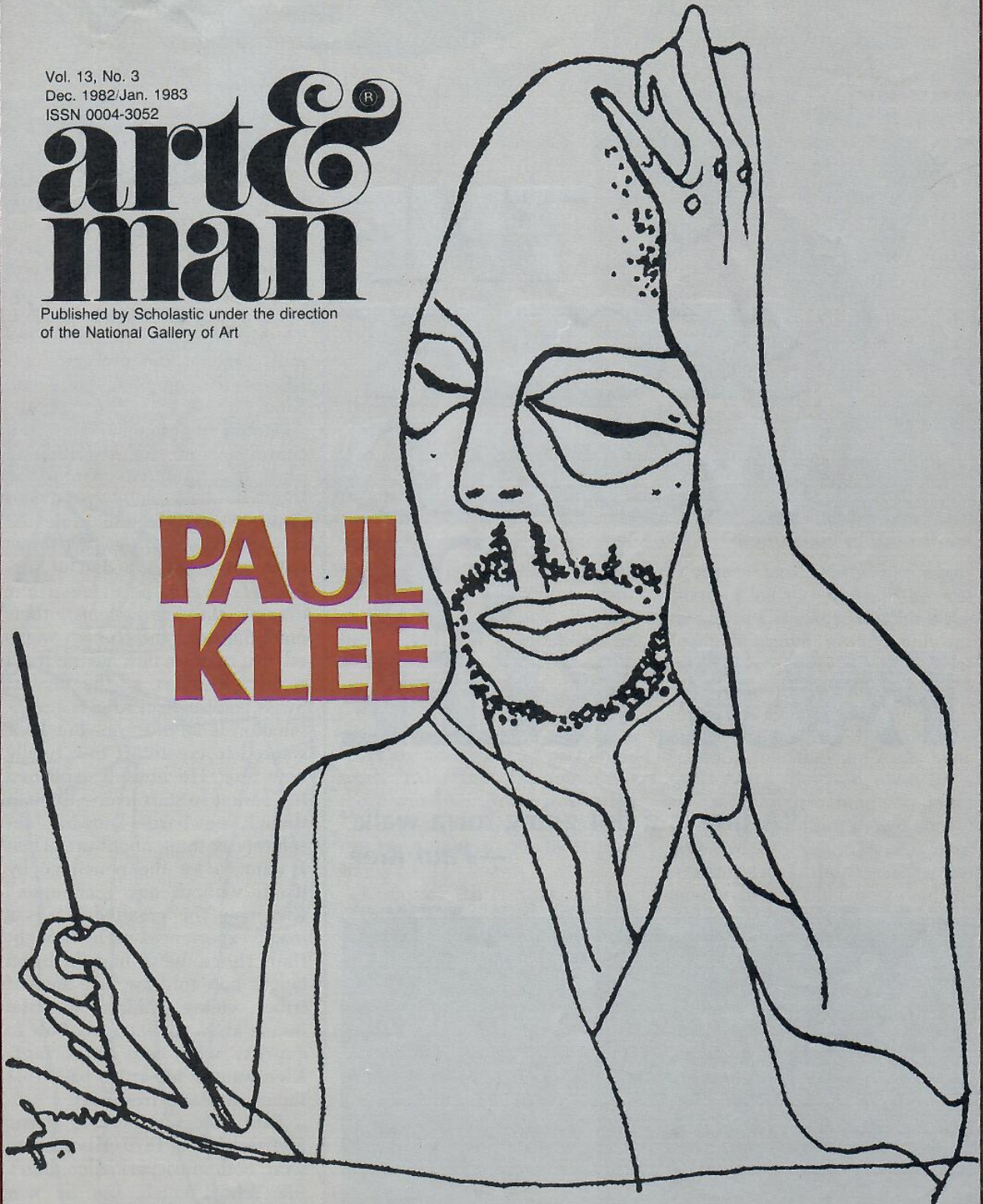


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# art & man

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**PAUL  
KLEE**

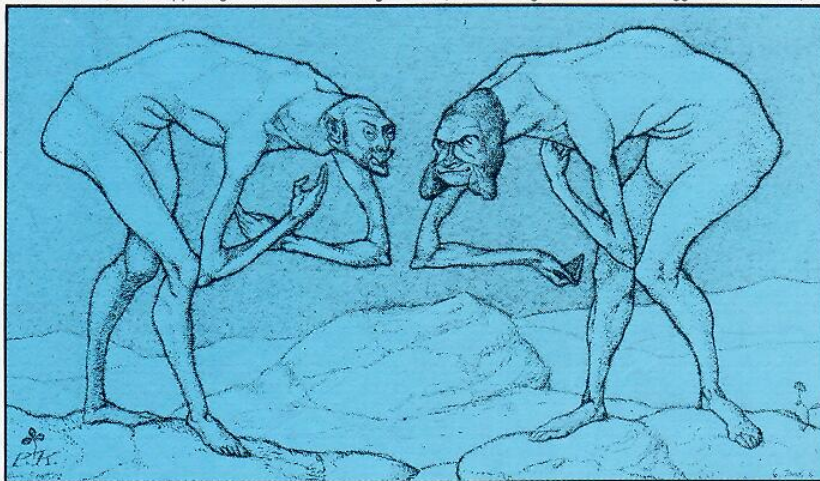


**WORKING WITH LINE**

# THE SECRET WORLD OF PAUL KLEE

**"A line is a dot going for a walk!"  
—Paul Klee**

*Two Men Meet, Each Supposing the Other to Be of Higher Rank, 1903. Etching. The Solomon R. Guggenheim Museum, NY.*



*In this early drawing, what is Paul Klee saying about rank and social position?*

