructors are called *Meister* (masters) and the students *Lehrlinge* (apprentices) or *Gesellen* (journeymen).

In May, Klee begins his work as a teacher with practical exercises in composition and, as *Formmeister*, oversees the workshop in bookbinding for two semesters.

Today I held my first lecture, and an extraordinary thing happened: I spoke freely with them for two hours (Letter from Klee to his wife, Lily, May 13, 1921).

Initially, he travels every other week from Munich to Weimar before moving with his family to a house in Weimar at the end of September.

In the winter semester, Klee begins his classes on the Theory of Pictorial Form (*Bildnerische Formlehre*), which he will repeat and expand upon over three successive semesters.

12. Statutes of the State Bauhaus at Weimar, January 1912 [Cat. 227]

13. List of students registered for the first course with Paul Klee in the summer semester of 1921, Thüringisches Hauptstaatsarchiv Weimar (ThHStA Weimar)

14. Paul Klee with the cat Fripouille, in front of the oil painting *Allerseelen-Bild* (All Souls' picture, 1921, 113), Possenhofen, 1921 [Cat. 228]



12-13



14

1922

To celebrate the summer solstice, the Lantern Festival takes place, for which the *Meisters*, including Klee, print up postcard-sized color lithographs. This celebration is only one of the innumerable festivities held at the Bauhaus.

The *Meisterrat*, or Council of Masters, submits the Staatliches Bauhaus's second series of bylaws, which go into effect that summer. In July, Wassily Kandinsky is appointed as *Formmeister* at the Bauhaus.

I may have overlooked something important, but I must close, for we have a meeting here at the Bauhaus, as always at the beginning of the semester. Meetings, meetings, meetings (Letter from Klee to his wife, Lily, October 5, 1922).

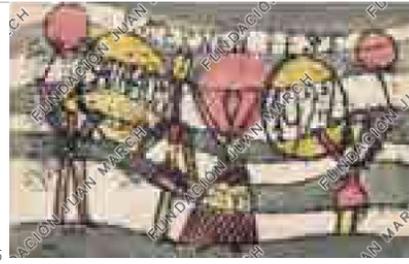
The students request that Klee give weekly lectures, but since there is no binding curriculum that compels him to do so, he refuses.

In addition to the general classes on form, in which every student in the preliminary course of study must enroll, Klee assumes charge of the stained glass workshop for the following semesters.

15. Paul Klee, *Lanternfest Bauhaus 1922* (Festival of the lanterns, Bauhaus 1922), 1922 [Cat. 229]

16. Paul Klee, *Idea and structure of the State Bauhaus*, diagram of classes for the State Bauhaus Weimar, 1922. Indian ink on paper. Bauhaus-Archiv, Berlin

17. Felix, Paul and Mathilde Klee, *Am Horn 53*, Weimar, 1922 [Cat. 230]



15



16



17

1923

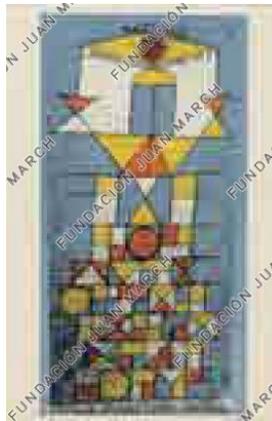
In an exhibition held during August and September, the Bauhaus presents its work publicly for the first time. For the event, a model residence (the Haus am Horn) is erected, and *Meisters* and students alike present works and projects developed in the classes. The exhibition's accompanying publication includes Klee's essay, "Wege des Naturstudiums" (Ways to study nature). Walter Gropius gives the lecture "Kunst und Technik—eine neue Einheit" (Art and technology—a new unity), significant in its implications for future developments in the institution. Johannes Itten's disagreements with the new direction of the school lead him to resign from the Bauhaus. His successor is László Moholy-Nagy. In the winter semester, Klee teaches classes related to his notes on the *Principielle Ordnung* (Principle order)

18. Paul Klee, *Die erhabene Seite* (The sublime aspect, 1923, 47). Postcard for the Bauhaus Exhibition, Weimar, 1923 [Cat. 231]

19. Paul Klee, *Die heitere Seite* (The bright aspect, 1923, 48). Postcard for the Bauhaus Exhibition, Weimar, 1923 [Cat. 232]

20. Wassily Kandinsky, Postcard no. 3 for the Bauhaus Exhibition, Weimar, 1923 [Cat. 233]

21. László Moholy-Nagy, Postcard no. 7 for the Bauhaus Exhibition, Weimar, 1923 [Cat. 234]



18



19



20-21



22. Herbert Bayer (cover) and László Moholy-Nagy (design), *Staatliches Bauhaus in Weimar 1919-1923*, by Walter Gropius, et al. (Weimar and Munich: Bauhaus Edition, [ca. 1923]) [Cat. 235]

23. Diagram for the organization of the curriculum at the Bauhaus, designed by Walter Gropius, 1923. Exhibition catalogue of the Bauhaus Exhibition, 1923 [Cat. 235]

24. Oskar Schlemmer, *Weimar, Staatliches Bauhaus: Die erste Bauhaus-Ausstellung in Weimar* (Weimar, State Bauhaus: First Bauhaus Exhibition in Weimar), July to September, 1923 (Stuttgart: Eberhard Sigel [printer: Gustav Christmann]) [Cat. 236, 237]

25. Paul Klee in his studio, Bauhaus Weimar, 1923 [Cat. 238]



22-23



24



25

1924

In January, in the context of an exhibition of his works at the Kunstverein in Jena, Klee presents a lecture on his creative work. In his classes, he covers material related to pictorial mechanics (*bildnerische Mechanik*) and is placed in charge of the life class.

In the parliamentary elections for the state of Thuringia, the conservative bourgeois parties obtain a majority, and the new government rescinds the contracts with the Bauhaus, effective March 31, 1925.

At the end of the year, Gropius and the *Meisters* publish an open letter announcing the dissolution of the Bauhaus.

26. Horario del aprendizaje básico en el semestre de invierno 1923-24 [Cat. 239]

27. Fiesta de la Bauhaus, Ilmschlösschen, Weimar, November 29, 1924 [Cat. 240]



26



27

1925

At the beginning of the year, and in Gropius's absence, Klee and other *Meisters* negotiate with the city of Dessau and at the end of February inform its mayor, Fritz Hesse, of the Bauhaus's intention to move to that city.

The building for the school is certain. Therefore I was in a cheerful mood, and we celebrated in a wine-tavern until late in the evening (Letter from Klee to his wife, Lily, June 23, 1925).

In the autumn, the limited liability company, Bauhaus GmbH, is incorporated, and the Masters' Houses in Dessau are completed.

Initially, Klee and Kandinsky only teach every other week in Dessau. In June, Gropius asks them to teach full time. Klee sublets space in the Kandinsky residence as a lodger. In October, Klee's *Pädagogisches Skizzenbuch* is published as the second in the series of *bauhausbücher* (Bauhaus books); in it, material from his lecture notes on the theory of pictorial form (*Beiträge zur bildnerischen Formlehre*) and on pictorial mechanics appears in condensed versions.

28. Paul Klee, *Pädagogisches Skizzenbuch* [Pedagogical sketchbook], 1925 [Cat. 241]



28



1926

- 29. Paul Klee, Am Horn 53, Weimar, April 1, 1925 [Cat. 242]
- 30. Paul Klee's studio, Bauhaus Weimar, 1925 [Cat. 243]



29

30

The government approves the school's new statutes, and the Bauhaus is officially recognized as a *Hochschule für Gestaltung* (College of Design), and the *Meisters* are given the title of Professor.

The Bauhaus Building is completed in the spring, and the inauguration ceremony takes place in December.

The new classroom [...] is lovely, well-lighted and truly spacious. I am delighted with the ingenious dark-green, rolling chalkboard: You crank a handle and what had been written on moves upwards, and a new, blank board appears from below (Letter from Klee to his wife, Lily, November 14, 1926).

In the summer, the Klee family moves into their Master's House. Wassily and Nina Kandinsky occupy the other half of the building.

Klee resumes the evening life classes and the classes on pictorial form, lecturing on, among other topics, structure, color theory and mechanics.

I have also already taught class, and it was with a desperate running jump that I managed to compel myself to enter the new building. When I stood before the class, I was calm and composed and did the best I could at the time (Letter from Klee to his wife, Lily, November 14, 1926).

- 31. Paul Klee's datebook, 1926-27 [Cat. 245]
- 32. Basic curriculum, ca. 1926 [Cat. 244]
- 33. Paul Klee with the Kandinskys, Georg Mueche and Walter Gropius, inauguration of the Bauhaus, Dessau, December 1926
- 34. The Klee residence, with Lily Klee (?), Burgkühnauerallee 6-7, Dessau, 1926 [Cat. 246]
- 35. Paul Klee's studio, Burgkühnauerallee 7, Dessau, summer-autumn 1926 [Cat. 247]



31-32



33



34



35

1927

In the obligatory classes on pictorial form, as well as in the classes in the weaving workshop that Klee offers in the winter semester, he deals with aspects of planimetric configuration. Fulfilling a wish of the students, Klee and Kandinsky create a new class in free painting.

During his summer vacation, Klee travels alone to the Île de Porquerolles off the French Côte d'Azur and then continues on to Corsica. Two weeks after the beginning of the semester, he has still not returned to Dessau, and he ignores the written request from the Council of Masters for his return.

36. Bauhaus Building, Dessau, 1927 [Cat. 248]

37. Paul Klee, Dessau, 1927 [Cat. 249]

38. Paul Klee on the Île de Porquerolles, July 28–August 6, 1927 [Cat. 250]

39. Letter from the Bauhaus Dessau (Wassily Kandinsky, Lazlo Moholy-Nagy, Josef Albers, Marcel Breuer, Hannes Meyer, Hinnerk Scheper, Georg Stözl, Joost Schmidt, Herbert Bayer, Walter Gropius) to Paul Klee, September 24, 1927 [Cat. 251]

40. Lily and Paul Klee on a bench in the English Grounds of Wörlitz, 1927 [Cat. 252]



1928

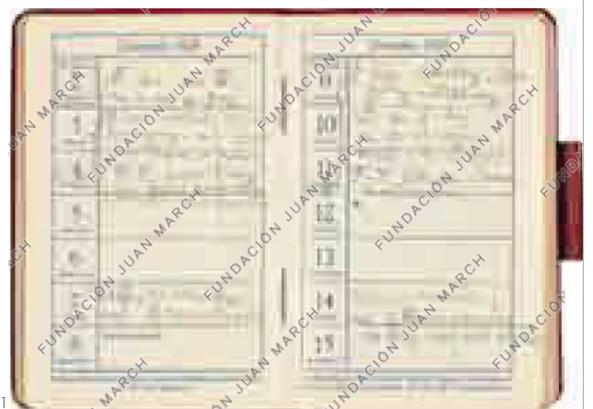
In February, Gropius, Moholy-Nagy and other *Meisters* submit their resignations. The Swiss architect Hannes Meyer, who a year before was appointed head of the Department of Architecture, takes over as the institution's new Director. He will place all his energy in promoting design that is founded on science and that is in the service of society.

In his essay, "exacte versuche im bereich der kunst" (Exact experiments in the area of art), Klee expresses his critical attitude in the face of the increasingly technical orientation of the Bauhaus.

In addition to the obligatory classes on form, Klee teaches various other classes, in the weaving workshop, the course on free painting, and the evening life classes. His teaching activities represent an increasingly heavy burden for him, which he manifests in a letter to the art historian Will Grohmann:

How difficult I find it to begin again here in Dessau after the holidays. One no longer knows why he should be teaching, and painting does not seem to go well, either. In the end, the obligation to teach places the greater demands, and one complies. But when one is obliged, it is enough, and one doesn't paint. Not to paint is also a kind of freedom (Letter from Klee to Grohmann, September 15, 1928).

41. Paul Klee's datebook, 1928–29 [Cat. 253]



1929

Oskar Schlemmer leaves the Bauhaus. Klee finds it increasingly difficult to carry out his duties as a teacher and begins to look for another appointment. Walter Kaesbach, the Director of the Kunstakademie Düsseldorf, offers Klee a course in free painting.

I am trying to paint again, but, regrettably, I must admit once again to a certain haste in my work, because time is not entirely mine. The Bauhaus no longer annoys me, but things are demanded of me whose fruitfulness is only very limited. This is and continues to be unsatisfactory. No one but I can do anything to improve the situation, and I cannot find the courage to leave. In this way, my productivity is being denied a part of what are very valuable years. There could be nothing more foolish or less advisable economically (Letter from Klee to his wife, Lily, September 9, 1929).

42. Caricature of Paul Klee by Ernst Kállai, "The Bauhaus Buddha," 1928-29 [Cat. 254]

43. Paul Klee in his studio, Burgkühnauerallee 7, Dessau, 1929 [Cat. 255]

44. Paul Klee and Wassily Kandinsky, Hendaye, August 1929 [Cat. 256]

45. Paul Klee with Wassily and Nina Kandinsky in Hendaye, August 1929 [Cat. 257]



42



44



45

1930

In August, Hannes Meyer is summarily dismissed for political reasons. The architect Ludwig Mies van der Rohe becomes his successor.

Mies himself is something of a lion-type and shows no inclination whatsoever for any kind of enervating back-and-forth. I am hopeful he can always remain calm, so that he also does not burn out at this establishment (Letter from Klee to his wife, Lily, September 13, 1930).

In early May, Klee makes unofficial arrangements with Hannes Meyer to resign by April 1, 1931. He asks Mies van der Rohe to excuse him from all teaching responsibilities except his class on free painting. In the summer he receives confirmation of his new appointment at the Kunstakademie in Düsseldorf and presents his official resignation letter in September.

In addition, I must tell you that I have taken the official step, the severance of my contract effective April 1, 1931. I also requested of the new director that I be excused from teaching save for the class in free painting. This gives me an interval of relief and a foretaste of what my future academic activity will entail (Letter from Klee to his wife, Lily, September 18, 1930).

46. Letter from the Kunstakademie Düsseldorf (Walter Kaesbach) to Paul Klee, July 1930 [Cat. 258]



46

1931

47. Letter (draft) from Paul Klee to Fritz Hesse, Mayor of Dessau, July 4, 1930 [Cat. 259]

48. Paul Klee and Wassily Kandinsky, Burgkühnauerallee 6-7, Dessau, 1930. Photograph by Nina Kandinsky. Zentrum Paul Klee, Bern. Gift of the Klee family



47



48

On April 1, Klee's employment at the Bauhaus ends. As a tribute on the occasion of his departure, in December the third issue of the journal, *bauhaus*, will be dedicated to Klee.

In October he begins to teach at the Kunstakademie Düsseldorf. Until living arrangements can be made there, he travels between Dessau and Düsseldorf every two weeks. (In the spring of 1933, he will rent a single-family home with a garden on the outskirts of the city.)

49. Paul Klee drawing, Dessau, 1931. Zentrum Paul Klee, Bern. Gift of the Klee family



49

After the Bauhaus

1932
1940

The National Socialists close down the Bauhaus in Dessau. Ludwig Mies van der Rohe continues to direct it in Berlin as a private institution until the summer of 1933.

In April 1933, after the Nazis' rise to power, Klee is dismissed from his teaching post in Düsseldorf and at the end of the year emigrates with his wife, Lily, to Bern.

In 1935, the first symptoms of a serious illness (scleroderma) become apparent, and it will bring his artistic activity almost to a stand-still in the following year.

