

Paul Klee

and the secrets
of nature

21.10.22 – 12.02.23



Press Kit

Fundació Joan Miró
* *J.M.* Barcelona

Fundación
BBVA

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Press release

Paul Klee and the Secrets of Nature

21 October 2022 - 12 February 2023

An exhibition organised and produced by the Fundació Joan Miró in collaboration with the Zentrum Paul Klee in Bern, and sponsored exclusively by the Fundación BBVA.

Curated by Martina Millà, head of exhibitions at the Fundació Joan Miró, in collaboration with Fabienne Eggelhöfer, chief curator at the Zentrum Paul Klee.

The Fundació Joan Miró and the Fundación BBVA present *Paul Klee and the Secrets of Nature*, a show about the importance of the study of the natural world in the artist's work

Curated by Martina Millà, head of exhibitions at the Fundació Joan Miró, in collaboration with Fabienne Eggelhöfer, chief curator at the Zentrum Paul Klee, the exhibition highlights the undying fascination that the Swiss-born German artist felt for the exploration of natural phenomena and his desire to embrace and become one with their internal laws.

Sponsored exclusively by the Fundación BBVA, *Paul Klee and the Secrets of Nature* plots a chronological journey – divided into four areas – through his development as an artist and pedagogue, from his formative period to the synthesis of his theoretical approaches in his mature stage, while also examining the impact of the First World War and the definition of a theoretical framework during his years of teaching at the Bauhaus.

Visitors will be able to learn about this aspect of Klee's work from more than 200 pieces, among which are paintings, drawings, pedagogical documentation and natural objects mainly from the Zentrum Paul Klee's holdings. Within the context of the current revision of the canon of modern art, the monographic account is interrupted by incorporating a number of works by women artists that were either contemporaneous with Klee or had similar sensitivities to his, such as Gabriele Münter, Emma Kunz and Maruja Mallo. Finally, Sandra Knecht is the artist charged with creating an installation to close the show.

The project is completed by a broad public and social programme of activities for different educational stages, families and the general public, as well as a catalogue that reproduces a conversation with Knecht and also contains essays by Millà and Eggelhöfer, and one of Klee's fundamental texts about the study of nature.

*For the artist, dialogue with nature remains a conditio sine qua non.
The artist is a man, himself nature and a part of nature in natural space.*

Paul Klee.
Ways to Study Nature, 1923

Barcelona, 19 October 2022. Throughout his life, the Swiss-born German artist Paul Klee (1879-1940) felt an undying fascination for the observation of nature. For him, the contemplation of natural phenomena was an art in its own right, which allowed him to go beyond the world of the apparent in order to understand their intrinsic dynamics and to create works based on them.

Curated by Martina Millà, head of exhibitions at the Fundació Joan Miró, the exhibition *Paul Klee and the Secrets of Nature* examines the link the artist had with the natural environment, in which he found not only a field of study and a pedagogical model, but also a source of inspiration and a vital refuge. In collaboration with the Zentrum Paul Klee in Bern and with advice from its chief curator, Fabienne Eggelhöfer, the show also aims to demonstrate just how important the exploration of natural phenomena was for the formation and development of an artist like Klee, one of the most outstanding artists of the European avant-garde and perhaps one of the most surprising ones to rediscover through the lens of nature itself.

Sponsored exclusively by the Fundación BBVA, the exhibition unfolds into four areas that propose a chronological journey through Klee's holistic view of nature, from his formative stage right up to his final artistic one. The Zentrum Paul Klee's collection is the most important archive of the artist's drawings and pictorial works. The Zentrum Paul Klee also conserves his library and the natural objects that interested him and accompanied his research. The bulk of the more than 200 pieces on display in the exhibition are from these holdings, while the rest are contributions from other outstanding international private collections and institutions. Within the context of the current revision of the canon and as part of the effort to recover the names and careers of artists silenced by the official account of the history of art, each section includes a work by a woman artist, of whom some were contemporaneous with Klee, such as Gabriele Münter (1877-1962), Emma Kunz (1892-1963) and Maruja Mallo (1902-1995), while others were or are aligned with some of his artistic approaches, such as Sandra Knecht (Switzerland, 1968).