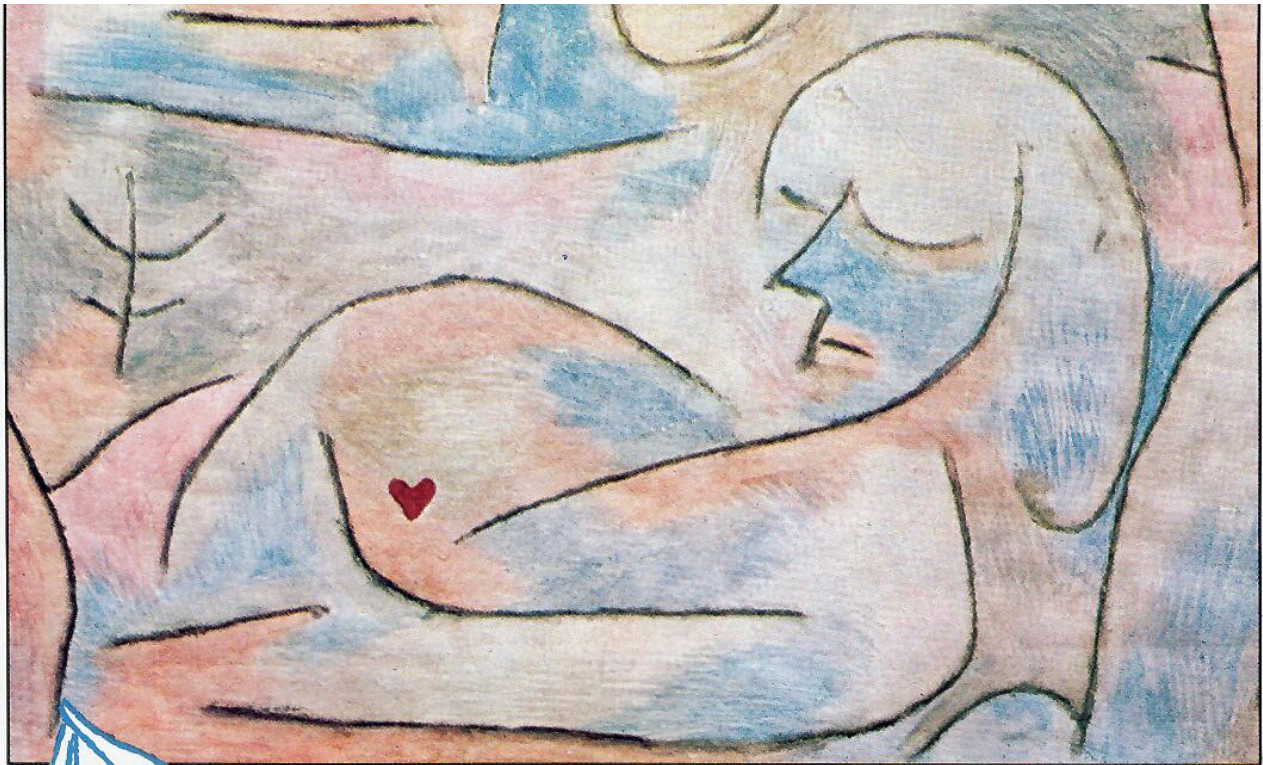
**G**hostly

figures, faces with great staring eyes, fantastic landscapes, and vast structures glowing with webs of color. . . . And many of these strange creations are made up of just a few simple strokes. This is the world of one of the most original and inventive artists of the modern era, Paul Klee.

At the beginning of the 20th century, after the invention of photography, artists realized they could no longer paint and draw "reality" in the same old way. All kinds of new art forms were being developed. The *Surrealists* were painting their dreams, the *Expressionists* their emotions, and the *Cubists* wanted to create a new geometrical reality. The art of the famous Swiss painter Paul Klee is a combination of all of these. But Klee wanted to create art in a totally new way. He himself explained it, "I want to start over—to be as though newborn—knowing absolutely nothing about art. Then I want to let the pencil go by itself, without any technique."

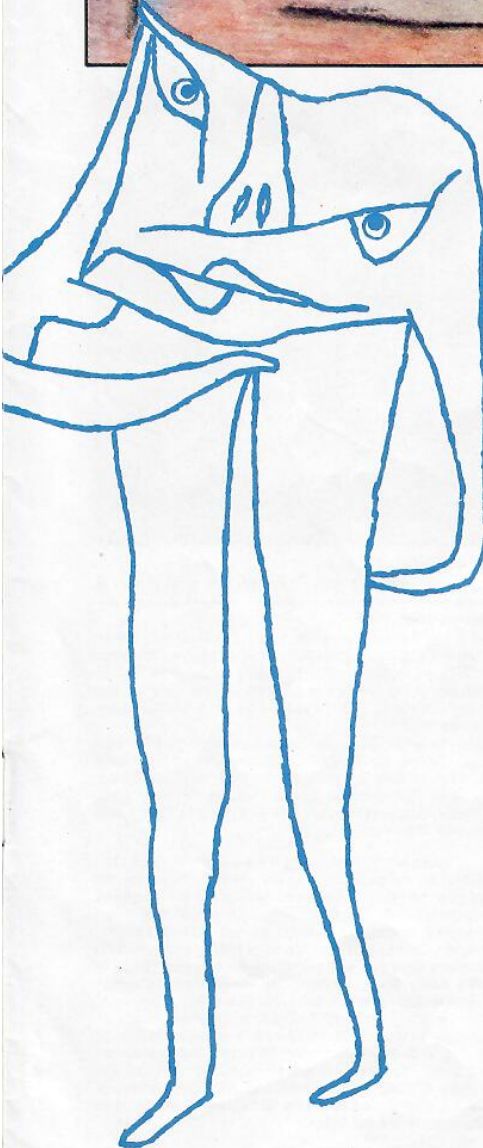
Klee saw the creative act as a magic experience and he thought that those who hadn't been taught how to draw, like ancient tribes, young children, and the insane knew instinctively how to express what was important. Klee wanted his art to have that same truth and freshness.