In 1937, the Nazis slander Klee's art, designating it "degenerate," and they confiscate 102 works by Klee from German museums. Fifteen of them are shown in the Degenerate Art exhibition (entartete Kunst) that same year. Despite his poor health, Klee's artistic activity reaches a high point in 1939, with 1253 works.

Paul Klee dies on June 29, 1940, in the town of Muralto, near Locarno, in Switzerland.

50. Paul and Lily Klee, Stresemannallee, Dessau, April 1933. Photograph by Franz (Boby) Aichinger. Zentrum Paul Klee, Bern. Gift of the Klee family



50



51

51. Paul and Lily Klee with the cat Bimbo I, Kistlerweg 6, Bern, 1935. Photograph by Fee Meisel. Zentrum Paul Klee, Bern. Gift of the Klee family



52

52. Paul Klee with Will Grohmann in the studio, Kistlerweg 6, Bern, April (Easter) 1938 [Cat. 260]

53. Paul Klee in his studio, Kistlerweg 6, Bern, summer 1939 [Cat. 261]



53

Catalogue of Works in the Exhibition

- [Cat. 1]
Paul Klee
Ohne Titel (Baumgruppe, Burghausen)
(Untitled [Group of trees, Burghausen]), ca. 1899
Oil on cardboard
13½ x 19 in. (34.3 x 48.2 cm)
Zentrum Paul Klee, Bern
p. 175
- [Cat. 2]
Paul Klee
Ohne Titel (Blumen) (Untitled [Flowers]), ca. 1903
Oil on canvas on cardboard in original frame
14¾ x 12¼ in. (36.5 x 31 cm)
Zentrum Paul Klee, Bern
p. 176
- [Cat. 3]
Paul Klee
Schosshaldenholz (Studie)
(Schosshaldenholz [Study]), 1913, 198
Pen, brush, pencil and watercolor on paper on cardboard
8½ x 11½ in. (21.8 x 29.2 cm)
Zentrum Paul Klee, Bern. On permanent loan from private collection
p. 149
- [Cat. 4]
Paul Klee
mit dem roten X (With the red X), 1914, 136
Watercolor on paper on cardboard
6¼ x 4¼ in. (15.9 x 10.8 cm)
The Museum of Modern Art, New York. Katherine S. Dreier Bequest.
Inv. 163.1953
p. 129
- [Cat. 5]
Paul Klee
Ohne Titel (Untitled), 1914, 193
doubled number
Oil and pencil on paper on cardboard
13½ x 8 in. (33.3 x 20.3 cm)
Private collection, Switzerland
p. 150
- [Cat. 6]
Paul Klee
abstract, farbige Kreise durch Farbbänder verbunden (Abstract, colored circles linked with colored bands), 1914, 218
Watercolor on paper on cardboard
- 4½ x 6¾ in. (11.7 x 17.2 cm)
Zentrum Paul Klee, Bern
P. 51
- [Cat. 7]
Paul Klee
«vertrauter Raum» («Familiar space»), 1915, 56
Watercolor and pencil on paper on cardboard
8 x 10¾ in. (20.3 x 26.2 cm)
Zentrum Paul Klee, Bern. On permanent loan from private collection
p. 152
- [Cat. 8]
Paul Klee
Pflanzenliebe (Plant love), 1915, 76
Pen on paper on cardboard
7¾ x 4¼ in. (19.6 x 10.1/10.6 cm)
Zentrum Paul Klee, Bern. Gift of Livia Klee
p. 177
- [Cat. 9]
Paul Klee
Die Blüte (The blossom), 1915, 83
Pen on paper on cardboard
3¾ x 3½ in. (9.9 x 8.9 cm)
Zentrum Paul Klee, Bern
p. 177
- [Cat. 10]
Paul Klee
«Die Blume als Liebesrequisit» («The flower as requisite of love»), 1915, 89
Pen on paper on cardboard
4¾ x 9½ in. (12.3 x 24.1 cm)
Zentrum Paul Klee, Bern
p. 178
- [Cat. 11]
Paul Klee
Drei Blüten (Three blossoms), 1915, 235
Pen on paper on cardboard
4¾/5¼ x 7¼/8¾ in. (12.5/13.3 x 18.2/21.2 cm)
Zentrum Paul Klee, Bern
p. 178
- [Cat. 12]
Paul Klee
Pelargonium, 1916, 34
Pen on paper on cardboard
8¾ x 5½ in. (21.3 x 14 cm)
Private collection
p. 179
- [Cat. 13]
Paul Klee
mit dem Regenbogen (With the rainbow), 1917, 56
Watercolor on primed paper on cardboard
6¾ x 8¼ in. (17.4 x 20.8 cm)
Zentrum Paul Klee, Bern. On permanent loan from private collection
p. 153
- [Cat. 14]
Paul Klee
27523 R Stengelgliederung (27523 R Arrangement of stalks), 1917, 58
Pencil on paper on cardboard
5¾ x 6¾ in. (14.8 x 17.5 cm)
Zentrum Paul Klee, Bern
p. 180
- [Cat. 15]
Paul Klee
Schöpfungsplan 23436 G (Blüten)
(Creation plan 23436 G [Blossoms]), 1917, 59
Pencil on paper on cardboard
5¾ x 6¾ in. (14.6 x 17.5 cm)
Zentrum Paul Klee, Bern
p. 181
- [Cat. 16]
Paul Klee
Embryonale Abstraktions Elemente
(Embryonic elements of abstraction), 1917, 119
Pen on paper on cardboard
7¾ x 5¾ in. (19.5 x 14.4 cm)
Zentrum Paul Klee, Bern. On permanent loan from private collection
p. 182
- [Cat. 17]
Paul Klee
(rotierende Sonne) ([Rotating sun]), 1919, 57
Pen and watercolor on paper on cardboard
8¾ x 5¾ in. (22.2 x 14.6 cm)
Private collection
p. 207
- [Cat. 18]
Paul Klee
Städtebau mir grünem Kirchturm
(Urban development with green steeple), 1919, 191
Watercolor, gouache and pen on paper on cardboard
- 11¾ x 5½ in. (30.3 x 13 cm)
Zentrum Paul Klee, Bern
p. 130
- [Cat. 19]
Paul Klee
mit der sinkenden Sonne (With the sinking sun), 1919, 247
Watercolor on primed paper on cardboard
7¾/7¼ x 10¾ in. (19.6/20 x 26.2 cm)
Zentrum Paul Klee, Bern. On permanent loan from private collection
p. 208
- [Cat. 20]
Paul Klee
abstracte Zeichnung (pflanzlich)
(Abstract drawing [vegetal]), 1920, 97
Pencil on paper on cardboard
7½ x 12 in. (19 x 30.4 cm)
Zentrum Paul Klee, Bern. On permanent loan from private collection
p. 183
- [Cat. 21]
Paul Klee
Park am See (ohne Häuser) (Park by the lake [without Houses]), 1920, 102
Watercolor and pencil on paper on cardboard
5¾ x 8¾ in. (15 x 22.4 cm)
Zentrum Paul Klee, Bern. Gift of Livia Klee
p. 168
- [Cat. 22]
Paul Klee
Fesselung (Fettering), 1920, 168
Oil transfer drawing and watercolor on paper on cardboard
12¾ x 9½ in. (31.3 x 24.2 cm)
Zentrum Paul Klee, Bern
p. 232
- [Cat. 23]
Paul Klee
Tropische Blüte (Tropical blossom), 1920, 203
Oil and pencil on primed paper on cardboard
10¼ x 11¾ in. (26 x 28.8 cm)
Zentrum Paul Klee, Bern
pp. 172, 184
- [Cat. 24]
Paul Klee
Fesselung (Fettering), 1920, 207

Pencil on paper on cardboard
11 x 8⁵/₈ in. (27.9 x 22 cm)
Zentrum Paul Klee, Bern
p. 233

[Cat. 25]
Paul Klee
Transparent-perspectivisch
(Transparent-perspective), 1921, 55
Watercolor and pen on paper on
cardboard
9¹/₄ x 10¹/₄ in. (23.4 x 25.9 cm)
Zentrum Paul Klee, Bern. On permanent
loan from private collection
p. 209

[Cat. 26]
Paul Klee
Goldfisch-Weib (Goldfish woman),
1921, 93
Watercolor on paper on cardboard
15¹/₈ x 21⁵/₈ in. (38.5 x 55.1 cm)
Philadelphia Museum of Art. The Louise
and Walter Arensberg Collection,
1950. Inv. 1950-134-110
p. 154

[Cat. 27]
Paul Klee
Aquarium, 1921, 99
Watercolor and pencil on paper
on cardboard
9¹/₂ x 12¹/₂ (24.2 x 31.7 cm)
Private collection, Switzerland
p. 153

[Cat. 28]
Paul Klee
Pflanzenwachstum (Growth of plants),
1921, 193
Oil on primed cardboard; original frame
21¹/₄ x 15³/₄ in. (54 x 40 cm)
Centre Pompidou, Musée national d'art
moderne / Centre de création
industrielle, Paris. Nina Kandinsky
Bequest, 1981. Inv. AM 81-65-879
p. 185

[Cat. 29]
Paul Klee
Rosenwind (Rose wind), 1922, 39
Oil on primed paper on cardboard
15 x 16¹/₂ in. (38.2 x 41.8 cm)
Zentrum Paul Klee, Bern. Gift of
Livia Klee
p. 210

[Cat. 30]
Paul Klee
Scheidung Abends (Separation in
the evening), 1922, 79
Watercolor and pencil on paper on
cardboard
13¹/₄ x 9¹/₈ (33.5 x 23.2 cm)
Zentrum Paul Klee, Bern. Gift of
Livia Klee
p. 156

[Cat. 31]
Paul Klee
Blumen im Wind (Flowers in the
wind), 1922, 106
Pen and watercolor on paper on
cardboard
6⁵/₈ x 5³/₈ in. (16.8 x 13.6 cm)
The Museum of Modern Art, New York.
Katherine S. Dreier Bequest.
Inv. 164.1953
p. 186

[Cat. 32]
Paul Klee
Alter Dampfer (Old steamboat),
1922, 148
Oil transfer drawing and watercolor
on paper on cardboard
6¹/₄ x 6⁵/₈ in. (15.8 x 16.8 cm)
National Gallery of Art, Washington.
Rosenwald Collection, 1943.
Inv. 1943.3.9039
p. 231

[Cat. 33]
Paul Klee
Schwankendes Gleichgewicht
(Unstable equilibrium), 1922, 159
Watercolor and pencil on paper on
cardboard
12³/₈ x 6¹/₈/₆ in.
(31.4 x 15.7/15.2 cm)
Zentrum Paul Klee, Bern
pp. 204-211

[Cat. 34]
Paul Klee
Feuerwind (Fire wind), 1923, 43
Oil transfer drawing and watercolor
and oil on primed paper on cardboard
17 x 11⁷/₈ in. (43.2 x 30.2 cm)
Zentrum Paul Klee, Bern
p. 213

[Cat. 35]
Paul Klee
buntes Beet (Colorful flower bed),
1923, 109
Oil on cardboard
13¹/₄ x 10¹/₈ in. (33.7 x 25.8 cm)
Kunsthaus Zürich. Gift of the Erna and
Curt Burgauer collection. Inv. 1987/14
p. 158

[Cat. 36]
Paul Klee
Dreiteiliges Grabmal (Tomb in three
parts), 1923, 112
Watercolor and pencil on paper on
cardboard
13⁵/₈ x 18¹/₈ in. (34.5 x 46.1 cm)
Philadelphia Museum of Art. The Louis
E. Stern Collection, 1963.
Inv. 1963-181-35
p. 160

[Cat. 37]
Paul Klee
Seiltänzer (Tightrope walker), 1923,
138
Lithograph
17 x 10¹/₂ in. (43.2 x 26.8 cm)
Zentrum Paul Klee, Bern
p. 215

[Cat. 38]
Paul Klee
Sternverbundene (Connected to
the stars), 1923, 159
Watercolor and pencil on paper on
cardboard
12³/₄/12⁷/₈ x 19/19¹/₈ in.
(32.4/32.8 x 48.3/48.7 cm)
Zentrum Paul Klee, Bern. On permanent
loan from private collection
p. 161

[Cat. 39]
Paul Klee
*Harmonie aus Vierecken mit rot gelb
blau weiss und schwarz* (Harmony of
rectangles with red, yellow, blue,
white and black), 1923, 238
Oil on primed cardboard in original
frame
27¹/₂ x 19⁷/₈ in. (69.7 x 50.6 cm)
Zentrum Paul Klee, Bern
p. 159

[Cat. 40]
Paul Klee
Seiltänzer (Tightrope walker), 1923,
215
Pencil on paper on cardboard
11¹/₈ x 8⁵/₈ in. (28.1 x 22 cm)
Zentrum Paul Klee, Bern
p. 214

[Cat. 41]
Paul Klee
Nordsee bild (North Sea picture),
1923, 242
Watercolor on paper on cardboard
9³/₄ x 12³/₈ in. (24.7 x 31.5 cm)
Zentrum Paul Klee, Bern
p. 157

[Cat. 42]
Paul Klee
Aufstieg (Ascent), 1923, 250
Pencil and colored pencil on paper
on cardboard
8⁷/₈ x 5⁵/₈ in. (22.4 x 15 cm)
Zentrum Paul Klee, Bern
p. 212

[Cat. 43]
Paul Klee
D. Garten zur roten Sonnen blume
(The garden with the red sunflower),
1924, 12
Watercolor on paper on cardboard
12¹/₂ x 16¹/₄ in. (31.8 x 41.4 cm)

Zentrum Paul Klee, Bern. Paul Klee-
Stiftung der Burgergemeinde Bern
p. 162

[Cat. 44]
Paul Klee
Kreuzblumenstilleben (Still life with
crucifers), 1925, 11
Oil on linen on cardboard in original
frame
10¹/₄ x 10⁵/₈ in. (26 x 27 cm)
Zentrum Paul Klee, Bern.
Private collection, Switzerland
p. 216

[Cat. 45]
Paul Klee
Lote (Plumbines), 1925, 233
Pen and watercolor on paper on
cardboard
7⁷/₈ x 12¹/₈ in. (20.1 x 30.9 cm)
Zentrum Paul Klee, Bern. On permanent
loan from private collection
p. 217

[Cat. 46]
Paul Klee
Ort in rot und Blau (Village in red
and blue), 1925, 240
Watercolor on primed paper on
cardboard
16¹/₂ x 15 in. (42 x 38 cm)
Zentrum Paul Klee, Bern
pp. 163

[Cat. 47]
Paul Klee
Luft-Station (Air-station), 1926, 26
Pen and watercolor on paper on
cardboard
12 x 17¹/₈ in. (30.5 x 45.5 cm)
Zentrum Paul Klee, Bern
p. 234

[Cat. 48]
Paul Klee
Windmühlenblüten (Windmill-flowers),
1926, 120
Pencil on paper on cardboard
11 x 8³/₄ in. (27.9 x 22.1 cm)
Zentrum Paul Klee, Bern. Gift of Livia Klee
p. 218

[Cat. 49]
Paul Klee
Dynamoradiolaren 3 (Dynamo-
radiolarians 3), 1926, 129
Pencil on paper on cardboard
10⁷/₈/11 x 8³/₄ in.
(27.7/27.9 x 22.1 cm)
Zentrum Paul Klee, Bern
p. 218