This project falls within the framework of a line of exhibitions organised in collaboration with other monographic museums of major artists of the avant-gardes. Based on the Fundació Joan Miró's holdings, the links between the two institutions will also result in a Miró exhibition focusing mainly on the large format works that were made possible by the artist's new studio in Palma de Mallorca from 1956, which the Zentrum Paul Klee in Bern will host from January to May 2023.

Four stages to achieve a natural way of seeing

In his formative years, Paul Klee's curiosity for the origin of form and of artistic expression led him to meticulously study his most immediate environments: the outskirts of Bern and the family garden. The plants, animals, landscapes, geological formations and atmospheric and physical phenomena that he examined in his various places of residence and also while on excursions and trips strengthened his relationship with nature and had an impact on his unique poetics. The first area of the show presents the importance of the study of nature to the discovery of this artistic personality based on early drawings done between 1883 and 1911, among which is his first documented drawing, done when he was just four years old. In this selection, Klee dialogues with two major artistic legacies: naturalist drawing, which he was taught during his school years and which shaped his ability to pay attention to the visible; and classical culture and its internal order, which he discovered during his trip to Italy in 1901, filtered by the reading of J. W. von Goethe, and which encouraged him to disentangle the even more complex order inherent to the natural world.

Paul Klee's interest in discovering the dynamics of nature, and the grammar of art that he began to elaborate from his observations, gradually developed in the years between the First World War and his arrival at the Bauhaus as a teacher. 'Trip to Tunisia, and the First World War. Nature as an Enigma and an Escape (1912-1920)' is the title of the second area of the show, which brings together oil paintings, watercolours and drawings, in which the contemplation of nature became a visionary instrument for coping with the tough moments that he had the misfortune to endure. Standing out in this room are works like *Glühende Landschaft* (Glowing Landscape, 1919), an example of Klee's total landscape, where the artist aimed to represent not only the motif, but also the connectivity of organic, atmospheric and geological elements. Belonging to the same historical context as these is another oil painting included in this area: *Abstrakt* (Abstract, 1914) by the German artist Gabriele Münter, a member of the avant-garde group *Der blaue Reiter* (The Blue Rider) of which Paul Klee also formed part during his time in Munich, until the outbreak of the First World War.

This baggage and his careful reading of books like *The Metamorphosis of Plants* by J. W. von Goethe together served as the basis for his courses at the Bauhaus, during the years of theoretical consolidation of the first avant-gardes. Entitled 'Teaching at the Bauhaus. The Analysis of Natural Phenomena (1921-1931)', the third area of the show presents around 70 pieces, among which are works, pedagogical materials and collections of natural objects such as preserved plant specimens and seashells, which provided him with a field of study. His works from this period and his theoretical compendium both manifest his reflections stemming from his contemplation of the internal laws of nature – movement, growth, recurrence, conformation, which he turned into the basis of his creative process and teaching programme. When Klee taught these notions at home, he would often invite students to spend time observing fish in his aquarium, just as he would do. To evoke the philosophy of these teachings, the design of this exhibition space reconstructs Klee's aquarium by displaying works containing fish. The works brought together in this area have

already transcended the apparent aspects of nature in order to compose themselves according to their internal principles, and that is what he encouraged his students to look for. Obeying these laws are titles like *Vor dem Blitz* (Before the Blitz, 1923), *Klang der südlichen Flora* (Harmony of Southern Flora, 1927) and *Gemischtes Wetter* (Unsettled Weather, 1929), where nature is represented by its constituent forces. These works dialogue with one of the characteristic geometric drawings by the Swiss artist and healer Emma Kunz, whose practices precisely flowed from using the energy underlying matter.

Finally, in his last stage, Paul Klee carried on working on these topics in a mature synthesis. They also became an artistic refuge when faced with the challenge of living the latter years of his life with a degenerative disease. So, the area 'Synthesis and Identification. The Last Period (1932-1940)' shows how, in the final stretch of Klee's life, which was highly productive despite his fragile state of health, his understanding of the principles of nature and his communion with it reached the peak of their expression. All of this is clear to see in works like *Der Winter kommt* (Winter is Coming, 1939), where he uses his fingers to paint, arriving at his so sought-after transcendence of the dualism between subject and object: is body becoming one with nature through the pictorial medium.