Paul Klee was born in Bern, Switzerland, in 1879. His parents were both musicians. Klee didn't like school much, but he was good at poetry, music, and drawing. He was going to be a violinist, but during the last year of high school, began signing his name "Paul Klee, future painter." He went to art school in



Hibernation, 1937. Mixed media and watercolor. Galerie Beyeler, Basel.

*This is one of Klee's last drawings called Hibernation.*



Germany, got a teaching job, and began to do very realistic etchings. The time was just before World War I, and Klee was disturbed about the Germany he saw around him. His drawings (like the one, far left) became distorted and satirical. Klee's titles are an important part of his work. Does this drawing mean more when you know it is called "Two Men Meet, Each Supposing the Other to Be of Higher Rank"?

Compare this work to the drawing, left, done nearly 30 years later. Is Klee saying the same thing? Look at how his style has changed. One is filled with all kinds of lines, dots, and textures. The other is one simple, ragged line. In the years between these two drawings, Klee had simplified his art so he could express just what he wanted to in a few lines. He had also fought in the First World War and had seen many of his friends killed. At first, the simple figure on the

***You need to know the title of a Paul Klee drawing, to understand it. This is What's the Matter with Him?***

left may look a little like a cartoon. Klee did it while he was living in Germany, watching the country move toward another world war. Knowing this, what do you think the title *What's the Matter with Him* might mean?

Klee's figures look almost childish, but they are really symbols with deeper meanings. What is the first thing you notice about the painting shown above? What does the little red heart mean? Does the message become clearer when you read the title, "Hibernation"? Klee believed that all life was based on growth cycles. He did diagrams with hearts, and red and blue arrows, to show cycles like the circulation of the blood. Nature slows down in the cold, blue winter. Can you find symbols for the moon, the hills, the bare trees, the sleeping figure? Everything "hibernates" under the snow, but life still goes on.

In this issue, you'll read more about Paul Klee's secret language, you'll meet some other artists who work in line, and you'll do a project that will show line and movement in a very dramatic way.

# DREAMS INTO NIGHTMARES

"A world at peace produces realistic art . . . the more horrifying the world becomes, the more art becomes abstract."

—Paul Klee

# D

o these two paintings look at all alike to you? One is by the Renaissance master, Raphael—the other is by Paul Klee. Both have the same title. One is realistic and the other is abstract. Or is it?

Paul Klee's work changed a great deal in the 1930s. In 1933, when Hitler rose to power, Klee was forced to leave Germany. After that, he developed a muscular disease that kept getting worse. Klee began working with thick, black lines on large canvases. He had visited Italy during better times, and one of his favorite artists was Raphael, whose painting of three figures in a garden is on the right. In Klee's version of the same idea, far right, a stick figure floats in a rough, ominously colored background. Contrast Klee's use of line with Raphael's. What effect does the heavy, child-like drawing give? Both paintings have to do with gardens. Klee said, "I will rediscover myself in a plant." Can you find shapes that remind you of leaves and plants in Klee's painting? The semicircular shape and triangular composition of the Raphael are echoed by the lines of Klee's figure.

Klee has transformed Raphael's composition into a kind of "abstraction," with many associations. The thick, heavy lines might remind the viewer of clipped plants in a garden, signs in an ancient language such as Egyptian hieroglyphs, cave paintings, and stained glass windows. The colors in Klee's last paintings are very harsh, and many of his line figures resemble skeletons in cages. Klee has taken a calm, balanced Renaissance painting that reflects the tranquility of another century, and changed it into a savage, primitive preview of the violence looming up out of the modern age.