[Cat. 50]
Paul Klee
bewegte Blüten (Moving flowers),
1926, 232

Pen and watercolor on paper on cardboard
6 $\frac{7}{8}$ x 7 $\frac{7}{8}$ in. (17.4 x 19.3 cm)
Franz Marc Museum, Kochel am See.
On permanent loan from private collection
p. 219

[Cat. 51]
Paul Klee
die grosse Kuppel (The large dome),
1927, 43
Pen on paper on cardboard
10 $\frac{5}{8}$ x 11 $\frac{7}{8}$ /12 in.
(26.9 x 30.3/30.6 cm)
Zentrum Paul Klee, Bern
p. 131

[Cat. 52]
Paul Klee
Vorort von Beride (Suburb of Beride),
1927, 54
Pen on paper on cardboard
11 $\frac{5}{8}$ x 12 $\frac{1}{4}$ in. (29.6 x 31 cm)
Zentrum Paul Klee, Bern
p. 132

[Cat. 53]
Paul Klee
(Regen) ([Rain]), 1927, 59
Pen and paper on cardboard
11 $\frac{7}{8}$ x 18 $\frac{1}{4}$ in. (30.2 x 46.5 cm)
Zentrum Paul Klee, Bern
p. 133

[Cat. 54]
Paul Klee
Segelschiffe, leicht bewegt
(Sailing ships, slightly moving),
1927, 149
Pen on paper on cardboard
12 x 18 $\frac{1}{4}$ in. (30.5 x 46.3 cm)
Zentrum Paul Klee, Bern.
Private collection, Switzerland
p. 134

[Cat. 55]
Paul Klee
Schiffe nach dem Sturm (Ships after
the storm), 1927, 211
Chalk on paper on cardboard
8 $\frac{1}{4}$ x 13 in. (20.9 x 33.1 cm)
Zentrum Paul Klee, Bern, Livia Klee
Donation
p. 134

[Cat. 56]
Paul Klee
Härten in Bewegung (Hardnesses
in motion), 1927, 214
Chalk on paper on cardboard
8 $\frac{1}{4}$ x 13 in. (20.9 x 33.1 cm)
Zentrum Paul Klee, Bern.
On permanent loan from private collection
p. 135

[Cat. 57]
Paul Klee
Riff-Schiff (Reef ship), 1927,
215
Chalk on paper on cardboard
8 $\frac{1}{4}$ x 13 in. (21 x 33.1 cm)
Zentrum Paul Klee, Bern
p. 135

[Cat. 58]
Paul Klee
Activität d. Seestadt (Activity of the
coastal town), 1927, 216
Pen on paper on cardboard
11 $\frac{3}{4}$ x 18 $\frac{1}{4}$ in. (30 x 46.5 cm)
Zentrum Paul Klee, Bern
p. 136

[Cat. 59]
Paul Klee
Schichtungs-einbruch (Layer's
collapse), 1927, 222
Pencil, brush and watercolor on paper
on cardboard
12 $\frac{3}{8}$ x 18 $\frac{3}{8}$ in. (31.3 x 46.8 cm)
Zentrum Paul Klee, Bern. On permanent
loan from private collection
p. 137

[Cat. 60]
Paul Klee
Bedrohung und Flucht (Menace and
flight), 1927, 252
Pen and watercolor on paper on
cardboard
18 $\frac{7}{8}$ x 12 $\frac{1}{4}$ in. (48 x 31 cm)
Zentrum Paul Klee, Bern
p. 220

[Cat. 61]
Paul Klee
Zusammenhang und Früchte
(Connection and fruits), 1927, 276
Pen on paper on cardboard
11 $\frac{7}{8}$ /12 x 17 $\frac{7}{8}$ in.
(30.2/30.4 x 45.5 cm)
Zentrum Paul Klee, Bern
p. 187

[Cat. 62]
Paul Klee
Temperamente (Temperaments),
1927, 281
Pen on paper on cardboard
11 $\frac{3}{4}$ /12 x 17 $\frac{3}{4}$ /17 $\frac{7}{8}$ in.
(30/30.4 x 45.2/45.5 cm)
Zentrum Paul Klee, Bern
p. 187

[Cat. 63]
Paul Klee
Architektur aus Variationen
(Architecture based on variations),
1927, 307
Pen on paper on cardboard
13 $\frac{3}{8}$ /13 $\frac{3}{4}$ x 20 $\frac{3}{8}$ /20 $\frac{7}{8}$ in.
(34.1/35 x 51.8/53 cm)

Zentrum Paul Klee, Bern
p. 136

[Cat. 64]
Paul Klee
Kleine Gartenstadt-Häuser (Small
houses in the garden city), 1928, 52
Watercolor on paper on cardboard
11 $\frac{1}{2}$ x 18 in. (29.2 x 45.7 cm)
Philadelphia Museum of Art. The Louise
and Walter Arensberg Collection,
1950. Inv. 1950-134-119
p. 188

[Cat. 65]
Paul Klee
Marjamhausen, 1928, 54
Watercolor on paper on cardboard
14 $\frac{1}{8}$ x 8 $\frac{3}{8}$ in. (36 x 20.5 cm)
The Museum of Fine Arts, Houston.
Gift of Miss Ima Hogg. Inv. 39.111
p. 170

[Cat. 66]
Paul Klee
Kleinglieder in Lagen (Small structures
in layers), 1928, 81
Watercolor on paper on cardboard
14 $\frac{1}{8}$ x 6 $\frac{1}{2}$ /6 $\frac{3}{4}$ in. (36 x 16.5/17 cm)
Zentrum Paul Klee, Bern. On permanent
loan from private collection
p. 138

[Cat. 67]
Paul Klee
italienische Stadt (Italian town), 1928,
99
Pen and watercolor on paper on
cardboard
13 x 9 $\frac{1}{4}$ in. (33 x 23.4 cm)
Zentrum Paul Klee, Bern. On permanent
loan from private collection
p. 235

[Cat. 68]
Paul Klee
werdende Landschaft (Landscape
coming into being), 1928, 148
Pen and watercolor on paper on
cardboard
11 $\frac{7}{8}$ x 18 $\frac{3}{8}$ in. (30.1 x 46.8 cm)
Zentrum Paul Klee, Bern
p. 137

[Cat. 69]
Paul Klee
Oase Ksr. (Oasis Ksr.), 1929, 32
Watercolor and pencil on paper on
cardboard
12 x 9 $\frac{5}{8}$ in. (30.5 x 24.5 cm)
Antoni Tàpies Barba collection
pp. 126, 140

[Cat. 70]
Paul Klee
Kirche und Schloss (Church and
castle), 1929, 37

Pen on paper on cardboard
8 $\frac{1}{8}$ x 9 $\frac{1}{2}$ in. (20.5 x 24 cm)
Zentrum Paul Klee, Bern. On permanent
loan from private collection
p. 139

[Cat. 71]
Paul Klee
vier Fahnen (Four flags), 1929, 56
Pen on paper on cardboard
12 $\frac{1}{2}$ /12 $\frac{1}{4}$ x 9 $\frac{1}{2}$ in.
(31.6/31.2 x 24.2 cm)
Zentrum Paul Klee, Bern. On permanent
loan from private collection
p. 139

[Cat. 72]
Paul Klee
physiognomische Genesis
(Physiognomic genesis), 1929, 125
Watercolor, pen and pencil on paper
on cardboard
12 $\frac{5}{8}$ x 9 $\frac{5}{8}$ /9 $\frac{3}{8}$ in.
(32 x 24.3/23.8 cm)
Zentrum Paul Klee, Bern. On permanent
loan from private collection
p. 221

[Cat. 73]
Paul Klee
Sel (Salt), 1929, 128
Watercolor and pen on paper on
cardboard
9 $\frac{1}{4}$ x 8 $\frac{3}{8}$ in. (23.5 x 22.5 cm)
The Museum of Fine Arts, Houston.
Gift of Miss Ima Hogg. Inv. 39.110
p. 141

[Cat. 74]
Paul Klee
zurück zur Mutter (Return to mother),
1929, 137
Pen on paper on cardboard
13 $\frac{1}{8}$ x 17 $\frac{3}{4}$ in. (33.2 x 45.2 cm)
Private collection
p. 236

[Cat. 75]
Paul Klee
Schwungkräfte (Centrifugal forces),
1929, 267
Watercolor on paper on cardboard
9 $\frac{5}{8}$ x 9 $\frac{1}{4}$ in. (24.5 x 23.5 cm)
Zentrum Paul Klee, Bern
p. 146, 164

[Cat. 76]
Paul Klee
atmosphärische Gruppe
(Atmospheric group), 1929, 273
Watercolor and pen on paper on
cardboard
11 $\frac{3}{4}$ x 8 $\frac{3}{8}$ in. (30 x 22.5 cm)
Zentrum Paul Klee, Bern. On permanent
loan from private collection
p. 190

- [Cat. 77]
Paul Klee
Gruppe unter Bäumen (Group beneath trees), 1929, 298
Pen on paper on cardboard
8¼ x 13 in. (21 x 32.9 cm)
Zentrum Paul Klee, Bern. Gift of Livia Klee
p. 189
- [Cat. 78]
Paul Klee
pflanzlich-seltsam (Vegetal-strange), 1929, 317
Watercolor on primed paper on cardboard
12¼ x 9 in. (31 x 23 cm)
Zentrum Paul Klee, Bern
p. 191
- [Cat. 79]
Paul Klee
die Stelle der Zwillinge (The place of the twins), 1929, 321
Watercolor and pen on paper on cardboard
10⅞ x 12 in. (27.5 x 30.6 cm)
Zentrum Paul Klee, Bern
p. 192
- [Cat. 80]
Paul Klee
Einsturz (Collapse), 1929, 326
Watercolor on paper on cardboard
11⅝/11¾ x 17⅜/17½ in.
(29.5/30 x 44/44.5 cm)
Zentrum Paul Klee, Bern. Gift of Livia Klee
p. 142
- [Cat. 81]
Paul Klee
Farbtafel (auf maiorem Grau) (Color table [in gray major]), 1930, 83
Pastel on paper on cardboard
14⅞ x 11 in. (37.7 x 30.4 cm)
Zentrum Paul Klee, Bern
p. 166
- [Cat. 82]
Paul Klee
Winkelverspannung in zwei Gruppen (Angle bracing in two groups), 1930, 101
Watercolor and pencil on paper on cardboard
12⅝ x 19⅞ in. (32.2 x 50.6 cm)
Zentrum Paul Klee, Bern. Gift of Livia Klee
p. 237
- [Cat. 83]
Paul Klee
räumliche Studie I (rationale Verbindungen) (Spatial study I [Rational connections]), 1930, 109
Pencil and chalk on paper on cardboard
- 14¾/14⅞ x 18⅝
(37.5/37.8 x 46.7 cm)
Zentrum Paul Klee, Bern
p. 236
- [Cat. 84]
Paul Klee
bange Einsicht (Anxious insight), 1930, 115
Pencil and colored pencil on paper on cardboard
23⅝/23⅞ x 18¼/18⅝ in.
(60/60.5 x 46.5/46.8 cm)
Zentrum Paul Klee, Bern
p. 240
- [Cat. 85]
Paul Klee
Berg und Luft synthetisch (Mountain and air synthetic), 1930, 136
Watercolor and pen on paper on cardboard
9 x 11¼ in. (23 x 28.5 cm)
Private collection
p. 165
- [Cat. 86]
Paul Klee
Pyramide (Pyramid), 1930, 138
Watercolor and pen on paper on cardboard
12¼ x 9⅞ in. (31.2 x 23.2 cm)
Zentrum Paul Klee, Bern
p. 167
- [Cat. 87]
Paul Klee
dynamisierter Seestern (Energized starfish), 1930, 157
Pencil on paper on cardboard
8¼ x 13 in. (20.9 x 33 cm)
Zentrum Paul Klee, Bern. On permanent loan from private collection
p. 222
- [Cat. 88]
Paul Klee
dynamisierte Seesterne (Energized starfishes), 1930, 158
Pencil on paper on cardboard
13 x 8¼ in. (33 x 20.9 cm)
Zentrum Paul Klee, Bern. Gift of Livia Klee
p. 222
- [Cat. 89]
Paul Klee
kleiner Ort mit Grün-flächen (Small village with green areas), 1930, 166
Pencil on paper on cardboard
7 x 8¼ in. (17.9 x 21 cm)
Zentrum Paul Klee, Bern. On permanent loan from private collection
p. 238
- [Cat. 90]
Paul Klee
Ohne Titel (Drillingsblüten und die Höhle) (Untitled [Triplet blossoms and the cave]), 1930, 183
Oil on plywood
20⅞ x 20⅞ in. (51 x 53 cm)
Zentrum Paul Klee, Bern. Gift of Livia Klee
p. 193
- [Cat. 91]
Paul Klee
Kristallisation (Crystallization), 1930, 215
Pen, watercolor and charcoal on paper on cardboard
12¼ x 12⅝ in. (31.1 x 32.1 cm)
Zentrum Paul Klee, Bern
p. 239
- [Cat. 92]
Paul Klee
lenkbarer Grossvater (Steerable grandfather), 1930, 252
Pen on paper on cardboard
23¾/23½ x 18¼/18¼ in.
(60.3/59.6 x 46.2/46.5 cm)
Zentrum Paul Klee, Bern
pp. 228, 240
- [Cat. 93]
Paul Klee
Familienspaziergang (tempo 3°) (Family walk [tempo 3°]), 1930, 264
Pen on paper on cardboard
12¼ x 21⅞ in. (31 x 55.5 cm)
Zentrum Paul Klee, Bern
p. 241
- [Cat. 94]
Paul Klee
modell 7a in Positions= und Formatwechsel (Model 7a in change of position and format), 1931, 6
Pen on paper on cardboard
24 x 14⅝/15 in. (61 x 37.2/38 cm)
Zentrum Paul Klee, Bern
p. 242
- [Cat. 95]
Paul Klee
modell 7a dreidimensional, mit Achsen= und Punktbindung (Model 7a three-dimensional, with connection of axes and points), 1931, 7
Pen, colored pencil and pencil on paper on cardboard
17½/17⅝ x 22⅝/22⅞ in.
(44.5/44.8 x 57.6/58.1 cm)
Zentrum Paul Klee, Bern
p. 243
- [Cat. 96]
Paul Klee
modell 7a in gleichzeitig dreifacher Bewegung (Model 7a in simultaneous triple movement), 1931, 51
Pen on paper on cardboard
19 x 25 in. (48.4 x 63.5 cm)
Zentrum Paul Klee, Bern
p. 244
- [Cat. 97]
Paul Klee
metamorphose "Gerade -> modell 7a" (Metamorphosis "straight line -> model 7a"), 1931, 52
Pen and pencil on paper on cardboard
14⅞/15 x 25⅞ in.
(37.2/38.1 x 63.8 cm)
Zentrum Paul Klee, Bern
p. 244
- [Cat. 98]
Paul Klee
Bewegung einer Figur (auf Grund von 1931 L 12) (Movement of a figure [After 1931 L 12]), 1931, 53
Pen, watercolor and pencil on paper on cardboard
14⅞/15 x 25 in.
(37.7/38.2 x 63.5 cm)
Zentrum Paul Klee, Bern
p. 245
- [Cat. 99]
Paul Klee
dynamisch-polyphone Gruppe (Dynamic-polyphonic group), 1931, 66
Pencil and colored pencil on paper on cardboard
12½/12¼ x 18⅞ in.
(31.9/31.1 x 48 cm)
Zentrum Paul Klee, Bern. On permanent loan from private collection
p. 142
- [Cat. 100]
Paul Klee
Feld-rhythmen (Rhythms of the fields), 1931, 158
Watercolor on paper on cardboard
10¾/11 x 19¼ in. (27.4/28 x 49 cm)
Zentrum Paul Klee, Bern. Gift of Livia Klee
p. 143
- [Cat. 101]
Paul Klee
Modell 111 (Model 111), 1931, 191
Pen on paper on cardboard
13 x 16½ in. (32.9 x 41.9 cm)
Zentrum Paul Klee, Bern
p. 246
- [Cat. 102]
Paul Klee
Modell 110 (Model 110), 1931, 192
Pen on paper on cardboard
13 x 16½ in. (32.9 x 41.9 cm)
Zentrum Paul Klee, Bern
p. 246