The artist of today is more than an improved camera; he is more complex, richer and wider. He is a creature on the Earth and a creature within the whole, that is to say, a creature on a star among stars.

Paul Klee.
Ways to Study Nature, 1923

Also presented in this last room is *Protozoarios* (Protozoans, 1981), a later work by the Spanish surrealist painter Maruja Mallo, who was interested in portraying the potentiality of natural shapes – flowers, shells, fruit or fantastical hybridisations of living organisms – and, like Klee, continued painting them right to the very end. The exhibition concludes with an installation by the contemporary Swiss artist Sandra Knecht. She was born in the same canton as Klee and advocates rural life as part of her practice. To establish a dialogue with Klee, Knecht makes a reflection on the disease that the artist suffered from, understood as a natural process. The resulting installation is entitled *Dark Night (Home is a Foreign Place)* and includes photographs, sculptures and an audiovisual piece referring to the natural world and rural tradition, as well as drawings by Klee, and photographs by Francesc Català-Roca of the natural objects that abounded in Joan Miró's studio. Pro Helvetia has participated in Knecht's project as a collaborating institution.

The show beyond the exhibition rooms

The project is accompanied by a catalogue that reproduces a broad selection of the show's works and includes a curatorial text by Martina Millà and an essay signed by Fabienne Eggelhöfer. The catalogue is completed by a conversation between Myriam Dössenger, a researcher at the Zentrum Paul Klee, and the artist Sandra Knecht, as well as a pedagogical manifesto written by Paul Klee in 1923 entitled *Ways to Study Nature*.

The starting point for the public and social programme linked to the exhibition is Paul Klee's interest in, and curiosity for, different artistic disciplines (painting, drawing, music, architecture, etc.) as well as natural and physical phenomena. The programme has activities for different educational stages, families and the general public, with proposals inside and outside the Fundació offered in collaboration with other academic and cultural institutions. Among other activities, this programme includes a naturalist drawing course by Marta Chirino, Gemma París and Katerin Carballares in collaboration with the Jardí Botànic de Barcelona, a family workshop for capturing natural sounds, and an ecopoetry cycle in which the Argentinian artist Flor Braier will present poetry by Marosa di Giorgio and Mary Oliver, two authors whose works revolve around the world of nature. Functioning as a living, growing organism that is nourished by diverse contributions, this show also has a collaborative digital magazine and a physical participatory space that comes alive through entertaining offerings and a documentation hub with referents, curiosities and echoes of the imaginary of Paul Klee.

By examining the artist's special experience of natural phenomena, the exhibition *Paul Klee and the Secrets of Nature* – open to the public until 12 February 2023 – also offers visitors an insight into how contemporary society has constructed its view of the natural world. In the words of its curator, Martina Millà: 'at a time when, facing imminent planetary collapse, there is speculation about survival strategies [...] we would like to see this project as an exercise that can help us reposition ourselves by revisiting that period which marked the start of the problematisation of our gaze and of our current understanding of the phenomena of nature. Visitors can find a great opportunity to rethink their relationship with artistic practices connected with the agenda of modernity and with a planet subjected to an unstoppable process of ecosystem and biodiversity destruction; a planet that has nevertheless been the sounding board and a canvas on which human creativity has been unleashed.'

Exhibition room texts and selection of images for the press

Paul Klee and the Secrets of Nature

Paul Klee (Switzerland, 1879-1940) was a member of the avant-garde movements in Europe that have come to define the canon of modern art. Nevertheless, he forged a highly individual career of his own. One of the paths he followed to arrive at the unique character of his work was observing and studying natural phenomena.

He remained fascinated with nature throughout his life and it is for this reason that the exhibition is organised chronologically, extending from his childhood to his final period, marked by illness. We have divided this timeframe straddling two centuries into four stages: his formative years, the period around the First World War, his time as a teacher at the Bauhaus and, lastly, the difficult years under the Nazi jackboot and exile.