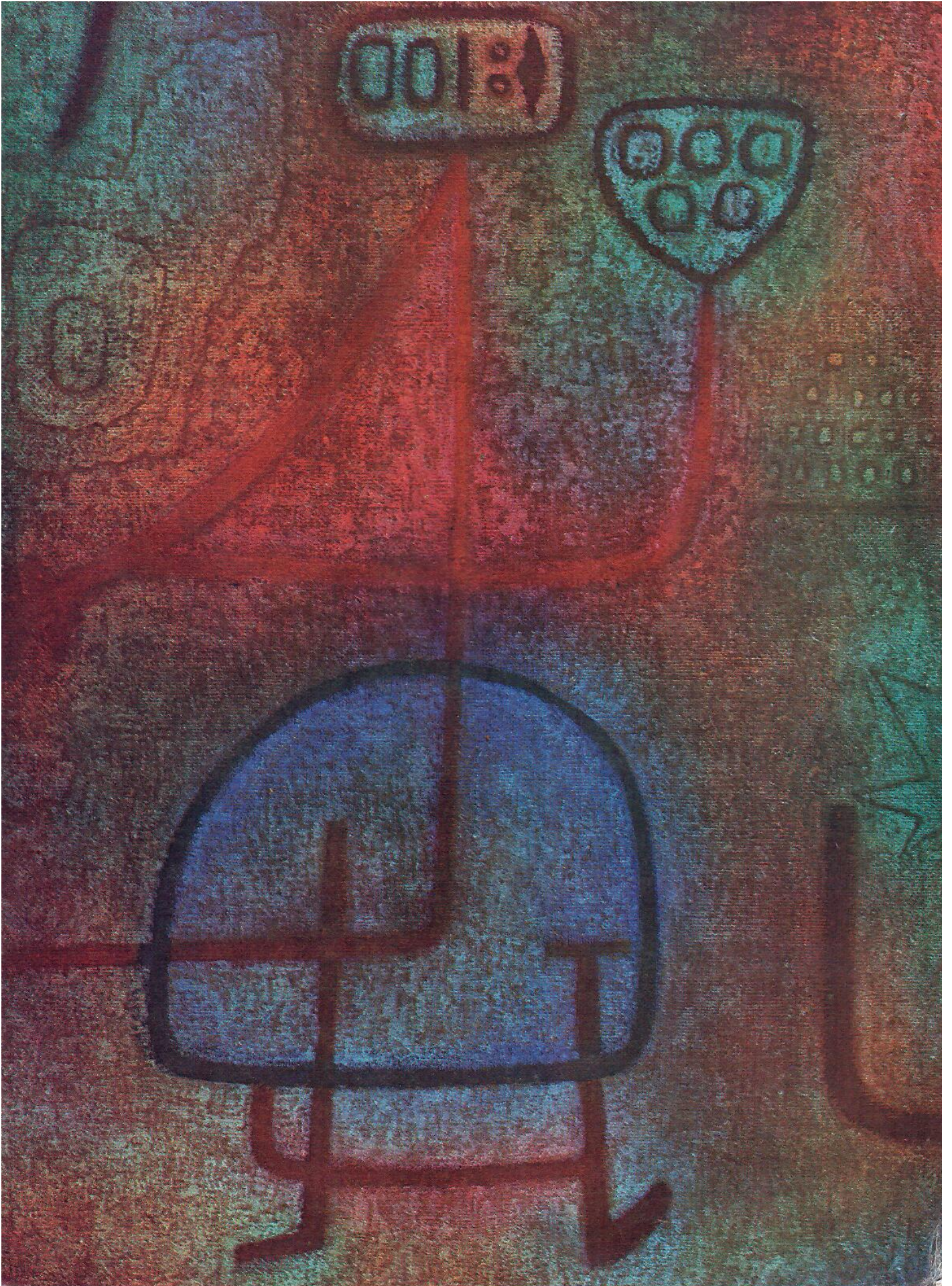
Raphael Sanzio (1483-1520). *La Belle Jardinière*, 1507-8. Louvre, Paris.

*This is a Renaissance garden. . . . and a 20th-century garden.* ▶

**Founder: Maurice R. Robinson, 1895-1982**

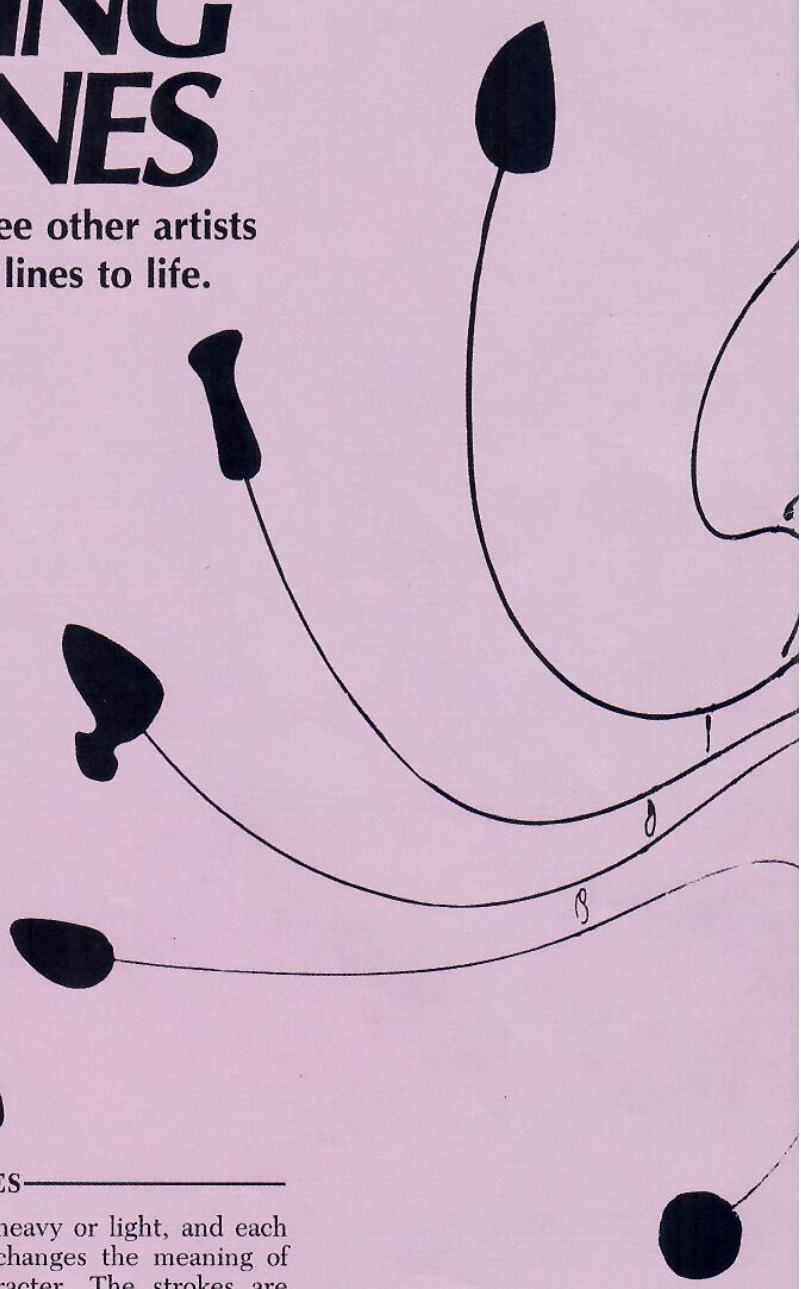
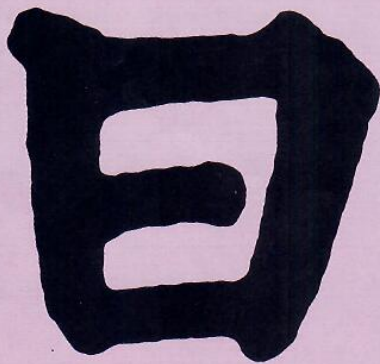
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# LIVING LINES