- [Cat. 103]
Paul Klee
Modelle 110 und 111 (locker kombiniert) (Models 110 and 111 [loosely combined]), 1931, 193
Pen on paper on cardboard
13 x 16½ in. (32.9 x 41.9 cm)
Zentrum Paul Klee, Bern
p. 247
- [Cat. 104]
Paul Klee
Modelle 110 und 111 (fest kombiniert) (Models 110 and 111 [firmly combined]), 1931, 194
Pen on paper on cardboard
13 x 16½ in. (32.9 x 41.9 cm)
Zentrum Paul Klee, Bern
p. 247
- [Cat. 105]
Paul Klee
Modell 111 (umgeknickt) (Model 111 [folded]), 1931, 195
Pen and pencil on paper on cardboard
13 x 16½ in. (32.9 x 41.9 cm)
Zentrum Paul Klee, Bern
p. 248
- [Cat. 106]
Paul Klee
Modell 106 (erweitert) (Model 106 [extended]), 1931, 199
Ink on paper
18¼ x 24⅝ in. (46.2 x 62.7 cm)
Zentrum Paul Klee, Bern
p. 248
- [Cat. 107]
Paul Klee
Spiegel Kanon (auf 4 Ebenen) (Canon of reflection [on 4 planes]), 1931, 213
Pen on paper on cardboard
12⅜ x 18¾ in. (31.4 x 47.7 cm)
Zentrum Paul Klee, Bern
p. 249
- [Cat. 108]
Paul Klee
Variation zum "Kreislauf durch 6 Ebenen" (Variation on "Circuit through 6 planes"), 1931, 215
Pen on paper on cardboard
12⅜ x 18¾ in. (31.4 x 48 cm)
Zentrum Paul Klee, Bern
p. 249
- [Cat. 109]
Paul Klee
Thema als Spiegellauf durch 6 Ebenen (Theme as reflected motion through 6 planes), 1931, 216
Pen on paper on cardboard
12⅜ x 18¾ in. (31.4 x 48 cm)
Zentrum Paul Klee, Bern
p. 251
- [Cat. 110]
Paul Klee
Spiegellauf eines Thema über 4 kubische Flächen (centralperspektivische Grundconstr.) (Reflected motion of a theme on 4 cubic planes [central-perspective basic construction]), 1931, 220
Pen on paper on cardboard
18⅞ x 12⅜ in. (47.9 x 31.4 cm)
Zentrum Paul Klee, Bern
p. 250
- [Cat. 111]
Paul Klee
Spiegellauf einer gebrochenen Geraden durch 4 Ebenen (Reflected motion of a broken line through 4 planes), 1931, 224
Pen on paper on cardboard
19 x 12 in. (48.3 x 30.6 cm)
Zentrum Paul Klee, Bern
p. 250
- [Cat. 112]
Paul Klee
Variante zu V 4. (durch beifügen einer räumlich-zentralen Vertikalen.) (Variation on 1931, 224 [by adding a spatial-central vertical]), 1931, 225
Pen on paper on cardboard
18⅞ x 10⅞ in. (47.8 x 27.7 cm)
Zentrum Paul Klee, Bern
p. 250
- [Cat. 113]
Paul Klee
Küsten fort (metamorphotische Variante zu V. 4.) (Coastal fort [metamorphic variation on 1931, 224]), 1931, 226
Pen on paper on cardboard
14¾ x 18⅞ in. (36.4 x 47.8 cm)
Zentrum Paul Klee, Bern
p. 251
- [Cat. 114]
Paul Klee
üppiges Land (Luxuriant land), 1931, 269
Pencil on paper on cardboard
8¼ x 13 in. (20.9 x 33 cm)
Zentrum Paul Klee, Bern. Gift of Livia Klee
p. 143
- [Cat. 115]
Paul Klee
Gift (Poison), 1932, 13
Watercolor and pencil on paper on cardboard
24⅞ x 19⅞ in. (61.3 x 48.6 cm)
Zentrum Paul Klee, Bern
p. 169
- [Cat. 116]
Paul Klee
durch ein Fenster (Through a window), 1932, 184
Oil on gauze on cardboard
11¾ x 20¼ in. (30 x 51.5 cm)
Zentrum Paul Klee, Bern. Gift of Livia Klee
p. 145
- [Cat. 117]
Paul Klee
was alles wächst! (How everything grows!), 1932, 233
Watercolor on paper on cardboard
18⅞ x 12⅜ in. (47.9 x 31.5 cm)
Zentrum Paul Klee, Bern
p. 194
- [Cat. 118]
Paul Klee
Spiralschraubenblüten II (Spiral screw flowers II), 1932, 238
Watercolor and pencil on paper on cardboard
14¾ x 19 in. (37.4 x 48.3 cm)
Sprengel Museum Hannover. Loan by the Stiftung Sammlung Bernhard Sprengel und Freunde
p. 195
- [Cat. 119]
Paul Klee
Häuser in Gärten (Houses in gardens), 1932, 256
Indelible pencil, chalk and pencil on primed paper on cardboard
8¼ x 13 in. (21 x 32.9 cm)
Zentrum Paul Klee, Bern. On permanent loan from private collection
p. 144
- [Cat. 120]
Paul Klee
Der Schritt (The step), 1932, 319
Oil and pencil on burlap
28 x 21⅞ in. (71 x 55.5 cm)
Zentrum Paul Klee, Bern. Gift of Livia Klee
p. 253
- [Cat. 121]
Paul Klee
impondérable (Imponderable), 1933, 36
Brush on paper on cardboard
18½ x 24⅞ in. (47.1 x 62.5 cm)
Zentrum Paul Klee, Bern
p. 223
- [Cat. 122]
Paul Klee
Grenze einer Wanderung (Limit of a trip), 1933, 248
Watercolor on primed paper on cardboard
8¼ x 13 in. (21 x 33 cm)
- Clara Tàpies Barba collection
p. 196
- [Cat. 123]
Paul Klee
bald marschieren mehr (Soon more will be marching), 1934, 153
Pencil and chalk on paper on cardboard
12½ x 19⅞ in. (31.8 x 48.6 cm)
Zentrum Paul Klee, Bern
p. 252
- [Cat. 124]
Paul Klee
Leier im werden (Lyre in the making), 1935, 16
Pencil on paper on cardboard
11 x 7 in. (27.8 x 17.8 cm)
Zentrum Paul Klee, Bern
p. 197
- [Cat. 125]
Paul Klee
labiler Wegweiser (Unstable signpost), 1937, 45
Watercolor on paper on cardboard
17¼ x 8¼/7¾ in. (43.8 x 20.9/19.8 cm)
Zentrum Paul Klee, Bern. On permanent loan from private collection
p. 224
- [Cat. 126]
Paul Klee
junger Baum (Young tree), 1937, 51
Chalk on paper on cardboard
9 x 13⅝ in. (22.8 x 34.5 cm)
Zentrum Paul Klee, Bern. On permanent loan from private collection
p. 198
- [Cat. 127]
Paul Klee
Stromfahrt (River journey), 1937, 144
Watercolor on cardboard
7⅞ x 12⅝ in. (18 x 32 cm)
Zentrum Paul Klee, Bern. On permanent loan from private collection
p. 225
- [Cat. 128]
Paul Klee
Stilleben in Braun (Still life in brown), 1937, 174
Pastel on paper on cardboard
11⅞ x 8¼ in. (29.4 x 20.8 cm)
The Museum of Fine Arts Houston. Gift of Mr. and Mrs. Pierre Schlumberger. Inv. 63.15
p. 199
- [Cat. 129]
Paul Klee
Halme (Blades of grass), 1938, 6
Colored paste on paper on cardboard
19⅞ x 13¾ in. (50 x 35 cm)

Fondation Beyeler, Riehen/Basel
p. 200

[Cat. 130]

Paul Klee
Studienblatt mit bewegten Figuren
(Sheet of studies with moving figures),
1938, 176

Pen on paper on cardboard
10 $\frac{5}{8}$ x 8 $\frac{1}{2}$ in. (27 x 21.5 cm)
Zentrum Paul Klee, Bern
p. 226

[Cat. 131]

Paul Klee
Stilleben mit Trieben (Still life with
young shoots), 1938, 265

Watercolor on paper on cardboard
10 $\frac{5}{8}$ x 8 $\frac{3}{8}$ in. (27 x 21.4 cm)
Zentrum Paul Klee, Bern
p. 201

[Cat. 132]

Paul Klee
Bewachung (Overgrowth), 1938,
266

Watercolor on paper on cardboard
10 $\frac{5}{8}$ x 8 $\frac{1}{2}$ in. (27 x 21.5 cm)
Zentrum Paul Klee, Bern
p. 201

[Cat. 133]

Paul Klee
das Zwischen-Ei (The intermediate
egg), 1938, 364

Pencil on paper on cardboard
11 $\frac{3}{4}$ x 8 $\frac{1}{4}$ in. (29.9 x 20.8 cm)
Zentrum Paul Klee, Bern
p. 202

[Cat. 134]

Paul Klee
wichtig (Important), 1938, 460

Pen on paper on cardboard
8 $\frac{1}{4}$ x 11 $\frac{3}{4}$ in. (20.8 x 29.8 cm)
Zentrum Paul Klee, Bern
p. 203

[Cat. 135]

Paul Klee
Zwiesgespräch Baum-Mensch (Dialogue
between tree and man), 1939, 403

Pencil on paper on cardboard
8 $\frac{1}{4}$ x 11 $\frac{3}{4}$ in. (20.9 x 29.7 cm)
Zentrum Paul Klee, Bern. Gift of
Livia Klee
p. 203

[Cat. 136]

Paul Klee
Last (Burden), 1939, 837

Pencil on paper on cardboard
11 $\frac{3}{8}$ x 8 $\frac{1}{4}$ in. (29.5 x 21 cm)
Zentrum Paul Klee, Bern. On permanent
loan from private collection
p. 227

[Cat. 137]

Paul Klee
Kirchen (Churches), 1940, 234

Colored paste on paper on cardboard
12 $\frac{3}{8}$ x 20 $\frac{1}{2}$ in. (31.4 x 52.1 cm)
Zentrum Paul Klee, Bern
p. 171

Lecture Notes

[Cat. 138]

Paul Klee
Beiträge zur bildnerischen Formlehre
(Contributions to the theory of pictorial
form)

Printed book [MA1]
8 $\frac{1}{4}$ x 6 $\frac{7}{8}$ in. (21 x 17.6 cm)
Zentrum Paul Klee, Bern
pp. 44, 47

[Cat. 139]

Paul Klee
Bildnerische Gestaltungslehre:
Anhang (Theory of pictorial
configuration: Appendix),
BG A/1

Pen on paper
13 x 8 $\frac{1}{4}$ in. (33 x 21 cm)
Zentrum Paul Klee, Bern
p. 48

[Cat. 140]

Paul Klee
Bildnerische Gestaltungslehre: I. 1
Gestaltungslehre als Begriff
(Theory of pictorial configuration
as concept),
BG I.1/17

Pen and colored pencil on paper
(notebook, pp. 28 and 29)
8 $\frac{1}{4}$ x 13 in. (21 x 33.2 cm)
Zentrum Paul Klee, Bern
p. 51

[Cat. 141]

Paul Klee
Bildnerische Gestaltungslehre: I.2
Principielle Ordnung (Principal order),
BG I.2/2

Pen and colored pencil on paper
(folded sheet, p. 1)
8 $\frac{7}{8}$ x 5 $\frac{5}{8}$ in. (22.7 x 14.3 cm)
Zentrum Paul Klee, Bern

[Cat. 142]

Paul Klee
Bildnerische Gestaltungslehre: I.2
Principielle Ordnung (Principal order),
BG I.2/7

Pen, pencil and colored pencil on paper
(folded sheet, p. 2)
8 $\frac{5}{8}$ x 5 $\frac{5}{8}$ in. (22 x 14.4 cm)
Zentrum Paul Klee, Bern
p. 53

[Cat. 143]

Paul Klee
Bildnerische Gestaltungslehre: I.2
Principielle Ordnung (Principal order),
BG I.2/10

Pencil and colored pencil on paper
(folded sheet, p. 1)
8 $\frac{5}{8}$ x 5 $\frac{5}{8}$ in. (22 x 14.4 cm)
Zentrum Paul Klee, Bern

[Cat. 144]

Paul Klee
Bildnerische Gestaltungslehre: I.2
Principielle Ordnung (Principal order),
BG I.2/14

Pencil and colored pencil on paper
(folded sheet, p. 1)
8 $\frac{5}{8}$ x 5 $\frac{5}{8}$ in. (22 x 14.4 cm)
Zentrum Paul Klee, Bern
p. 54

[Cat. 145]

Paul Klee
Bildnerische Gestaltungslehre: I.2
Principielle Ordnung (Principal order),
BG I.2/78

Pen, pencil and colored pencil on
paper (folded sheet, p. 4)
9 x 6 in. (23 x 15.3/15.1 cm)
Zentrum Paul Klee, Bern

[Cat. 146]

Paul Klee
Bildnerische Gestaltungslehre: I.2
Principielle Ordnung (Principal order),
BG I.2/79

Pen and colored pencil on paper
(folded sheet, p. 1)
8 $\frac{1}{2}$ x 6 $\frac{1}{4}$ /6 in.
(21.7 x 15.8/15.3 cm)
Zentrum Paul Klee, Bern

[Cat. 147]

Paul Klee
Bildnerische Gestaltungslehre: I.2
Principielle Ordnung (Principal order),
BG I.2/125

Pen and colored pencil on paper
(folded sheet, p. 1)
8 $\frac{5}{8}$ x 5 $\frac{1}{2}$ in. (22 x 14 cm)
Zentrum Paul Klee, Bern

[Cat. 148]

Paul Klee
Bildnerische Gestaltungslehre: I.2
Principielle Ordnung (Principal order),
BG I.2/145

Pen, colored pencil and pencil on
paper (folded sheet, p. 2)
8 $\frac{1}{8}$ x 6 $\frac{1}{2}$ in. (20.7 x 16.4 cm)
Zentrum Paul Klee, Bern

[Cat. 149]

Paul Klee
Bildnerische Gestaltungslehre: I.2
Principielle Ordnung (Principal order),
BG I.2/146

Pen, colored pencil and pencil on
paper (folded sheet, p. 3)
8 $\frac{1}{8}$ x 6 $\frac{1}{2}$ in. (20.7 x 16.4 cm)
Zentrum Paul Klee, Bern

[Cat. 150]

Paul Klee
Bildnerische Gestaltungslehre: I.2
Principielle Ordnung (Principal order),
BG I.2/156