Klee adhered to the Germanic tradition of humanist culture in thinking and literature and in art. Consequently, Johann Wolfgang von Goethe, whose writings include *The Metamorphosis of Plants* and *The Theory of Colours*, was a central influence on the artist and the key to understanding his relationship with nature.

Formative years. The study of nature as the discovery of his artistic personality (1883-1911)

At the age of four, Klee drew a snail on an illustration featuring two large, threatening beetles. The child's line contrasts with the tradition of scientific drawing, which is not without a latent violence.

Klee went to school and assimilated this seemingly objective, neutral language. In his school sketchbooks, we can see how he gradually learned the standard approach to drawing. Drawing dissected animals taught him the difference between external vision and what lies behind the surface of things. This lesson was crucial in revealing to him how the world of appearances is incomplete. He would also go out for walks and draw the landscapes around Bern, the city where he was born. These are atmospheric landscapes in which the land and the mist are not separate entities.

In 1907, the young Klee set off for Munich to learn to be an artist. There he got by as best he could and sought work as an illustrator. He was still drawn, however, to observing bodies, plants and geological formations. He learned new techniques and became aware of the ambiguity of what he drew or painted. He began to discover equivalences: a quarry could resemble a lake, a meadow the sky.



Paul Klee

Ohne Titel (Enzian und Alpenveilchen)
 [Untitled (Gentian and Cyclamen)]; 1892
 Watercolour and pencil on paper
 13,3 x 9,1 cm
 Zentrum Paul Klee, Bern. On loan from a private collection



Paul Klee

Ohne Titel (Schnecke) [Untitled (Snail)]
 c. 1883
 Pencil on paper
 21 x 15,6 cm
 Zentrum Paul Klee, Bern. On loan from a private collection



Paul Klee

Ohne Titel (Haus und Acker) [Untitled (House and Farmland)]
 c. 1905
 Oil on cardboard
 32 x 21,5 cm
 Zentrum Paul Klee, Bern. On loan from a private collection



Paul Klee

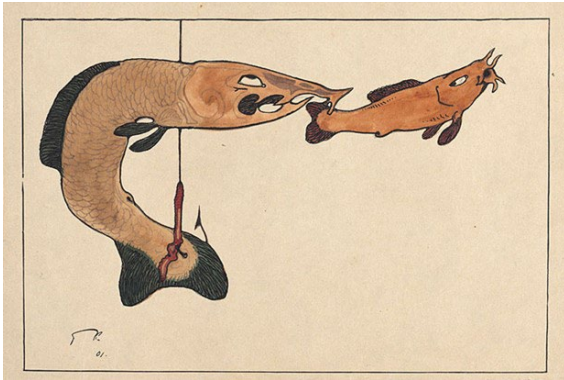
Ohne Titel (Landschaft mit Bäumen, Weg und Wiese, Burghausen) [Untitled (Landscape with Trees, Path and Meadow, Burghausen)]

c. 1899

Oil on cardboard

31,9 x 41,6 cm

Zentrum Paul Klee, Bern. On loan from a private collection



Paul Klee

Ohne Titel (Zwei Fische, einer am Haken) [Untitled (Two Fishes, One on a Hook)]

1901

Pen and watercolour on cardboard

15,2 x 22,6 cm

Zentrum Paul Klee, Bern. On loan from a private collection

Trip to Tunisia and the First World War. Nature as an enigma and escape (1912-1920)

In the years leading up to the First World War, Klee was a member of the Munich-based Expressionist group Der Blaue Reiter. Like his fellow artists in the group, among them Wassily Kandinsky and Gabriele Münter, Klee studied colour, line and the simplification of detail, and his drawing practice became increasingly pared down.

