Olivia Kim

Instructor Name

Course Number

Date

Artist Paul Klee

When Paul Klee was young, his parents wished that he would become a musician so he started training for one. However, during his teenage, he chooses visual arts. The reason for this change of field was partially rebel and because he believed that the modern music does not have same meaning for him. His art is a valuable source of captivating images which gives the mind states a mean of communication, that often is lacked in oral symbolization (Brody). He valued his drawing equally as his colorful illustrations and only under strict circumstances, he parted with the drawings (Grohmann and Karush).

He was essentially a transcendentalist which means he believed that religious beliefs are nothing but as a method of understanding life relationships. He was of the opinion that this material world was one of the realities man has explored while other remain untouched by man. He tried to incorporate the philosophical value into his artwork, which is evident from his design, color, minima signature, and patterns. He confronted the traditional limitations while unravelling written and visual art. he explored a new vivid, immensely abstract, lyrical language of visual signs and symbols. His artwork features letters, Arrows, musical notation, black lines to depict a person standing or an object and ancient cyphers. His work is unique and rare yet the viewer seldom demands a precise reading.

He repeatedly played and experimented with creative methods and the signifying influence of color. During all this time, he did not care much about the conventional rules of oil paintings on canvas. Viewers can note that while he stayed at Bauhaus, he started to apply paint on canvas much differently. Hi unique brushstrokes include spraying and stamping. He also experimented with a number of mediums for paintings as he painted on muslin, burlap ad cardboard panel.

Works Cited

Brody, Marta Schneider. “Paul Klee: Art, Potential Space and the Transitional Process.” *The Psychoanalytic Review*, vol. 88, no. 3, June 2001, pp. 369–92. *DOI.org (Crossref)*, doi:10.1521/prev.88.3.369.17685.

Grohmann, Will, and Edith Karush. “Paul Klee.” *Chicago Review*, vol. 8, no. 2, 1954, p. 78. *DOI.org (Crossref)*, doi:10.2307/25293046.