Pen, colored pencil and pencil on paper
10 $\frac{1}{8}$ x 8 $\frac{1}{2}$ in. (27.5 x 20.7 cm)
Zentrum Paul Klee, Bern
p. 55

[Cat. 151]

Paul Klee
Bildnerische Gestaltungslehre: I.2
Principielle Ordnung (Principal order),
BG I.2/157

Pen, watercolor and pencil on paper
(front)
8 $\frac{5}{8}$ x 10 $\frac{7}{8}$ in. (21.8 x 27.5 cm)
Zentrum Paul Klee, Bern
p. 40

[Cat. 152]

Paul Klee
Bildnerische Gestaltungslehre: I.2
Spezielle Ordnung (Special order),
BG I.3/5

Pencil and colored pencil on paper (front)
13 x 8 $\frac{1}{4}$ in. (33 x 21 cm)
Zentrum Paul Klee, Bern

[Cat. 153]

Paul Klee
Bildnerische Gestaltungslehre: I.2
Spezielle Ordnung (Special order),
BG I.3/94

Pencil and colored pencil on paper
(folded sheet, p. 3)
13 x 8 $\frac{1}{4}$ in. (33 x 21 cm)
Zentrum Paul Klee, Bern
p. 61

[Cat. 154]

Paul Klee
Bildnerische Gestaltungslehre: I.2
Spezielle Ordnung (Special order),
BG I.3/98

Colored pencil and pencil on paper
8 $\frac{1}{4}$ x 8 $\frac{1}{4}$ in. (21 x 21 cm)
Zentrum Paul Klee, Bern

[Cat. 155]

Paul Klee
Bildnerische Gestaltungslehre: I.4
Gliederung (Structure), BG I.4/10

Pencil on paper
13 x 8 $\frac{1}{4}$ in. (33 x 21 cm)
Zentrum Paul Klee, Bern

[Cat. 156]

Paul Klee
Bildnerische Gestaltungslehre: I.4
Gliederung (Structure), BG I.4/25

Colored pencil and pencil on paper
(folded sheet, pp. 2 and 3)
13 x 16½ in. (33 x 42 cm)
Zentrum Paul Klee, Bern
p. 64

[Cat. 157]

Paul Klee
*Bildnerische Gestaltungslehre: I.4
Gliederung (Structure)*, BG I.4/44
Colored pencil on paper (folded sheet,
p. 3)
13 x 8¼ in. (33 x 21 cm)
Zentrum Paul Klee, Bern

[Cat. 158]

Paul Klee
*Bildnerische Gestaltungslehre: I.4
Gliederung (Structure)*, BG I.4/127
Colored pencil and pencil on paper
10⅞ x 8½ in. (27.6 x 21.6 cm)
Zentrum Paul Klee, Bern

[Cat. 159]

Paul Klee
*Bildnerische Gestaltungslehre: I.4
Gliederung (Structure)*, BG I.4/132
Pencil and colored pencil on paper
13 x 8¼ in. (33 x 21 cm)
Zentrum Paul Klee, Bern

[Cat. 160]

Paul Klee
*Bildnerische Gestaltungslehre: I.4
Gliederung (Structure)*, BG I.4/148
Colored pencil and pencil on paper
13 x 8¼ in. (33 x 21 cm)
Zentrum Paul Klee, Bern

[Cat. 161]

Paul Klee
*Bildnerische Gestaltungslehre: II.5
Wege zur Form (Paths to form)*,
BG II.5/64
Ink, pencil and colored pencil on paper
(front)
11¾ x 9 in. (30 x 22.8 cm)
Zentrum Paul Klee, Bern

[Cat. 162]

Paul Klee
*Bildnerische Gestaltungslehre: II.5
Wege zur Form (Paths to form)*,
BG II.5/66
Pen and colored pencil on paper (front)
11⅞ x 9 in. (30.2 x 22.8 cm)
Zentrum Paul Klee, Bern
p. 71

[Cat. 163]

Paul Klee
*Bildnerische Gestaltungslehre: II.5
Wege zur Form (Paths to form)*,
BG II.5/68
Pen and colored pencil on paper (front)
11¾ x 9¼ in. (30 x 23.4 cm)
Zentrum Paul Klee, Bern

[Cat. 164]

Paul Klee
*Bildnerische Gestaltungslehre: II.6
Elementarform (Elementary form)*,
BG II.6/38
Pencil and colored pencil on paper
13 x 8¼ in. (33 x 21 cm)
Zentrum Paul Klee, Bern

[Cat. 165]

Paul Klee
*Bildnerische Gestaltungslehre: II.6
Elementarform (Elementary form)*,
BG II.6/240
Colored pencil and pencil on paper
13 x 8¼ in. (33 x 21 cm)
Zentrum Paul Klee, Bern

[Cat. 166]

Paul Klee
*Bildnerische Gestaltungslehre: II.6
Elementarform (Elementary form)*,
BG II.6/267
Colored pencil, pen and pencil on
paper
13 x 8¼ in. (33 x 21 cm)
Zentrum Paul Klee, Bern

[Cat. 167]

Paul Klee
*Bildnerische Gestaltungslehre: II.7
Form im Format (Form in format)*,
BG II.7/3
Colored pencil on paper
13 x 8¼ in. (33 x 21 cm)
Zentrum Paul Klee, Bern
p. 76

[Cat. 168]

Paul Klee
*Bildnerische Gestaltungslehre: II.8
Formvermittlung (Form mediation)*,
BG II.8/8
Colored pencil and pencil on paper
13 x 8¼ in. (33 x 21 cm)
Zentrum Paul Klee, Bern
p. 79

[Cat. 169]

Paul Klee
*Bildnerische Gestaltungslehre: II.8
Formvermittlung (Form mediation)*,
BG II.8/21
Pencil and colored pencil on paper
8¼ x 13 in. (33 x 21 cm)
Zentrum Paul Klee, Bern

[Cat. 170]

Paul Klee
*Bildnerische Gestaltungslehre: II.8
Formvermittlung (Form mediation)*,
BG II.8/29
Colored pencil on paper (folded sheet,
p. 1)
13 x 8¼ in. (33 x 21 cm)
Zentrum Paul Klee, Bern

[Cat. 171]

Paul Klee
*Bildnerische Gestaltungslehre: II.9
Formgebilde (Assembled form)*,
BG II.9/45
Pencil and colored pencil on paper
13 x 8¼ in. (33 x 21 cm)
Zentrum Paul Klee, Bern

[Cat. 172]

Paul Klee
*Bildnerische Gestaltungslehre: II.10
Zusammengesetzte Form (Composed
form)*, BG II.10/38
Pencil and colored pencil on paper
13 x 8¼ in. (33 x 21 cm)
Zentrum Paul Klee, Bern

[Cat. 173]

Paul Klee
*Bildnerische Gestaltungslehre: II.10
Zusammengesetzte Form (Composed
form)*, BG II.10/58
Pencil and colored pencil on paper (front)
13 x 8¼ in. (33 x 21 cm)
Zentrum Paul Klee, Bern
p. 86

[Cat. 174]

Paul Klee
*Bildnerische Gestaltungslehre: II.10
Zusammengesetzte Form (Composed
form)*, BG II.10/64
Pencil and colored pencil on paper
13 x 8¼ in. (33 x 21 cm)
Zentrum Paul Klee, Bern

[Cat. 175]

Paul Klee
*Bildnerische Gestaltungslehre: II.11
Abweichung auf Grund der Norm
(Deviation on the basis of the
standard)*, BG II.11/17
Colored pencil and pencil on paper
13 x 8¼ in. (33 x 21 cm)
Zentrum Paul Klee, Bern
p. 89

[Cat. 176]

Paul Klee
*Bildnerische Gestaltungslehre: II.11
Abweichung auf Grund der Norm
(Deviation on the basis of the
standard)*, BG II.11/26
Pencil and colored pencil on paper
13 x 8¼ in. (33 x 21 cm)
Zentrum Paul Klee, Bern
p. 88

[Cat. 177]

Paul Klee
*Bildnerische Gestaltungslehre: II.11
Abweichung auf Grund der Norm
(Deviation on the basis of the
standard)*, BG II.11/30
Colored pencil and pencil on paper
(folded sheet, p. 4)

13 x 8¼ in. (33 x 21 cm)
Zentrum Paul Klee, Bern
p. 89

[Cat. 178]

Paul Klee
*Bildnerische Gestaltungslehre: II.13
Irreguläres Formgebilde (Irregular form)*,
BG II.13/8
Colored pencil and pencil on paper (front)
13 x 8¼ in. (33 x 21 cm)
Zentrum Paul Klee, Bern

[Cat. 179]

Paul Klee
*Bildnerische Gestaltungslehre: II.13
Irreguläres Formgebilde (Irregular form)*,
BG II.13/27
Pencil and colored pencil on paper
13 x 8¼ in. (33 x 21 cm)
Zentrum Paul Klee, Bern
p. 93

[Cat. 180]

Paul Klee
*Bildnerische Gestaltungslehre: II.13
Irreguläres Formgebilde (Irregular form)*,
BG II.13/34
Colored pencil on paper (folded sheet, p. 1)
13 x 8¼ in. (33 x 21 cm)
Zentrum Paul Klee, Bern

[Cat. 181]

Paul Klee
*Bildnerische Gestaltungslehre: II.14
Mehreinige Centren (Multipoint centers)*,
BG II.14/93
Colored pencil and pencil on paper
13 x 8¼ in. (33 x 21 cm)
Zentrum Paul Klee, Bern
p. 96

[Cat. 182]

Paul Klee
*Bildnerische Gestaltungslehre: II.14
Mehreinige Centren (Multipoint centers)*,
BG II.14/96
Pencil and colored pencil on paper
13 x 8¼ in. (33 x 21 cm)
Zentrum Paul Klee, Bern

[Cat. 183]

Paul Klee
*Bildnerische Gestaltungslehre: II.15
Freie Irregularität (Free irregularity)*,
BG II.15/58
Colored pencil and pencil on paper
(folded sheet, p. 2)
13 x 8¼ in. (33 x 21 cm)
Zentrum Paul Klee, Bern
p. 98

[Cat. 184]

Paul Klee
*Bildnerische Gestaltungslehre: II.15
Freie Irregularität (Free irregularity)*,
BG II.15/59

Colored pencil and pencil on paper
(folded sheet, p. 3)
13 x 8¼ in. (33 x 21 cm)
Zentrum Paul Klee, Bern

[Cat. 185]

Paul Klee
*Bildnerische Gestaltungslehre: II.15
Freie Irregularität (Free irregularity),
BG II.15/84*

Colored pencil and pencil on paper
8¼ x 13 in. (21 x 33 cm)
Zentrum Paul Klee, Bern
p. 99

[Cat. 186]

Paul Klee
*Bildnerische Gestaltungslehre: II.15
Freie Irregularität (Free irregularity),
BG II.15/127*

Pencil, colored pencil and pen on
paper (back)
8¼ x 13 in. (21 x 33 cm)
Zentrum Paul Klee, Bern

[Cat. 187]

Paul Klee
*Bildnerische Gestaltungslehre: II.16
Kegelschnitte (Conic sections),
BG II.16/75*

Colored pencil and pencil on paper
13 x 8¼ in. (33 x 21 cm)
Zentrum Paul Klee, Bern

[Cat. 188]

Paul Klee
*Bildnerische Gestaltungslehre: II.16
Kegelschnitte (Conic sections),
BG II.16/187*

Pencil and colored pencil on paper
13 x 8¼ in. (33 x 21 cm)
Zentrum Paul Klee, Bern

[Cat. 189]

Paul Klee
*Bildnerische Gestaltungslehre: II.16
Kegelschnitte (Conic sections),
BG II.16/244*

Colored pencil and pencil on paper
13 x 8¼ in. (33 x 21 cm)
Zentrum Paul Klee, Bern
p. 103

[Cat. 190]

Paul Klee
*Bildnerische Gestaltungslehre: II.16
Kegelschnitte (Conic sections),
BG II.16/348*

Pencil on cardboard (front)
Diameter: (18.9 cm)
Zentrum Paul Klee, Bern

[Cat. 191]

Paul Klee
*Bildnerische Gestaltungslehre: II.16
Kegelschnitte (Conic sections),
BG II.16/350*

Pencil and colored pencil on paper
8¼ x 13 in. (21 x 33 cm)
Zentrum Paul Klee, Bern

[Cat. 192]

Paul Klee
*Bildnerische Gestaltungslehre: II.16
Kegelschnitte (Conic sections),
BG II.16/410*

Pencil and colored pencil on paper
8¼ x 13 in. (21 x 33 cm)
Zentrum Paul Klee, Bern

[Cat. 193]

Paul Klee
*Bildnerische Gestaltungslehre: II.17
Wandernde Centren (Moving
centers), BG II.17/36*

Colored pencil and pencil on paper
(front)
13 x 8¼ in. (33 x 21 cm)
Zentrum Paul Klee, Bern
p. 105

[Cat. 194]

Paul Klee
*Bildnerische Gestaltungslehre: II.18
Pathologie (Pathology), BG II.18/3*

Pencil and colored pencil on paper
(back)
8¼ x 13 in. (21 x 33 cm)
Zentrum Paul Klee, Bern

[Cat. 195]

Paul Klee
*Bildnerische Gestaltungslehre: II.18
Pathologie (Pathology), BG II.18/5*

Colored pencil and pencil on paper
13 x 8¼ in. (33 x 21 cm)
Zentrum Paul Klee, Bern
p. 106

[Cat. 196]

Paul Klee
*Bildnerische Gestaltungslehre: II.19
Progressionen (Progressions),
BG II.19/11*

Pencil and colored pencil on paper
13 x 8¼ in. (33 x 21 cm)
Zentrum Paul Klee, Bern
p. 108

[Cat. 197]

Paul Klee
*Bildnerische Gestaltungslehre: II.19
Progressionen (Progressions),
BG II.19/52*

Colored pencil and pencil on paper
(front)
13 x 8¼ in. (33 x 21 cm)
Zentrum Paul Klee, Bern

[Cat. 198]

Paul Klee
*Bildnerische Gestaltungslehre: II.19
Progressionen (Progressions),
BG II.19/83*

Pencil and colored pencil on paper
13 x 8¼ in. (33 x 21 cm)
Zentrum Paul Klee, Bern

[Cat. 199]

Paul Klee
*Bildnerische Gestaltungslehre: II.19
Progressionen (Progressions),
BG II.19/91*

Colored pencil and pencil on paper
13 x 8¼ in. (33 x 21 cm)
Zentrum Paul Klee, Bern

[Cat. 200]

Paul Klee
*Bildnerische Gestaltungslehre: II.21
Mechanik (Mechanics), BG II.21/12*

Pen, pencil and colored pencil on
paper (folded sheet, p. 4)
8½ x 6¾ in. (20.7 x 16.3 cm)
Zentrum Paul Klee, Bern
p. 113

[Cat. 201]

Paul Klee
*Bildnerische Gestaltungslehre: II.21
Mechanik (Mechanics), BG II.21/33*

Pen and colored pencil on paper
(folded sheet, p. 2)
8¾ x 5½ in. (22 x 14 cm)
Zentrum Paul Klee, Bern

[Cat. 202]

Paul Klee
*Bildnerische Gestaltungslehre: II.21
Mechanik (Mechanics), BG II.21/63*

Pen and colored pencil on paper
(folded sheet, p. 4)
8¾ x 5½ in. (22.2 x 14.2 cm)
Zentrum Paul Klee, Bern