Klee, a German citizen, was conscripted during the war and sent to an airbase, where he watched planes in the air and landing and repaired them. It was a conflict he did not understand, nor was he swept up in it. These were years when he took refuge in his work, which was steeped in detached irony. This is also reflected in his depictions of plants, animals and landscapes, some of which he transformed into arithmetical structures and linear schemas more akin to the language of engineering, whereas others exude an uninhibited, playful energy. This exhibition room is presented as a colour wheel – in a clear tribute to Goethe – divided into two parts corresponding to the artificial division between flora and fauna. These were the tenets that Klee had inherited and which he set about expanding and undermining at the same time.



Paul Klee

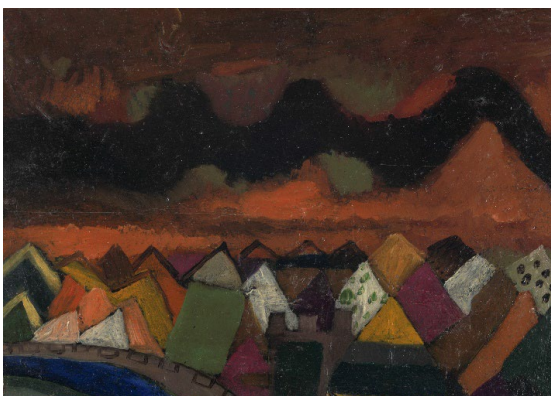
Glühende Landschaft [Glowing Landscape]

1919

Oil on cardboard

40,5 x 30,5 cm

Private collection, Switzerland



Paul Klee

Ohne Titel (Zeltstadt im Gebirge) [Untitled (City of Tents in the Mountains)]

1920, 182 getrennt 2

Oil on cardboard

19 x 26,5 cm

Zentrum Paul Klee, Bern



Paul Klee

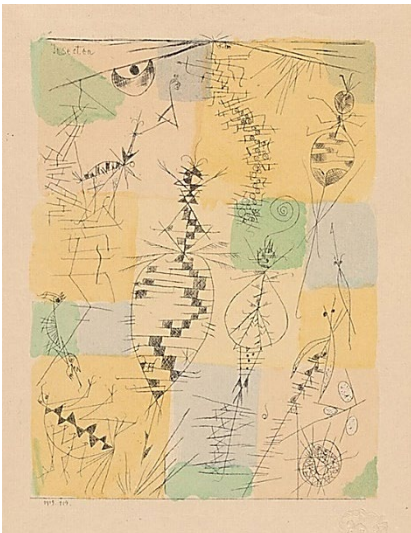
Drei Blumen [Three Flowers]

1920, 183

Oil on primed cardboard; reconstructed frame

19,5 x 15 cm

Zentrum Paul Klee, Bern



Paul Klee

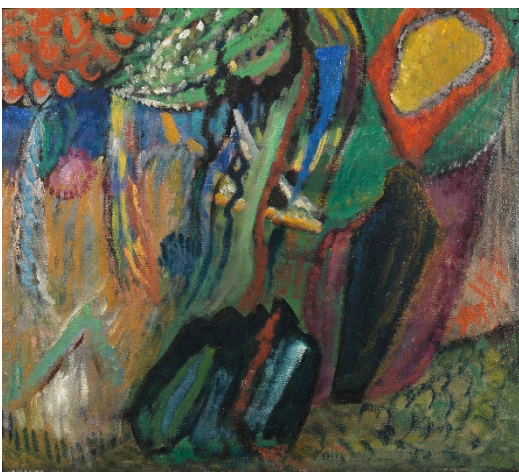
Insecten [Insects]

1919, 114

Lithography with watercolour

20,6 x 14,5 cm

Zentrum Paul Klee, Bern. On loan from a private collection



Gabrielle Münter

Abstrakt [Abstract]