Discover how three other artists are able to bring lines to life.



## — ANCIENT MESSAGES —

Chinese artists have been working with line for centuries. The art of Chinese calligraphy is not only visually pleasing, it is also a form of writing. Each character has a special meaning like these two, which together symbolize "sunrise." The line of the brush can be thick or thin, wet

or dry, heavy or light, and each quality changes the meaning of the character. The strokes are even spoken of as if they are alive. The "flesh" is the thickness or darkness of the brushstroke. A stroke has "muscle" if it is strong, and the ink, the "blood," can be thick or watery.

## — MODERN MESSAGES —

Titles are a very important part of the work of many contemporary artists. Only sometimes, instead of explaining the piece, they simply add to its mystery. American sculptor Ree Morton has enclosed a section of painted sky with a folded line of curtain, like a stage. Three dots, with pink lines attached, float in the sky. They look a little like figures jumping into the air, or prize ribbons, or wash hanging on a clothesline. What does their texture and color mean? How does the title *Let Us Celebrate While Youth Lingers and Ideas Flow* help us to “read” this work?



Ree Morton (1936-1976). *Let Us Celebrate While Youth Lingers and Ideas Flow*, 1975. The New Museum.

## — LINES THAT MOVE —

American sculptor Alexander Calder also transformed nature into lines and shapes. But Calder's lines are three-dimensional and they move. Using wire and small metal pieces, Calder created new kinds of sculptures called “mobiles.” Look at the work shown here. Does it look at all familiar? At first, Calder's works look as though they are made of “abstract” lines and shapes. But, as in the drawings of Paul Klee, the title further explains the work. *Morning Star*, *Cobweb*, *Sea Scape*, and *Praying Mantis* give added meaning to Calder's curved, straight, and parallel lines. Can you find this animal's legs, body, and head?

Alexander Calder (1898-1976). *The Spider*, 1940. Sheet metal, rods. Mr. and Mrs. Herbert Matter, NY.

# AROUND THE FISH

BY PAUL KLEE

*"Creative power is a complete mystery. It is probably some kind of energy and must take an actual living form. Thus life begins, acquiring order from the tiniest cell, all the way up to the highest concept."*