[Cat. 203]

Paul Klee
*Bildnerische Gestaltungslehre: II.21
Mechanik (Mechanics), BG II.21/97*

Pen, pencil and colored pencil on
paper (folded sheet, p. 4)
8¾ x 5½ in. (22.2 x 14.2 cm)
Zentrum Paul Klee, Bern
p. 115

[Cat. 204]

Paul Klee
*Bildnerische Gestaltungslehre: II.21
Mechanik (Mechanics), BG II.21/104*

Pen on paper (folded sheet, p. 1)
9½ x 5½ in. (24.1 x 13.1 cm)
Zentrum Paul Klee, Bern

[Cat. 205]

Paul Klee
*Bildnerische Gestaltungslehre: II.21
Mechanik (Mechanics), BG II.21/146*

Pencil on paper (folded sheet, p. 4)
13 x 8¼ in. (33 x 21 cm)
Zentrum Paul Klee, Bern
p. 117

[Cat. 206]

Paul Klee
*Bildnerische Gestaltungslehre: III.24
Stereometrische Gestaltung
(Stereometric configuration),
BG III.24/122*

Colored pencil on paper
13 x 8¼ in. (33 x 21 cm)
Zentrum Paul Klee, Bern

[Cat. 207]

Paul Klee
*Bildnerische Gestaltungslehre: III.24
Stereometrische Gestaltung
(Stereometric configuration),
BG III.24/527*

Pencil and colored pencil on paper
(folded sheet, pp. 2 and 3)
13 x 16½ in. (33 x 42 cm)
Zentrum Paul Klee, Bern

[Cat. 208]

Paul Klee
*Bildnerische Gestaltungslehre: III.24
Stereometrische Gestaltung
(Stereometric configuration),
BG III.24/537*

Pencil and colored pencil on paper
(cover, pp. 2 and 3)
13 x 16½ in. (33 x 42 cm)
Zentrum Paul Klee, Bern

Sketchbooks

[Cat. 209]

Paul Klee
*Rhododendron hirsutum (Alpenrose),
1892 SB I 45
Skizzenbuch I (Sketchbook I), fol. 25
recto*

Pencil and watercolor on paper
4¾ x 6¾ in. (11.1 x 17.1 cm)
Zentrum Paul Klee, Bern

[Cat. 210]

Paul Klee
*Aus der Elfenau (From the Elfenau),
1896-97 SB VIII 04
Skizzenbuch VIII (Sketchbook VIII),
fol. 2 recto*
Pencil on paper
4¾ x 8 in. (12.2 x 20.2 cm)
Zentrum Paul Klee, Bern

[Cat. 211]

Paul Klee
*Wittkofen [sic],[MA2] 1897-98
SB IX 06
Skizzenbuch IX (Sketchbook IX), fol. 4
recto b.*
Pencil on paper
6½ x 9½ in. (16.4 x 23.3 cm)
Zentrum Paul Klee, Bern

Herbariums

[Cat. 212]

Paul Klee

Pflanze (Plant)

Herbarblatt (Herbarium sheet)

Plant on primed paper, framed in colored plaster
3½ x 4¾ in. (8 x 12 cm)
Zentrum Paul Klee, Bern. Gift of the Klee family

[Cat. 213]

Paul Klee

Herbarblatt (Herbarium sheet)

Plants on primed paper
17⅞ x 11⅜ in. (45.5 x 29 cm)
Zentrum Paul Klee, Bern

[Cat. 214]

Paul Klee

Herbarblatt (Herbarium sheet)

Plants on primed paper
18¼ x 9⅞ in. (46.5 x 25 cm)
Zentrum Paul Klee, Bern

[Cat. 215]

Paul Klee

Herbarblatt (Herbarium sheet)

Plants on primed paper
19⅞ x 12¾ in. (48.5 x 32.5 cm)
Zentrum Paul Klee, Bern

[Cat. 216]

Paul Klee

Herbarblatt (Herbarium page)

Plants on primed paper
19⅞ x 12¾ in. (48.5 x 32.5 cm)
Zentrum Paul Klee, Bern

Chronology

[Cat. 217]

Paul Klee, Munich, 1899 (before January 1899)

Photographer: L. Tiedemann, Munich
Black-and-white photograph
5¾ x 3⅞ in. (14.5 x 10 cm)
Zentrum Paul Klee, Bern. Gift of the Klee family
p. 257

[Cat. 218]

Quintet in the studio of the painting and drawing school of Heinrich Knirx, Munich, 1900

Black-and-white photograph
3⅞ x 4¾ in. (8.7 x 12.1 cm)
Zentrum Paul Klee, Bern. Gift of the Klee family
p. 257

[Cat. 219]

Hans Wilhelm, Lily and Paul Klee, Obstbergweg 6, Bern, September 1906

Black-and-white photograph

3½ x 4¾ in. (9 x 12 cm)
Zentrum Paul Klee, Bern. Gift of the Klee family
p. 257

[Cat. 220]

Paul Klee, Munich, 1911

Photographer: Alexander Eliasberg
Black-and-white photograph
4½ x 3½ in. (11.3 x 8.9 cm)
Zentrum Paul Klee, Bern. Gift of the Klee family
p. 257

[Cat. 221]

Postcard from Paul Klee to Hans Klee (Kairouan, panorama), April 15, 1914

3⅞ x 13⅞ in. (8.5 x 13 cm)
Zentrum Paul Klee, Bern. On permanent loan from private collection
p. 257

[Cat. 222]

Paul Klee in the Section of the "Landsturm" Reserve Company, Landshut, 1916

Black-and-white photograph
3½ x 5⅞ in. (9 x 13.8 cm)
Zentrum Paul Klee, Bern. Gift of the Klee family
p. 257

[Cat. 223]

Walter Gropius. Manifesto and Program of the State Bauhaus, April 1919; cover illustration, *Kathedrale* (Cathedral), by Lyonel Feininger

Printed book on greenish-chalk-colored paper, cover printed from a line block facsimile of the original woodblock
12½ x 7¾ in. (31.9 x 19.6 cm), closed
José María Lafuente collection
p. 258

[Cat. 224]

Postcard, State Bauhaus, Weimar

3½ x 5½ in. (9 x 14.1 cm)
Zentrum Paul Klee, Bern. Gift of the Klee family
pp. 19, 258

[Cat. 225]

Telegram from Bauhaus Weimar (Walter Gropius, Lyonel Feininger, Richard Engelmann, Gerhard Marcks, Georg Muche, Johannes Itten, Walther Klemm) to Paul Klee, October 29 [1920]

7⅞ x 10⅞ in. (19.4 x 25.8 cm)
Zentrum Paul Klee, Bern. Gift of the Klee family
p. 258

[Cat. 226]

Letter from Johannes Itten to Paul Klee, November 1, 1920

India ink on paper (two pages)
11 x 8⅞ in. (28 x 21.4 cm)
Zentrum Paul Klee, Bern. On permanent loan from private collection
p. 258

[Cat. 227]

Statutes of the State Bauhaus at Weimar, January 1921

Printed book, orange pasteboard dust jacket
8¼ x 6⅞ in. (20.9 x 16.7 cm), cover;
8⅞ x 6⅞ in. (20.6 x 16.2 cm), inside pages
Bauhaus-Archiv, Berlin. Inv. 1856/1
p. 258

[Cat. 228]

Paul Klee with the Cat Fripouille, in front of the oil painting *Allerseelen-Bild* (All Souls' picture, 1921, 113), Possenhofen, 1921

Photographer: Felix Klee
Black-and-white photograph
4⅞ x 3⅞ in. (11.9 x 8.7 cm)
Zentrum Paul Klee, Bern. Gift of the Klee family
p. 258

[Cat. 229]

Paul Klee

Laternenfest Bauhaus 1922 (Festival of the Lanterns, Bauhaus 1922), 1922

Watercolor on lithograph
3½ x 5⅞ in. (8.9 x 14.4 cm)
Zentrum Paul Klee, Bern. On permanent loan from private collection
p. 259

[Cat. 230]

Felix, Paul and Mathilde Klee, Am Horn 53, Weimar, 1922

Photographer: Helene Mieth
Black-and-white photograph
2⅞ x 3½ in. (6 x 9 cm)
Zentrum Paul Klee, Bern. Gift of the Klee family
p. 259

[Cat. 231]

Paul Klee

Die erhabene Seite (The Sublime Aspect), 1923, 47

Postcard for the Bauhaus exhibition, Weimar, 1923
Color lithograph on cardboard
5⅞ x 3 in. (14.3 x 7.5 cm)
Zentrum Paul Klee, Bern
p. 259

[Cat. 232]

Paul Klee

Die heitere Seite (The bright aspect), 1923, 48

Postcard for the Bauhaus exhibition, Weimar 1923

Color lithograph on cardboard
3⅞ x 5⅞ in. (9.9 x 14.4 cm)
Zentrum Paul Klee, Bern. Gift of Livia Klee
p. 259

[Cat. 233]

Wassily Kandinsky

Postcard no. 3 for the Bauhaus Exhibition, Weimar 1923
5⅞ x 4⅞ in. (15 x 10.5 cm)
Color lithograph (black, blue and reddish brown) on cardboard
Bauhaus-Archiv, Berlin, Inv. 922
p. 259

[Cat. 234]

László Moholy-Nagy

Postcard no. 7 for the Bauhaus Exhibition, Weimar 1923
5⅞ x 3⅞ in. (14.2 x 9.3 cm)
Color lithograph (black, blue, red and yellow) on cardboard
Bauhaus-Archiv, Berlin, Inv. 1156
p. 259

[Cat. 235]

Herbert Bayer (cover) and László

Moholy-Nagy (design)

Staatliches Bauhaus in Weimar 1919–1923, by Walter Gropius, et al. (Weimar and Munich: Bauhaus Edition, [ca. 1923])

Book, letterpress, 226 pp.
9⅞ x 10⅞ in. (24.5 x 25.6 cm)
José María Lafuente collection
p. 260

[Cat. 236]

Oskar Schlemmer

Weimar, Staatliches Bauhaus: Die erste Bauhaus-Ausstellung in Weimar

(Weimar, State Bauhaus: First Bauhaus Exhibition in Weimar), July to September, 1923 (Stuttgart: Eberhard Sigel [printer: Gustav Christmann])

Exhibition brochure: letterpress, lithograph
8 x 23⅞ in. (20.3 x 60 cm), open
José María Lafuente collection
p. 260

[Cat. 237]

Oskar Schlemmer

Weimar, Staatliches Bauhaus: Die erste Bauhaus-Ausstellung in Weimar

(Weimar, State Bauhaus: First Bauhaus Exhibition in Weimar), July to September, Weimar, 1923 (Stuttgart: Eberhard Sigel [printer: Gustav Christmann])

Exhibition brochure: letterpress, lithograph
8 x 23⅞ in. (20.3 x 60 cm), open

Thüringisches Hauptstaatsarchiv Weimar
p. 260

[Cat. 238]

Paul Klee in his studio, Bauhaus Weimar, 1923

Photographer: Felix Klee (?)
Black-and-white photograph
2½ x 3⅜ in. (6.4 x 8.7 cm)
Zentrum Paul Klee, Bern. Gift of the Klee family
pp. 16, 260

[Cat. 239]

Schedule for the preliminary coursework, [MA3] Winter Semester, 1923–24

Pen and ink on paper
8¼ x 12⅞ in. (21 x 32.7 cm)
Thüringisches Hauptstaatsarchiv Weimar
p. 260

[Cat. 240]

Bauhaus party, Ilmschlösschen, near Weimar, November 29, 1924

Photographer: Louis Held
Black-and-white photograph
8⅞ x 11½ in. (20.6 x 29.3 cm)
Zentrum Paul Klee, Bern. Gift of the Klee family
p. 260

[Cat. 241]

Paul Klee, *Pädagogisches Skizzenbuch* [Pedagogical sketchbook], bauhausbücher 2 (Munich: A. Langen, 1925)[MA4]

Cover and typography by László Moholy-Nagy
Printed book
10 x 7¼ in. (25.5 x 18.5 cm)
Zentrum Paul Klee, Bern. Gift of the Klee family
p. 260

[Cat. 242]

Paul Klee, am Horn 53, Weimar, April 1, 1925

Photographer: Felix Klee
Black-and-white photograph
3½ x 2½ in. (8.8 x 6.3 cm)
Zentrum Paul Klee, Bern. Gift of the Klee family
p. 261

[Cat. 243]

Paul Klee's studio, Bauhaus Weimar, 1925

Photographer: Paul Klee
Black-and-white photograph
5 x 6⅞ in. (12.7 x 17.5 cm)
Zentrum Paul Klee, Bern. Gift of the Klee family
pp. 12, 261

[Cat. 244]

Basic curriculum, [MA5] (ca. 1926)
Offset printing on both sides (back)
1 1¾ x 8⅞ in. (29.7 x 20.7 cm)
Bauhaus-Archiv, Berlin.
Inv. 1995/26.29
p. 261

[Cat. 245]

Paul Klee's datebook, 1926–1927
5½ x 3¾ x ⅜ in. (14 x 9.5 x 1 cm)
Zentrum Paul Klee, Bern. Gift of the Klee family
p. 261

[Cat. 246]

The Klee family's house with Lily Klee (?), Burgkühnauerallee 6–7, Dessau, 1926
Photographer: Felix Klee
Black-and-white photograph
2¼ x 3¼ in. (5.6 x 8.3 cm)
Zentrum Paul Klee, Bern. Gift of the Klee family
p. 261

[Cat. 247]

Paul Klee's studio, Burgkühnauerallee 7, Dessau, Summer–Autumn 1926
Photographer: Felix Klee
Black-and-white photograph
2⅜ x 3¼ in. (6.1 x 8.4 cm)
Zentrum Paul Klee, Bern. Gift of the Klee family
pp. 34, 261

[Cat. 248]

Bauhaus Building, Dessau, 1927
3⅞ x 5½ in. (9.2 x 14 cm)
Zentrum Paul Klee, Bern. Gift of the Klee family
p. 32, 262

[Cat. 249]

Paul Klee, Dessau, 1927
Photographer: Hugo Erfurth, Dresden
Black-and-white photograph
12 x 8⅞ in. (30.6 x 22.4 cm)
Zentrum Paul Klee, Bern. Gift of the Klee family
p. 262

[Cat. 250]

Paul Klee on the Île de Porquerolles (Côte d'Azur), July 28–August 6, 1927
Photographer: Felix Klee
Black-and-white photograph
3¼ x 2¼ in. (8.4 x 5.6 cm)
Zentrum Paul Klee, Bern. Gift of the Klee family
p. 262

[Cat. 251]

Letter from the Bauhaus Dessau (Wassily Kandinsky, Lazlo Moholy-Nagy, Josef Albers, Marcel Breuer,

Hannes Meyer, Hinnerk Scheper, Georg Stözl, Joost Schmidt, Herbert Bayer, Walter Gropius) to Paul Klee, September 24, 1927
1 1⅞ x 8⅞ in. (29.4 x 20.7 cm)
Zentrum Paul Klee, Bern. Gift of the Klee family
p. 262

[Cat. 252]

Lily and Paul Klee on a bench in the English Grounds of Wörlitz, 1927
Black-and-white photograph
2¼ x 3¼ in. (5.8 x 8.3 cm)
Zentrum Paul Klee, Bern. Gift of the Klee family
p. 262

[Cat. 253]