1914

Oil on cardboard

49 x 55,5 cm

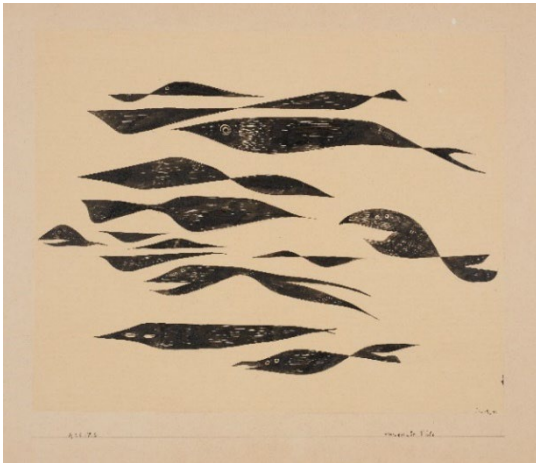
Private collection, Germany

Teaching at the Bauhaus. His analysis of natural phenomena (1921-1931)

In 1921, two years after it was founded, the Bauhaus invited Klee to join its teaching staff. Married since 1906 to Lily Stumpf, a piano teacher and concert pianist who supported the family, Klee now had to become a teacher himself. Lacking prior experience, he turned to what he had gleaned from reading Goethe's writings and to his ongoing learning since his school days: the lessons he had learned from nature.

Klee's teaching work meant he had to delve deeper in his analysis of vectors beyond the sardonic tone of the drawings of his earlier period. Now he had to convey information to other people. He explained the morphogenesis of living organisms to his students at the Bauhaus as a model for understanding the forces underlying any form.

He had to prepare his classes, and the use of natural metaphors helped him to elevate his collection of educational resources. In turn, this led to his essay 'Wege des Naturstudiums' (Ways of Studying Nature), written in 1923, in which he explains the relationship of every artist and all creative activity with nature.



Paul Klee

Wandernde Fische [Migrating Fishes]

1926

Pen and pencil on paper on cardboard

22,3 x 27,5 cm

Zentrum Paul Klee, Bern. On loan from a private collection



Paul Klee

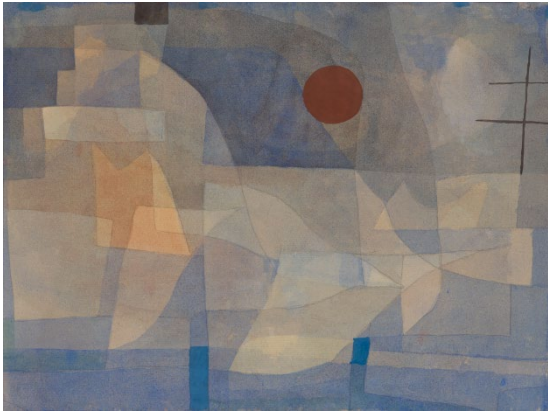
Baumreihe im Park [Row of Trees in the Park]

1928, 49 (N 9)

Watercolour on primed muslin on paper on cardboard

25,5 x 53,2 cm

Private collection, Switzerland



Paul Klee

Felsen kalt-warm [Rocks Cold-Warm]

1929, 237

Watercolour and pencil on cardboard

24,9 x 32,5 cm

Private collection, Switzerland



Paul Klee

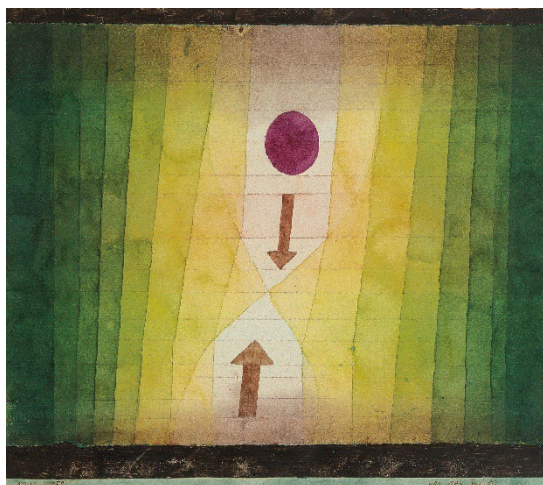
Gemischtes Wetter [Unsettled Weather]