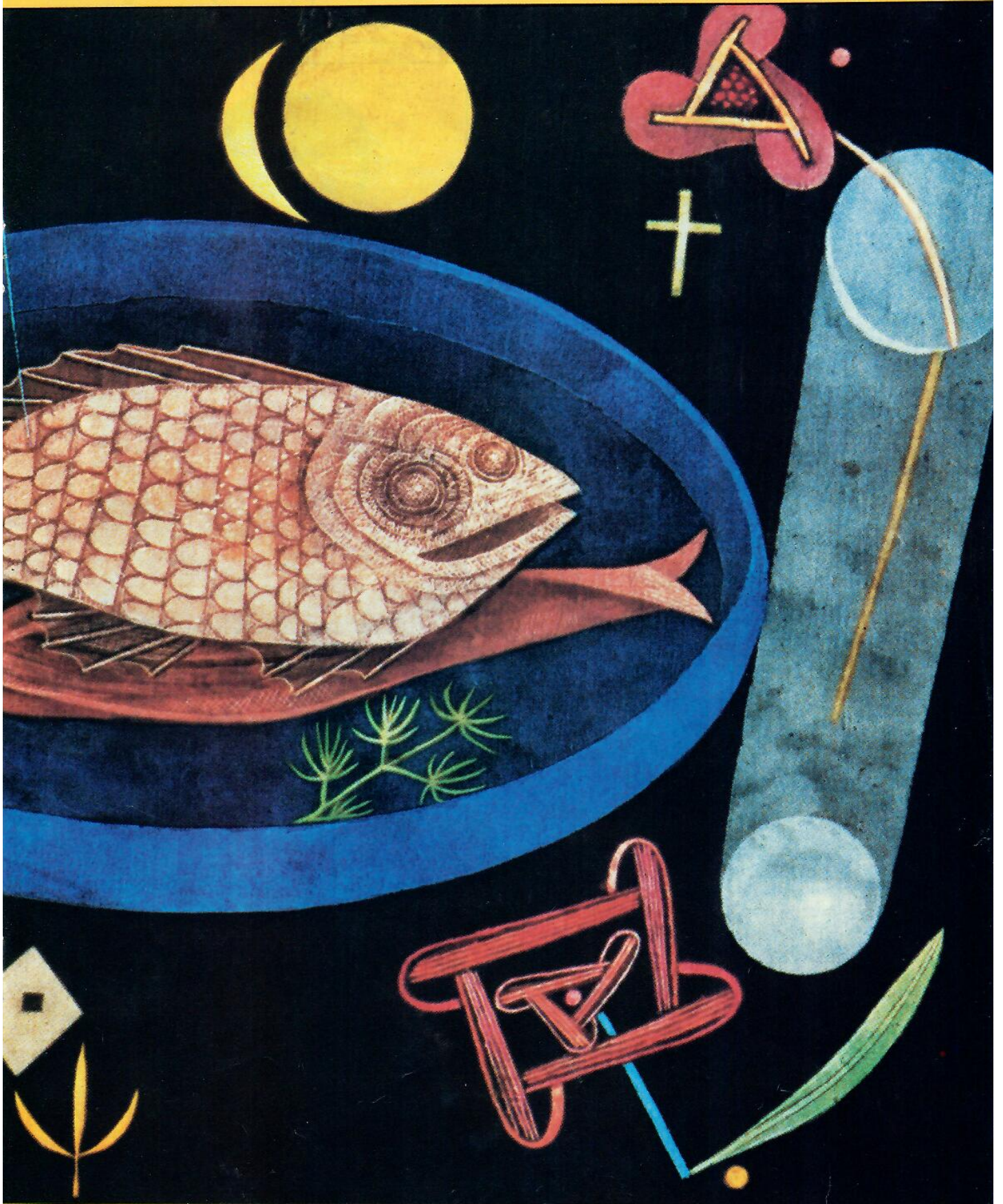
—Paul Klee



**art&  
man**

*Masterpiece of the Month 3*





# A POET IN PAINT

When Paul Klee was 17, he couldn't decide whether to be a poet, a musician, or an artist. So he became all three.



Paul Klee at 17.

**I**n addition to playing the violin in the Bern Symphony Orchestra, Paul Klee was also an art teacher for most of his life. When he taught, he drew on the blackboard. He could explain more clearly what he meant by using symbols, diagrams, and charts. So arrows, plus signs, exclamation points, dotted lines, and quickly drawn heads also became part of his art work. During the summers, Klee took trips to places like Sicily, North Africa, and Egypt. In those places, he would fill many sketchbooks with notes and drawings on subjects that interested him—ancient monuments, Egyptian writing, mosaics, mazes, puzzles. Everything Klee saw and did went into his memory, to be pulled out later and transformed into a magical idea.

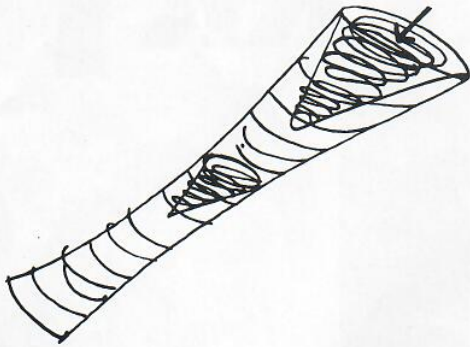
For many years, Klee worked in a corner of the

kitchen in a little apartment in Munich (so most of his early works are small drawings). He worked at night, while the rest of the city slept and “the moon, like a shadow of the sun, reigns over the world of dreams.” He needed to be alone in the quiet night so he could summon up his private fantasy world. “The creative impulse suddenly springs to life, passes through the hand on to the paper, where it spreads farther. Then, like the spark that closes an electric circuit, it returns to the source; the eye and the mind.”

Paul Klee thought of the creative process as a circle, always changing, with no beginning and no end. What do you see when you look at this month's masterpiece, *Around the Fish*? A deep blue platter with a fish on it floats in black space, surrounded by a number of strange objects. Does

this look like an ordinary fish dinner? What are the objects and what do they mean?

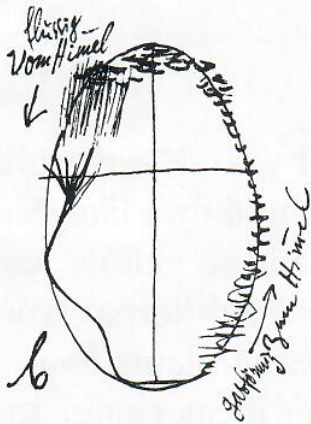
Klee's sketchbooks contain the following notes:



A fish trap. Fish can move in, but not out.



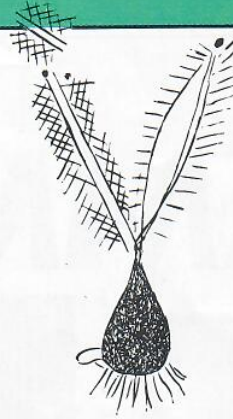
Connecting the beginning and end of a process creates a cycle.



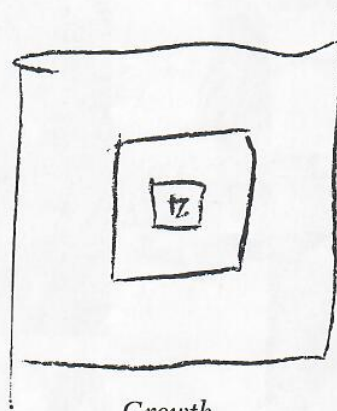
Water coming down from the sky and gases going up equals the water cycle.



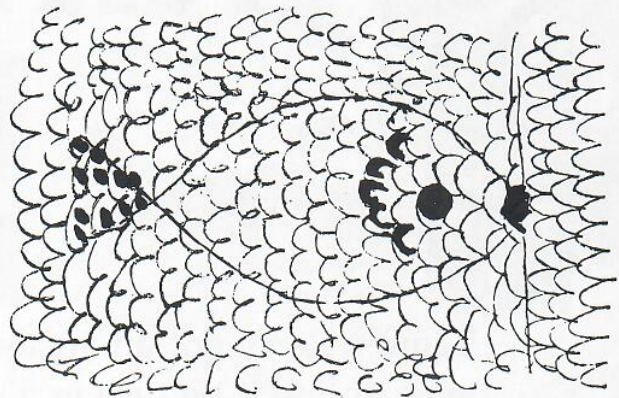
Cycle is shortened to this symbol.