Paul Klee's datebook, 1928–1929
5½ x 3¾ x ⅜ in. in. (14 x 9.5 x 1 cm)
Zentrum Paul Klee, Bern. Gift of the Klee family
p. 262

[Cat. 254]

Caricature of Paul Klee by Ernst Kállai, "The Bauhaus Buddha," 1928–1929
Collage, black-and-white photograph (silver gelatine print), pencil on paper.
2¾ x 2 in. (7 x 5 cm)
Bauhaus-Archiv, Berlin,
Inv. 2004/25.19
p. 263

[Cat. 255]

Paul Klee in his studio, Burgkühnauerallee 7, Dessau, 1929
Photographer: Josef Albers
Black-and-white photograph
8⅞ x 10 in. (20.7 x 25.5 cm)
Zentrum Paul Klee, Bern. Gift of the Klee family
p. 263

[Cat. 256]

Paul Klee and Wassily Kandinsky, Hedaye, August 1929
Photographer: Nina Kandinsky
Black-and-white photograph
7⅞ x 5⅞ in. (18.1 x 12.9 cm)
Zentrum Paul Klee, Bern. Gift of the Klee family
p. 263

[Cat. 257]

Paul Klee with Wassily and Nina Kandinsky in Hedaye, August 1929
Photographer: Lily Klee
Black-and-white photograph
7 x 5 in. (17.8 x 12.6 cm)
Zentrum Paul Klee, Bern. Gift of the Klee family
p. 263

[Cat. 258]

Letter from the Kunstakademie Düsseldorf (Walter Kaesbach) to Paul Klee, July 1930
8¼ x 5⅞ in. (21 x 14.9 cm)
Zentrum Paul Klee, Bern. Gift of the Klee family
p. 263

[Cat. 259]

Letter (draft) from Paul Klee to Fritz Hesse, Mayor of Dessau, July 4, 1930
11 x 8⅞ in. (27.8 x 22 cm)
Zentrum Paul Klee, Bern. Gift of the Klee family
p. 264

[Cat. 260]

Paul Klee with Will Grohmann in the studio, Kistlerweg 6, Bern, April (Easter) 1938
Photographer: Felix Klee
Black-and-white photograph
4⅞ x 3⅞ in. (12.4 x 7.9 cm)
Bürgi Archive in the Zentrum Paul Klee, Bern
p. 264

[Cat. 261]

Paul Klee in his studio, Kistlerweg 6, Bern, summer 1939
Photographer: Felix Klee
Black-and-white photograph
3½ x 5⅞ in. (8.9 x 13.8 cm)
Zentrum Paul Klee, Bern. Gift of the Klee family
p. 264

Paul Klee on Art

[Cat. 262]

Paul Klee, *Graphik*, 1918
Draft of Schöpferische Konfession [Creative confession]
Notebook manuscript
8¼ x 6½ in. (20.8 x 16.5 cm)
Zentrum Paul Klee, Bern. Gift of the Klee family

[Cat. 263]

Paul Klee, "Schöpferische Konfession" [Creative confession], in *Schöpferische Konfession*, edited by Kasimir Edschmid, *Tribüne der Kunst und Zeit* 13 (Berlin: E. Reiss, 1920), pp. 28–40
Printed book
7⅞ x 5¼ in. (18 x 13.2 cm)
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[Cat. 264]

Paul Klee, "Wege des Naturstudiums" [Ways to study nature], in *Staatliches Bauhaus in Weimar 1919–1923*

[Weimar and Munich: Bauhausverlag, 1923], pp. 24–25
Exhibition catalogue
9 $\frac{5}{8}$ x 10 $\frac{1}{8}$ in. (24.5 x 25.6 cm)
Zentrum Paul Klee, Bern. Gift of the Klee family

[Cat. 265]

Paul Klee
Illustration to “Wege des Naturstudiums” [Ways to study nature], *Bildnerische Gestaltungslehre: Anhang*, BG A/30
Pen on paper on cardboard
13 x 8 $\frac{1}{4}$ in. (33 x 21 cm)
Zentrum Paul Klee, Bern

[Cat. 266]

Paul Klee, Lecture given on the occasion of an exhibition of pictures at the Kunstverein in Jena, January 26, 1924
Manuscript notebook
8 $\frac{1}{4}$ x 6 $\frac{1}{2}$ in. (20.9 x 16.5 cm)
Zentrum Paul Klee, Bern

[Cat. 267]

Paul Klee, *Pädagogisches Skizzenbuch* [Pedagogical sketchbook], *bauhausbücher 2*, 2nd edition [MA6](Munich: A. Langen, 1925)
Cover and typography by László Moholy-Nagy
Printed book
9 $\frac{1}{4}$ x 7 $\frac{1}{8}$ in. (23.6 x 18 cm)
José María Lafuente collection

[Cat. 268]

Paul Klee, “exacte versuche im bereich der kunst” [Exact experiments in the area of art], in *bauhaus: zeitschrift für gestaltung 2*, no. 2–3 (1928): p. 17
Magazine
11 $\frac{3}{4}$ x 8 $\frac{1}{4}$ in. (29.8 x 21 cm)
Zentrum Paul Klee, Bern. Gift of the Klee family

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[Cat. 269]

Johann Wolfgang von Goethe, *Sämtliche Werke in vierzig Bänden* [Collected works in 40 volumes], vols. 35–36: *Götz von Berlichingen*, *Die Wette* [The wager], *Mahomet*, *Tancred*, *Theater und dramatische Poesie* [Theater and dramatic poetry], *Morphologie* [Morphology] (Stuttgart and Tübingen: J. G. Cotta’scher Verlag, 1840)
Printed book
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[Cat. 270]

Johann Wolfgang von Goethe, *Sämtliche Werke in vierzig Bänden* [Collected works in 40 volumes], vols. 37–38: *Zur Farbenlehre* [On the theory of color], *Der Farbenlehre: Polemischer Teil*

[The theory of color: polemical part] (Stuttgart and Tübingen: J. G. Cotta’scher Verlag, 1840)
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6 $\frac{3}{4}$ x 4 $\frac{7}{8}$ in. (17 x 12.5 cm)
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[Cat. 272]

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[Cat. 273]

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This bibliography includes two main sections. The first presents primary texts for the study of Paul Klee as teacher and author and regarding his relationship to the Bauhaus. It is divided into three subsections: (A) texts by Paul Klee, including his numerous reviews of cultural events; (B) documents pertaining to the Bauhaus; and (C) student notes from Klee's classes.

The second main section of the bibliography includes complete information for texts cited in the catalogue essays for which only the author and year of publication have been indicated in the footnotes.

For a complete overview of Paul Klee's oeuvre, the reader is directed to the exhaustive catalogue published by the Paul Klee-Stiftung, *Paul Klee: Catalogue Raisonné*, 9 vols. (London: Thames and Hudson, 1998–2004).

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1969

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☞ OSKAR KOKOSCHKA. Óleos y acuarelas. Dibujos, grabados, mosaicos. Obra literaria. Text by Heinz Spielmann

☞ EXPOSICIÓN ANTOLÓGICA DE LA CALCOGRAFÍA NACIONAL. Texts by Enrique Lafuente Ferrari and Antonio Gallego

☞ I EXPOSICIÓN DE BECARIOS DE ARTES PLÁSTICAS

1976

☞ JEAN DUBUFFET. Text by Jean Dubuffet

☞ ALBERTO GIACOMETTI. Colección de la Fundación Maeght. Texts by Jean Genêt, Jean-Paul Sartre, Jacques Dupin and Alberto Giacometti

☞ II EXPOSICIÓN DE BECARIOS DE ARTES PLÁSTICAS

1977

☞ ARTE USA. Text by Harold Rosenberg

☞ ARTE DE NUEVA GUINEA Y PAPÚA. Colección A. Folch y E. Serra. Texts by B. A. L. Cranstone and Christian Kaufmann

☞ PICASSO. Texts by Rafael Alberti, Gerardo Diego, Vicente Aleixandre, Eugenio d'Ors, Juan Antonio Gaya Nuño, Ricardo Gullón, José Camón Aznar, Guillermo de Torre and Enrique Lafuente Ferrari

☞ MARC CHAGALL. 18 pinturas y 40 grabados. Texts by André Malraux and Louis Aragon (in French) **P**

☞ ARTE ESPAÑOL CONTEMPORÁNEO. COLECCIÓN DE LA FUNDACIÓN JUAN MARCH. [This catalogue accompanied the exhibition of the same name that traveled to 67 Spanish venues between 1975 and 1996; at many venues, independent catalogues were published.]

☞ III EXPOSICIÓN DE BECARIOS DE ARTES PLÁSTICAS

1978

☞ ARS MEDICA. Text by Carl Zigrosser

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1979

☞ WILLEM DE KOONING. Obras recientes. Text by Diane Waldman

☞ MAESTROS DEL SIGLO XX. NATURALEZA MUERTA. Text by Reinhold Hohl

☞ GEORGES BRAQUE. Óleos, gouaches, relieves, dibujos y grabados. Texts by Jean Paulhan, Jacques Prévert, Christian Zervos, Georges Salles, André Chastel, Pierre Reverdy and Georges Braque

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1980

☞ JULIO GONZÁLEZ. Esculturas y dibujos. Text by Germain Viatte

☞ ROBERT MOTHERWELL. Text by Barbaralee Diamonstein and Robert Motherwell

☞ HENRI MATISSE. Óleos, dibujos, gouaches, découpées, esculturas y libros. Text by Henri Matisse

☞ VI EXPOSICIÓN DE BECARIOS DE ARTES PLÁSTICAS

1981

☞ MINIMAL ART. Text by Phyllis Tuchman

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☞ MIRRORS AND WINDOWS. AMERICAN PHOTOGRAPHY SINCE 1960. Text by John Szarkowski. English ed. (Offprint: Spanish translation of text by John Szarkowski). Published by The Museum of Modern Art, New York, 1980

☞ MEDIO SIGLO DE ESCULTURA: 1900–1945. Text by Jean-Louis Prat

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1982

☞ PIET MONDRIAN. Óleos, acuarelas y dibujos. Texts by Herbert Henkels and Piet Mondrian

☞ ROBERT Y SONIA DELAUNAY. Texts by Juan Manuel Bonet, Jacques Damase, Ramón Gómez de la Serna, Isaac del Vando Villar, Vicente Huidobro and Guillermo de Torre

☞ PINTURA ABSTRACTA ESPAÑOLA: 1960–1970. Text by Rafael Santos Torroella

☞ KURT SCHWITTERS. Texts by Werner Schmalenbach, Ernst Schwitters and Kurt Schwitters

☞ VII EXPOSICIÓN DE BECARIOS DE ARTES PLÁSTICAS

1983

☞ ROY LICHTENSTEIN: 1970–1980. Text by Jack Cowart. English ed. Published by Hudson Hill Press, New York, 1981

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☞ PIERRE BONNARD. Text by Ángel González García

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1984

☞ EL ARTE DEL SIGLO XX EN UN MUSEO HOLANDÉS: EINDHOVEN. Texts by Jaap Bremer, Jan Debbaut, R. H. Fuchs, Piet de Jonge and Margriet Suren

KEY: ☞ Sold-out publications | **P** Exhibition at the Museu Fundación Juan March, Palma | **C** Exhibition at the Museo de Arte Abstracto Español, Cuenca

☞ JOSEPH CORNELL. Text by Fernando Huici

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☞ JULIUS BISSIER. Text by Werner Schmalenbach

1985

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1987

☞ BEN NICHOLSON. Texts by Jeremy Lewison and Ben Nicholson

☞ IRVING PENN. Text by John Szarkowski. English ed. published by The Museum of Modern Art, New York, 1984 (repr. 1986)

☞ MARK ROTHKO. Texts by Michael Compton and Mark Rothko

1988

☞ EL PASO DESPUÉS DE EL PASO EN LA COLECCIÓN DE LA FUNDACIÓN JUAN MARCH. Text by Juan Manuel Bonet

☞ ZERO. A EUROPEAN MOVEMENT. The Lenz Schönberg Collection. Texts by Dieter Honisch and Hannah Weitemeier. Bilingual ed. (Spanish/English)

☞ COLECCIÓN LEO CASTELLI. Texts by Calvin Tomkins, Judith Goldman, Gabriele Henkel, Leo Castelli, Jim Palette, Barbara Rose and John Cage

☞ MUSEO DE ARTE ABSTRACTO ESPAÑOL. CUENCA. FUNDACIÓN JUAN MARCH [Catalogue-Guide]. Text by Juan Manuel Bonet (1st ed.)

1989

☞ RENÉ MAGRITTE. Texts by Camille Goemans, Martine Jacquet, Catherine de Croëns, François Daulte, Paul Lebeer and René Magritte

☞ EDWARD HOPPER. Text by Gail Levin

☞ ARTE ESPAÑOL CONTEMPORÁNEO. FONDOS DE LA FUNDACIÓN JUAN MARCH. Text by Miguel Fernández-Cid

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☞ ODILON REDON. Colección Ian Woodner. Texts by Lawrence Gowing, Odilon Redon and Nuria Rivero

☞ CUBISMO EN PRAGA. Obras de la Galería Nacional. Texts by Jiří Kotalík, Ivan Neumann and Jiří Šetlík

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☞ COLECCIÓN MARCH. ART ESPANYOL CONTEMPORANI. PALMA. FUNDACIÓN JUAN MARCH [Catalogue-Guide]. Text by Juan Manuel Bonet. Multilingual ed. (Spanish, Catalan and English)

1991

☞ PICASSO. RETRATOS DE JACQUELINE. Texts by Hélène Parmelin, María Teresa Ocaña, Nuria Rivero, Werner Spies and Rosa Vives

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☞ MUSEO DE ARTE ABSTRACTO ESPAÑOL. CUENCA. FUNDACIÓN JUAN MARCH [Catalogue-Guide]. Text by Juan Manuel Bonet (2nd ed.)

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☞ DAVID HOCKNEY. Text by Marco Livingstone

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1993

☞ MALEVICH. Colección del Museo Estatal Ruso, San Petersburgo. Texts by Evgenija N. Petrova, Elena V. Basner and Kasimir Malevich

☞ PICASSO. EL SOMBRERO DE TRES PICOS. Dibujos para los decorados y el vestuario del ballet de Manuel de Falla. Texts by Vicente García-Márquez, Brigitte Léal and Laurence Berthon

☞ MUSEO BRÜCKE BERLÍN. ARTE EXPRESIONISTA ALEMÁN. Text by Magdalena M. Moeller

1994

☞ GOYA GRABADOR. Texts by Alfonso E. Pérez-Sánchez and Julián Gállego

☞ ISAMU NOGUCHI. Texts by Shoji Sadao, Bruce Altshuler and Isamu Noguchi

☞ TESOROS DEL ARTE JAPONÉS. Período Edo: 1615–1868. Colección del Museo Fuji, Tokio. Texts by Tatsuo Takakura, Shin-ichi Miura, Akira Gokita, Seiji Nagata, Yoshiaki Yabe, Hirokazu Arakawa and Yoshihiko Sasama

☞ FERNANDO ZÓBEL. RÍO JÚCAR. Texts by Fernando Zóbel and Rafael Pérez-Madero 

1995

☞ KLIMT, KOKOSCHKA, SCHIELE. UN SUEÑO VIENÉS: 1898–1918. Texts by Gerbert Frodl and Stephan Kojá

☞ ROUAULT. Texts by Stephan Kojá, Jacques Maritain and Marcel Arland

☞ MOTHERWELL. Obra gráfica: 1975–1991. Colección Kenneth Tyler. Text by Robert Motherwell 

1996

☞ TOM WESSELMANN. Texts by Marco Livingstone, Jo-Anne Birnie Danzker, Tilman Osterwold and Meinrad Maria Grewenig. Published by Hatje Cantz, Ostfildern, 1996

☞ TOULOUSE-LAUTREC. De Albi y de otras colecciones. Texts by Danièle Devynck and Valeriano Bozal

☞ MILLARES. Pinturas y dibujos sobre papel: 1963–1971. Text by Manuel Millares  

☞ MUSEU D'ART ESPANYOL CONTEMPORANI. PALMA. FUNDACION JUAN MARCH [Catalogue-Guide]. Texts by Juan Manuel Bonet and Javier Maderuelo. Bilingual eds. (Spanish/Catalan and English/German, 1st ed.)

