

Paul Klee



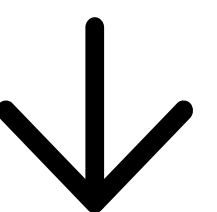


WHAT COULD WE TALK ABOUT WITH PAUL KLEE TODAY (1879-1940)?

Join us in an open dialogue with this Swiss-born artist, discovering his biography and personal history. Each drawing, photograph, painting and document in this exhibition shares experiences, times and places that make us think about ourselves.

This is an invitation to approach an artist who found in experimentation a tool to confront the social conventions of his time, dedicating his life to painting and teaching. In his lecture *On Modern Art*, published in 1945, he proposed art as a way to look differently at the world around us, letting the works of art question us.

We invite you to approach Paul Klee from his words, from images and senses; to walk through the exhibition as if it were a musical composition, as he would walk through it.





Paul Klee maintained that all paths meet in the eye; that after constructing a form, they reach their meeting point, and therefore create an art where the exterior and the interior gaze meet.

HOW DOES KLEE'S ARTWORK
MAKE SENSE TO US TODAY?

REVISITING OUR CHILDHOOD MEMORIES
AND LOOKING AT OURSELVES
THROUGHOUT TIME, ABSORBING THE
COLORS THAT DEFINE THE LANDSCAPES
WE INHABIT, LIVING THE THEATER LIFE
AT ALL TIMES, INHABITING WAR AND ITS
HORRORS, EXPLORING NATURE IN ALL
ITS DIMENSIONS FROM ALL SENSES.

WE INVITE YOU TO CONTINUE THIS
CONVERSATION THROUGH DIFFERENT
WAYS OF FEELING AND THINKING,
TOGETHER WITH THE WORKS OF
PAUL KLEE.



CHILDHOOD AS THOUGHT

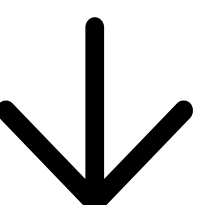
A visit to the attic of his parents' house opened a path that would prove to be key to his life: he found the drawings he had made as a child, and recognized in the simplicity of those lines a place to which he would return at different times in his career. It was in this encounter with little Paul when he thought of drawing and painting from a modern approach, a different approach, an approach out of what is thought of as art.



Azor nimmt die Befehle der Mad. Grenouillet entgegen; Droschkengespann; nd Dame mit Sonnenschirm
Goshawk taking orders from Mrs. Grenouillet; Horse and carriage; Lady with parasol

1883-1885, 13/14/15
Pencil on paper on cardboard, three parts

Zentrum Paul Klee, Berna

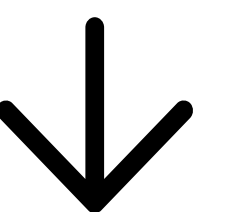




AN OBSERVATION EXERCISE

Of the ten sketchbooks Klee developed between 1892 and 1898, all but the fifth have survived the passage of time. These documents contain, among other things, sketches of natural and urban landscapes. Several of the subjects were taken from magazine pages or images from a detachable calendar by the Swiss painter and designer Emil Lauterburg.

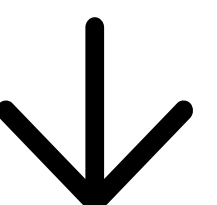
In this way, Klee's eye for reality was not only manifested in grandiose landscapes, but also in the those details of our daily lives. For him, the dialogue with nature was a fundamental part of the artist's observation, as a human being who is one with nature.





St. Petersinsel
San Pedro Island
1898
Pencil on paper

Zentrum Paul Klee, Berna

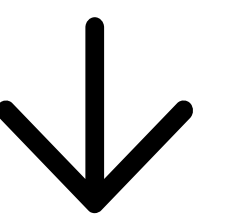




THEATER EVERYWHERE

Between 1915 and 1925 Klee made a series of puppets for his son Felix, who brought them to life at several family gatherings. Some of these puppets were traditional characters of Kasperl's folk theater; others were born in the artist's imagination. Klee especially liked to use puppets to ironically portray artists and family members, highlighting their physical characteristics and personalities; he even portrayed himself, endowing his self-portrait with large visionary eyes.

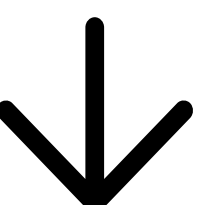
Several times he made the heads and clothes using materials from the kitchen or whatever he had on hand at home, helping himself from his wife's sewing kit. He used thread spools, electrical plugs or boiled cow bones for heads; and for the puppets' clothes he recycled old scraps of cloth.





Breitohrclown
Big-eared Clown
1925 / 2004
Puppet replicas

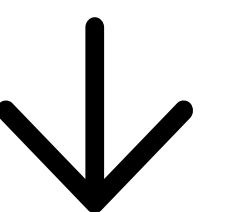
Zentrum Paul Klee, Berna





MASTER KLEE

The Bauhaus was founded in 1919 by Walter Gropius in Weimar, Germany, as a practical school for young people who wanted to study design. The school was structured in theoretical courses on the processes of creation, along with practical learning, focused on the design of objects and furniture, and architecture.





Tänze vor Angst

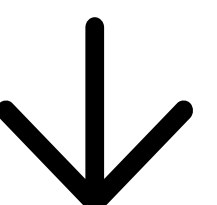
Dances Caused by Fear

1938, 90

Watercolor on paper on cardboard

Zentrum Paul Klee, Berna

PAUL KLEE





Paul Klee taught at the Bauhaus between 1921 and 1931, alongside artists Wassily Kandinsky, Lothar Schreyer, Oskar Schlemmer, Laszlo Moholy-Nagy, Josef Albers and Gunta Stölzl. During this time Klee wrote notes for his lectures on pictorial training, and published a selection of them in the Pedagogical Sketchbook.

He called his students “creators, working practitioners”. Like Gropius, he was convinced that art itself could not be taught, for it can only emerge through intuition: for Klee, it is not the form or end result that is important, but the process of construction, which becomes the dominant idea through its teaching.

There are five aspects of great importance both in Klee’s work and in his teaching:

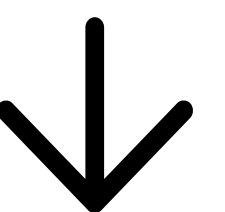
**NATURE, COLOR, RHYTHM,
MOVEMENT AND CONSTRUCTION.**





THE LOOK OF AN OLDER KLEE

The production of Klee's last works was influenced by the deterioration of his health. At the end of 1935 he was diagnosed with scleroderma, an autoimmune disease that causes hardening of the body's tissues and internal organs. Even so, in his last years, Klee created works where he tried to free himself from the models of formal composition, through the reduction and simplification of the pictorial techniques he used: color and line. It was his own childhood drawings, those of his son and the art of some non-western peoples and cultures, which marked a path in his career towards a direct and honest pictorial expression.





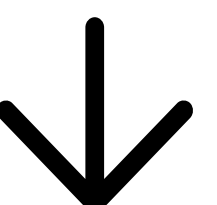
Soldat

Soldier

1938, 110

Colored paste on cotton on cardboard

Zentrum Paul Klee, Bern, donation of Livia Klee



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CENTRO

CULTURAL

LA MONEDA