Seed



Growth



Environment determines the structure of the body (waves become fish scales).

Can you figure out Klee's "code," using these symbols? Where does the growth cycle that revolves "around the fish" begin and end? How long does the cycle last? (How long does it take for the new moon at the top of the painting to become the full moon beside it?) Are the long cylinders fish traps, or could they be test tubes or some kind of machine? Where does the little human face fit into this natural cycle? Why is the fish so important to the whole process?

# TAMMY PERRY:



## ARTIST

# L

ast year 17-year-old Tammy Perry got an art assignment she didn't like. She had to find a picture in a magazine and somehow, get an idea for a new project. This was very different from the way she usually worked—drawing plants and flowers in pen and ink. But slowly her ideas came, and two months later she finished the strange drawing with stamps that you see here. "Stamps" then went on to win an award in the Scholastic Art Awards program.

Tammy has been drawing for three years, and now she's attending the Honolulu Community College in Hawaii. Here's what she told us about her work.





**You said the assignment was based on a magazine picture. What was the picture like and how did you begin?**

It was a picture of a lady and a man dancing and their heads were stamps. That's how I got the idea.

So I started collecting stamps and everybody was helping me—the school office, my friends, and family. The stamps of the two army men came from my aunt in Venezuela.

Finally, I had the stamps and my teacher said to use them all. So I pasted them all down and then I didn't know what to do. I had *no idea*. So I just left it that way for a while. It was in a notebook, and I used to carry it around with me and look at it.

**How did you finally decide what to do next?**

I would look at the heads on the stamps and it would give me an image of what their clothes would be like. For some of them, I got ideas from people I saw walking in town. After I drew the clothes in, I got a picture in my mind of what the whole thing was going to be

like. You see, I thought it was going to be a picture of people downtown during rush hour. I was going to make an office building in the background. My teacher thought they should be playing football. But I was running so close to the deadline that I couldn't use either idea. I just made a background of lines.

**How did you get this idea?**

Maybe because my teacher mentioned football and it made me think of grass. I started at the top with smaller lines, but then it was the last day, and as I went faster, the lines got bigger at the bottom.

**Did you make the deadline?**

Sort of, but it wasn't really finished. Some of the men don't have shoes. I didn't have time to study different kinds of shoes, and I didn't want all the men to have the same kind.

**Did it bother you that it was unfinished?**

Yes, I thought I could have done better.

**Are you back to drawing plants**

**and flowers?**

No, my boyfriend is into hot rod racing. I see a lot of cars, so that's what I draw now.

**What do you like about drawing with pen and ink, and how do you get ideas?**

I just pick up the pen and start drawing. It sort of goes with your mood. And since you don't finish it in one day, maybe you have a different mood the next time, and it changes the whole thing.

**Do you ever use color in your drawings?**

Sometimes. But when you use color, you get a certain feeling. If you just use pen and ink, you're not sure of what the feeling is. It just comes out as you go along. When the color isn't there, people just have to imagine it.

**What do you like about doing art?**

I don't like to be bored. I don't like to just sit. Plus art is a way to let things out. When you're mad and there's nobody to talk to, you can draw something. Maybe ugly faces. And when you look at them after a while, you start laughing and you're not mad anymore. It doesn't hurt anyone when you draw.

**When do you like to draw?**

Sometimes when I'm up late at night all alone, I watch TV and start drawing. Then my mind doesn't get scared when I'm alone.

**Any advice you could offer to our readers?**

In the beginning, a drawing project might seem boring—just dots and lines. And it takes a lot of time. But if you keep at it, you'll make a good drawing. And that's special. It's something no one can take away from you.

# CREATING FANTASIES THAT FLY

Go fly a kite—one you've  
created yourself!



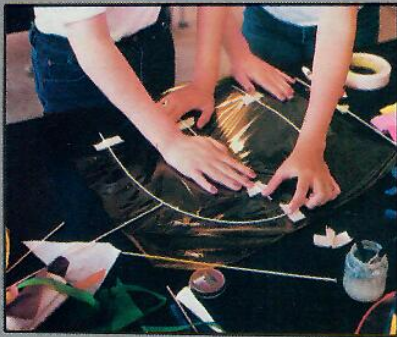
# A

s you've seen in this issue, Paul Klee's art is fantastic, symbolic, colorful, and filled with movement. In this workshop, you'll create a piece that is all of these things; one that will seem to float through the air like a Klee drawing.

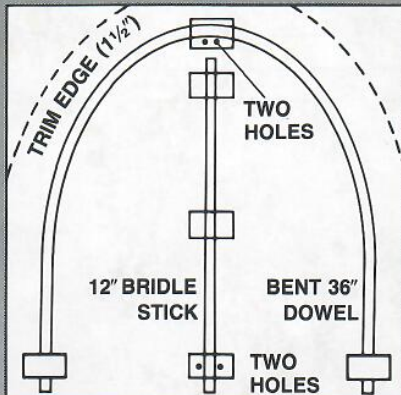
## MATERIALS

Pastic bags, colored tissue paper, crepe paper, rubber cement, masking tape, 4-foot dowels ( $\frac{1}{8}$  inch in diameter).

## STARTING OUT



**STEP 1.** Bend a *wet* 36" dowel to fit within an 18" x 18" plastic or tissue paper square. Allow 1/2" outside dowel. Tape dowel down at two ends and top. Center a 12" dowel (bridle stick), and tape to plastic.