☞ PICASSO. SUITE VOLLARD. Text by Julián Gállego. Spanish ed., bilingual ed. (Spanish/German) and trilingual ed. (Spanish/German/English). [This catalogue accompanied the exhibition of the same name that, since 1996, has traveled to seven Spanish and foreign venues.]

1997

☞ MAX BECKMANN. Texts by Klaus Gallwitz and Max Beckmann

☞ EMIL NOLDE. NATURALEZA Y RELIGIÓN. Text by Manfred Reuther

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☞ EL OBJETO DEL ARTE. Text by Javier Maderuelo  

☞ MUSEO DE ARTE ABSTRACTO ESPAÑOL. CUENCA. FUNDACIÓN JUAN MARCH [Catalogue-Guide]. Texts by Juan Manuel Bonet and Javier Maderuelo. Bilingual ed. (Spanish/English, 1st ed.)

1998

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☞ PAUL DELVAUX. Text by Gisèle Ollinger-Zinque

☞ RICHARD LINDNER. Text by Werner Spies

1999

☞ MARC CHAGALL. TRADICIONES JUDÍAS. Texts by Sylvie Forestier, Benjamin Harshav, Meret Meyer and Marc Chagall

☞ KURT SCHWITTERS Y EL ESPÍRITU DE LA UTOPIA. Colección Ernst Schwitters. Texts by Javier Maderuelo, Markus Heinzelmann, Lola and Bengt Schwitters

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☞ FERNANDO ZÓBEL. Obra gráfica completa. Text by Rafael Pérez-Madero. Published by Departamento de Cultura, Diputación Provincial de Cuenca, Cuenca, 1999 **P C**

2000

☞ VASARELY. Texts by Werner Spies and Michèle-Catherine Vasarely

☞ EXPRESIONISMO ABSTRACTO. OBRA SOBRE PAPEL. Colección de The Metropolitan Museum of Art, Nueva York. Text by Lisa M. Messinger

SCHMIDT-ROTTLUFF. Colección Brücke-Museum Berlin. Text by Magdalena M. Moeller

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2001

☞ DE CASPAR DAVID FRIEDRICH A PICASSO. Obras maestras sobre papel del Museo Von der Heydt, de Wuppertal. Text by Sabine Fehleemann

☞ ADOLPH GOTTLIEB. Text by Sanford Hirsch

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2002

☞ GEORGIA O'KEEFFE. NATURALEZAS ÍNTIMAS. Texts by Lisa M. Messinger and Georgia O'Keeffe

☞ TURNER Y EL MAR. Acuarelas de la Tate. Texts by José Jiménez, Ian Warrell, Nicola Cole, Nicola Moorby and Sarah Taft

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☞ ESPÍRITU DE MODERNIDAD. DE GOYA A GIACOMETTI. Obra sobre papel de la Colección Kornfeld. Text by Werner Spies

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2004

☞ MAESTROS DE LA INVENCION DE LA COLECCION E. DE ROTHSCCHILD DEL MUSEO DEL LOUVRE. Texts by Pascal Torres Guardiola, Catherine Loisel, Christel Winling, Geneviève Bresc-Bautier, George A. Wanklyn and Louis Antoine Prat

☞ FIGURAS DE LA FRANCIA MODERNA. De Ingres a Toulouse-Lautrec del Petit Palais de París. Texts by Delfin Rodríguez, Isabelle Collet, Amélie Simier, Maryline Assante di Panzillo and José de los Llanos. Bilingual ed. (Spanish/French)

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KANDINSKY. Acuarelas. Städtische Galerie im Lenbachhaus, Munich. Texts by Helmut Friedel and Wassily Kandinsky. Bilingual ed. (Spanish/German) **P C**

2005

☞ CONTEMPORANEA. Kunstmuseum Wolfsburg. Texts by Gijs van Tuijl, Rudi Fuchs, Holger Broecker, Alberto Ruiz de Samaniego and Susanne Köhler. Bilingual ed. (Spanish/English)

☞ ANTONIO SAURA. DAMAS. Texts by Francisco Calvo Serraller and Antonio Saura. Bilingual ed. (Spanish/English)

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Navarro Baldeweg and Javier Fuentes. Spanish and English eds.

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2006

☞ OTTO DIX. Text by Ulrike Lorenz. Bilingual ed. (Spanish/English)

☞ CREATIVE DESTRUCTION: Gustav Klimt, the Beethoven Frieze and the Controversy about the Freedom of Art. Texts by Stephan Kojka, Carl E. Schorske, Alice Strobl, Franz A. J. Szabo, Manfred Koller, Verena Perhelfter and Rosa Sala Rose, Hermann Bahr, Ludwig Hevesi and Berta Zuckerandl. Spanish, English and German eds. Published by Prestel, Munich/Fundación Juan March, Madrid, 2006

☞ Supplementary publication: Hermann Bahr. CONTRA KLIMT (1903). Additional texts by Christian Huemer, Verena Perhelfter, Rosa Sala Rose and Dietrun Otten. Spanish semi-facsimile ed., translation by Alejandro Martín Navarro

LA CIUDAD ABSTRACTA: 1966. El nacimiento del Museo de Arte Abstracto Español. Texts by Santos Juliá, María Bolaños, Ángeles Villalba, Juan Manuel Bonet, Gustavo Torner, Antonio Lorenzo, Rafael Pérez Madero, Pedro Miguel Ibáñez and Alfonso de la Torre

GARY HILL: IMAGES OF LIGHT. Works from the Collection of the Kunstmuseum Wolfsburg. Text by Holger Broecker. Bilingual ed. (Spanish/English) **P C**

GOYA. CAPRICHOS, DESASTRES, TAUROMAQUIA, DISPARATES. Texts by Alfonso E. Pérez-Sánchez (11th ed., 1st ed. 1979). [This catalogue accompanied the exhibition of the same name that, since 1979, has traveled to 173 Spanish and foreign venues. The catalogue has been translated into more than seven languages.]

2007

ROY LICHTENSTEIN: BEGINNING TO END. Texts by Jack Cowart, Juan Antonio Ramírez, Ruth Fine, Cassandra Lozano, James de Pasquale, Avis Berman and Clare Bell. Spanish, French and English eds.

Supplementary publication: Roy Fox Lichtenstein. PAINTINGS, DRAWINGS AND PASTELS. A THESIS. Original text by Roy Fox Lichtenstein (1949). Additional texts by Jack Cowart and Clare Bell. Bilingual ed. (English [facsimile]/Spanish), translation by Paloma Farré

THE ABSTRACTION OF LANDSCAPE: From Northern Romanticism to Abstract Expressionism. Texts by Werner Hofmann, Hein-Th. Schulze Altcapenberg, Barbara Dayer Gallati, Robert Rosenblum, Miguel López-Remiro, Mark Rothko, Cordula Meier, Dietmar Elger, Bernhard Teuber, Olaf Mörke and Víctor Andrés Ferretti. Spanish and English eds.

Supplementary publication: Sean Scully. BODIES OF LIGHT (1998). Bilingual ed. (Spanish/English)

EQUIPO CRÓNICA. CRÓNICAS REALES. Texts by Michèle Dalmace, Fernando Marias and Tomás Llorens. Bilingual ed. (Spanish/English)  

BEFORE AND AFTER MINIMALISM: A Century of Abstract Tendencies in the Daimler Chrysler Collection. Virtual guide: www.march.es/arte/palma/antiores/CatalogoMinimal/index.asp. Spanish, Catalan, English and German eds. 

2008

MAXimin: Maximum Minimization in Contemporary Art. Texts by Renate Wiehager, John M. Armleder, Ilya Bolotowsky, Daniel Buren, Hanne Darboven, Adolf Hölzel, Norbert Kricke, Heinz Mack and Friederich Vordemerge-Gildewart. Spanish and English eds.

TOTAL ENLIGHTENMENT: Conceptual Art in Moscow 1960–1990. Texts by Boris Groys, Ekaterina Bobrinskaya, Martina Weinhardt, Dorothea Zwirner, Manuel Fontán del Junco, Andrei Monastyrski and Ilya Kabakov. Bilingual ed. (Spanish/English). Published by Hatje Cantz, Ostfildern/Fundación Juan March, Madrid, 2008

 ANDREAS FEININGER: 1906–1999. Texts by Andreas Feininger, Thomas Buchsteiner, Jean-François Chevrier, Juan Manuel Bonet and John Loengard. Bilingual ed. (Spanish/English)  

JOAN HERNÁNDEZ PIJUAN: THE DISTANCE OF DRAWING. Texts by Valentín Roma, Peter Dittmar and Narcís Comadira. Bilingual ed. (Spanish/English)  

Supplementary publication: IRIS DE PASCUA. JOAN HERNÁNDEZ PIJUAN. Text by Elvira Maluquer. Bilingual ed. (Spanish/English)

2009

TARSILA DO AMARAL. Texts by Aracy Amaral, Juan Manuel Bonet, Jorge Schwartz, Regina Teixeira de Barros, Tarsila do Amaral, Mário de Andrade, Oswald de Andrade, Manuel Bandeira, Haroldo de Campos, Emiliano di Cavalcanti, Ribeiro Couto, Carlos Drummond de Andrade, António Ferro, Jorge de Lima and Sérgio Milliet. Spanish and English eds.

 Supplementary publication: Blaise Cendrars. HOJAS DE RUTA (1924). Spanish semi-facsimile ed., translation and notes by José Antonio Millán Alba

Supplementary publication: Oswald de Andrade. PAU BRASIL (1925). Spanish semi-facsimile ed., translation by Andrés Sánchez Robayna

CARLOS CRUZ-DIEZ: COLOR HAPPENS. Texts by Osbel Suárez, Carlos Cruz-Diez, Gloria Carnevali and Ariel Jiménez. Spanish and English eds.  

Supplementary publication: Carlos Cruz-Diez. REFLECTION ON COLOR (1989), rev. and exp. Spanish and English eds.

 CASPAR DAVID FRIEDRICH: THE ART OF DRAWING. Texts by Christina Grummt, Helmut Börsch-Supan and Werner Busch. Spanish and English eds.

MUSEU FUNDACIÓN JUAN MARCH, PALMA [Catalogue-Guide]. Texts by Miquel Seguí Aznar and Elvira González Gozalo, Juan Manuel Bonet and Javier Maderuelo. Catalan, Spanish, English and German eds. (3rd ed. rev. and exp.)

2010

WYNDHAM LEWIS (1882–1957). Texts by Paul Edwards, Richard Humphreys, Yolanda Morató, Juan Bonilla, Manuel Fontán del Junco, Andrzej Gasiorek and Alan Munton. Spanish and English eds.

Supplementary publication: William Shakespeare and Thomas Middleton. TIMON OF ATHENS (1623).

With illustrations by Wyndham Lewis and additional text by Paul Edwards, translation and notes by Ángel-Luis Pujante and Salvador Oliva. Bilingual ed. (Spanish/English)

Supplementary publication: Wyndham Lewis. BLAST. *Revista del gran vórtice inglés* (1914). Additional texts by Paul Edwards and Kevin Power. Spanish semi-facsimile ed., translation and notes by Yolanda Morató

PALAZUELO, PARIS, 13 RUE SAINT-JACQUES (1948–1968). Texts by Alfonso de la Torre and Christine Jouishomme. Bilingual ed. (Spanish/English)  

THE AMERICAN LANDSCAPES OF ASHER B. DURAND (1796–1886). Texts by Linda S. Ferber, Barbara Deyer Gallati, Barbara Novak, Marilyn S. Kushner, Roberta J. M. Olson, Rebecca Bedell, Kimberly Orcutt and Sarah Barr Snook. Spanish and English eds.

Supplementary publication: Asher B. Durand. LETTERS ON LANDSCAPE PAINTING (1855). Spanish semi-facsimile ed. and English facsimile ed.

PICASSO. Suite Vollard. Text by Julián Gállego. Bilingual ed. (Spanish/English) (Rev. ed, 1st ed. 1996)

2011

 COLD AMERICA: Geometric Abstraction in Latin America (1934–1973). Texts by Osbel Suárez, César Paternosto, María Amalia García, Ferreira Gullar, Luis Pérez-Oramas, Gabriel Pérez-Barreiro and Michael Nungesser. Spanish and English eds.

WILLI BAUMEISTER. PINTURAS Y DIBUJOS. Texts by Willi Baumeister, Felicitas Baumeister, Martin Schieder, Dieter Schwarz, Elena Pontiggia and Hadwig Goez. Spanish, German and Italian eds. 

ALEKSANDR DEINEKA (1899–1969). AN AVANT-GARDE FOR THE PROLETARIAT. Texts by Manuel Fontán del Junco, Christina Kiaer, Boris Groys, Fredric Jameson, Ekaterina Degot, Irina Leytes and Alessandro de Magistris. Spanish and English eds.

Supplementary publication: Boris Uralski. EL ELECTRICISTA (1930). Cover and illustrations by Aleksandr Deineka. Spanish semi-facsimile ed., translation by Iana Zabiaka

2012

GIANDOMENICO TIEPOLO (1727-1804): TEN FANTASY PORTRAITS. Texts by Andrés Úbeda de los Cobos. Spanish and English eds.

VLADIMIR LEBEDEV (1891-1967). Texts by Masha Koval, Nicoletta Misler, Carlos Pérez, Françoise Lévêque and Vladimir Lebedev. Bilingual ed. (Spanish/English)  

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2013

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PAUL KLEE: BAUHAUS MASTER. Texts by Fabienne Eggelhöfer, Marianne Keller Tschirren and Wolfgang Thöner. Eds. in Spanish and English.

Supplementary publication: Paul Klee, *Contributions to the Theory of Pictorial Form* (lecture notes). Introduction by Fabienne Eggelhöfer and Marianne Keller Tschirren. Translation and notes by Pamela Hunter, Miranda Bethell and Michael Agnew. Semi-facsimile eds. in Spanish and English.

For more information: www.march.es

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Paul Klee: Bauhaus Master
Fundación Juan March, Madrid
22 marzo - 30 junio 2013

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Fabienne Eggelhöfer and Marianne Keller Tschirren (curators)
Manuel Fontán del Junco, Director of Exhibitions
María Toledo, Exhibitions Coordinator
Fundación Juan March

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On the occasion of this exhibition, the Fundación Juan March is also publishing e-book versions of this catalogue and its Spanish edition, as well as the print and e-book editions of the Spanish and English translations of *Beiträge zur bildnerischen Formlehre* (Contributions to the Theory of Pictorial Form [lecture notes]), by Paul Klee. Visit www.march.es

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