

## Twenty Four Paul Klees Paintings Collection For Kids

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Paul Klee

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Around the Fish is a painting produced by Paul Klee in 1926. In this painting, Klee depicted a fish that is surrounded by constellations of several elements including the moon, a cross, a red flag, etc. The dimensions of the painting are 46.7 x 63.8 cm. Mask of Fear

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10 Most Famous Paintings by Paul Klee - The Artist

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Twenty Four Paul Klees Paintings Collection For Kids [EBOOK]

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This publication presents an impressive selection of Klee's finest "American" works during the 1930's and 40's including both paintings and drawings.

Paul Klee—one of the preeminent artists of the twentieth century—was associated with all of the major movements of the first half of the century: expressionism, cubism, surrealism, and abstraction. In this economic and political history, O. K. Werckmeister traces Klee's career as a professional artist, concentrating on the years 1914-20 in which Klee rose from obscurity to recognition in the visual culture of the incipient Weimar Republic. Werckmeister reveals the degree to which Klee, who has been traditionally portrayed as aloof from politics and the vicissitudes of the art market, was subject to and interacted with material conditions. Drawing on rich documentary evidence—records of Klee's sales, reviews of his exhibitions, the artist's published writings about his art, unpublished correspondence, as well as contemporary criticism—Werckmeister follows Klee's transformation from an idiosyncratic abstract individualist to a metaphysical storyteller to mystical sage. Werckmeister argues that this latter image was promoted by a number of influential art critics and dealers acting in cooperation with the artist himself. This posture prompted Klee's success first in the war-weary modernist art world of 1916-18 and then in the pseudo-revolutionary art world of 1919-20. This work is a critical challenge to the myth of Klee's art and to the hagiography of his artistic personality. Werckmeister's historical account is sure to be a controversial yet significant contribution to Klee studies—one that will change the nature of Klee scholarship for some time to come.

New York magazine was born in 1968 after a run as an insert of the New York Herald Tribune and quickly made a place for itself as the trusted resource for readers across the country. With award-winning writing and photography covering everything from politics and food to theater and fashion, the magazine's consistent mission has been to reflect back to its audience the energy and excitement of the city itself, while celebrating New York as both a place

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In Griesgraber's hard-edge geometric paintings, he saturates hues that contest with one another for visual prominence, resulting in dynamic configurations that perpetually realign. Calling upon the variable perception of a color in relation to others, he orchestrates ever-shifting groupings and spatial readings, with any component having the capacity to advance or recede. These vibrant works are paired with thoughts on color in this one-of-a-kind book. The title "Colors Square Routes" references the format for the paintings. Starting with the canvas shape, squares and cubes are used throughout as a motif and as overt or implicit structural elements. In addition to the lines of 90 ° angles, Griesgraber derives diagonals and, with this restricted repertoire, achieves seemingly endless permutations, pushing patterns to the limit with the adept application of vibrant color.

Modern Art on Display: The Legacies of Six Collectors is structured as a sequence of case studies that pair collectors of modern art with artists they particularly favored: Duncan Phillips and Augustus Vincent Tack; Albert Barnes and Chaim Soutine; Albert Eugene Gallatin and Juan Gris; Lillie Bliss and Paul C é zanne; Etta Cone and Henri Matisse; G. David Thompson and Paul Klee. The case studies are linked by a thematic focus on the integral relationship between the collectors ' acquired knowledge about the work they amassed and their innovative display models. This focus brings a new perspective to the history of collecting and interpreting modern art in America for nearly half a century (1915-1960). By examining the books the collectors themselves read and analyzing archival photographs of their displays, the author makes a case for the historical significance of how the collectors presented the art they acquired before their collections were institutionalized.

The book offers a new, original look at the great European modernist Paul Klee and the interplay of word and image in the work he produced after WWI, when the European avant-garde was at its most adamant. Bourneuf asks: why was it that Klee immersed himself in crossings of image and text at the same time that so much avant-garde art focused fiercely on the visual? She proposes that Klee created forms that hover between the pictorial and the written to

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provoke the viewer to look slowly and contemplatively, a mode of viewing the artist saw as both analogous to reading and threatened by new technological media such as film, mass printing, telephones, and radio. Bourneuf demonstrates how Klee's concern for the literary aspects of visual art is both the motive for and the means of his ironic play with modernist art theories and practices."

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