**NOTE:** You can use one 4' dowel by breaking it in two. Make sure you soak the 36" length for 1/2 hour before bending it.



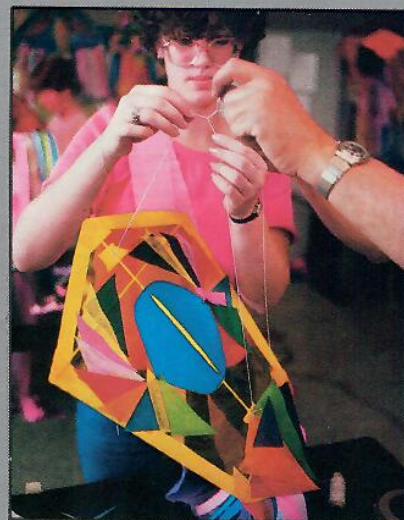
**STEP 4.** Puncture holes (can use compass point) 1/2" apart through tapes at top and bottom. Attach a 24" length of string, making sure knots are in front.



**STEP 2.** Trim around bent dowel, allowing 1/2" edge. Apply rubber cement to plastic on each side of dowel. Fold over and press. Or just lay masking tape over dowel and press to tissue.



**STEP 3.** Design face of kite. Think of how it will look when moving through the air. You can use many colored shapes, lines, or one dramatic symbol. Then, cut a length of crepe paper for tail and glue or tape at bottom.



**STEP 5.** Kite string should then be attached to the bridle string *above* the halfway point.

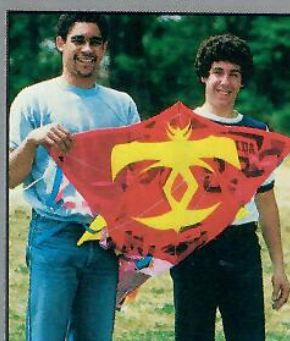
## SOME SOLUTIONS



You can use symmetrical, geometric shapes and many thin tails (remember, to fly, this kite needs a long tail in the center).



Your kite design can be a collage of loose, free-flowing shapes. The tails don't always have to be straight lines.

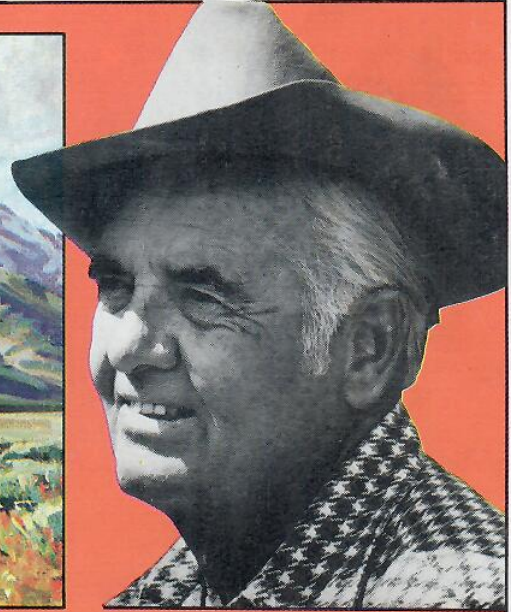


Your design can symbolize your own fantasies. Make another kite, experimenting with different shapes.



The design can flow right off the kite and become part of the tail.

# Arts Alive



## American Artists on TV

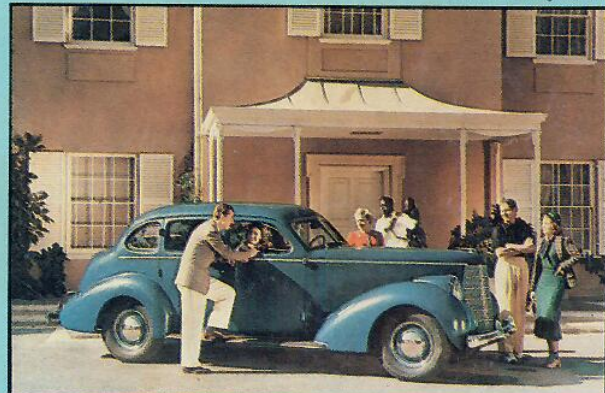
Every Sunday night, now through February 6, you can visit a different artist's studio on TV. The program is a special PBS series called "Profiles in American Art." On February 6, you'll visit Conrad

Schwiering at his studio in Jackson Hole, Wyoming. Find out how this landscape artist, who has painted the American West for almost 35 years, works and makes a living from his art.

Benjamin Franklin Reinhart (1829-1885). *An Evening Halt-Emigrants Moving to the West* in 1840, 1867. The Corcoran Gallery of Art, Washington, DC.



Paul A. Hesse (1895-1973). *Studebaker Car Advertisement*, 1938. The Corcoran Gallery of Art, Washington, DC.



## American Time Machine

Have you ever wondered what it might have been like living in America 140 years ago? What if your parents decided to move? You wouldn't just pack up and get in the car. You'd go by covered wagon. You wouldn't stay in motels, eat in restaurants, or do the laundry in washing machines. And the trip would take months. But you'd go places no one else had ever seen before.

There's a show that can make you feel like you're traveling through time—from 1840 (see

painting above, left) to 1950 (photo above, right). It's called *Of Time and Place* and is made up of 75 works of art that show just how ordinary people lived in America. You'll see the things they did, the sports they played, the houses they lived in, the clothes they wore, and the parties they went to. *Of Time and Place* will be at the Portland, OR, Art Museum until Jan. 2, 1983. It will then be at the Des Moines, IA, Art Center Jan. 23-March 12 and the Allentown, PA, Museum April 3-May 21.