1929, 343

Oil and watercolour on muslin; reconstructed frame

49 x 41 cm

Zentrum Paul Klee, Bern. On loan from a private collection



Paul Klee

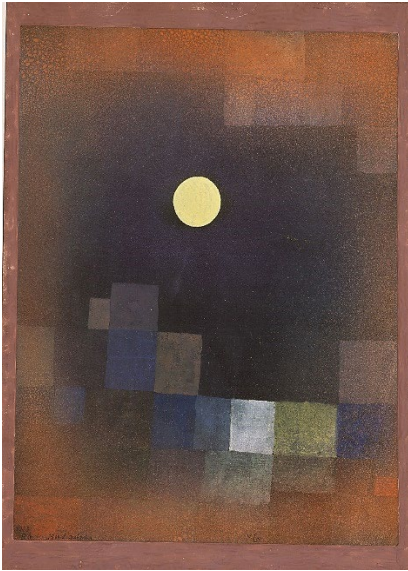
Vor dem Blitz [Before the Lightning]

1923, 150

Watercolour and pencil on paper on cardboard

28 x 31,5 cm

Fondation Beyeler, Riehen/Basilea, Beyeler Collection



Paul Klee

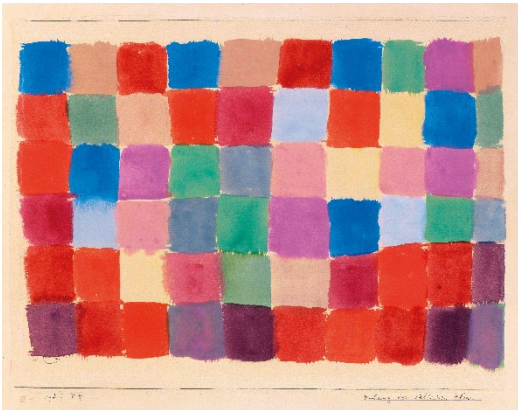
Mondaufgang [Moonrise]

1925, 114 (B 4)

Pencil and watercolour on paper on cardboard

37,4 x 27 cm

Fondation Beyeler. On loan from a private collection



Paul Klee

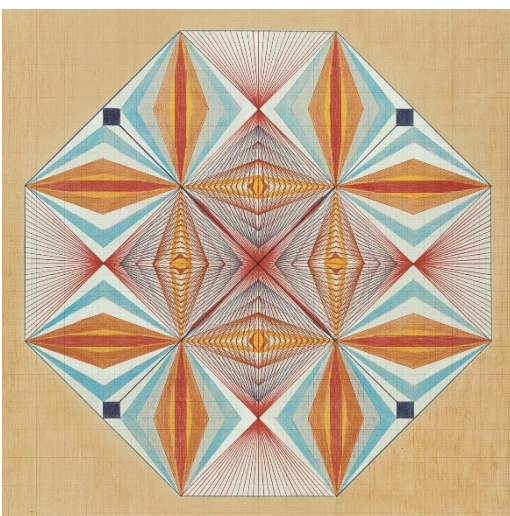
Klang der südlichen Flora [Sound of Southern Flora]

1927

Watercolour on paper on cardboard

23 x 30 cm

Private collection, Barcelona



Emma Kunz

Untitled. (Work. No. 003)

s. d.

Oil crayon on brown scale paper

96 x 96 cm

Emma Kunz Stiftung, Würenlos

Synthesis and identification. His final period (1932-1940)

Klee was one of the victims of the Nazi attacks on representatives of avant-garde art. Dismissed from the Kunstakademie Düsseldorf, where he had continued to teach after leaving the Bauhaus in 1931, he was forced in late 1933 to return to Switzerland, where he had been born. Sadly, in 1935 the painter developed the first symptoms of the degenerative disease that he died of five years later at the age of sixty.

His work from his final years reveals the effect of his illness on his dexterity. His affliction may have resulted in technically less precise works, but they are also much freer pieces and connected with the themes of this exhibition.

The drawings he did with his fingers point to his final identification through his own body with natural forms and atmospheres and with the vital impulse that he had observed so often throughout his life. It was, then, physical limitation that enabled him to glimpse the lack of any divide between the object and the subject, a secret he was only able to uncover through that painful experience.



Paul Klee

Abend im Tal [Evening in the Valley]

1932, 187

Oil on cardboard

33,5 x 23,3 cm

Zentrum Paul Klee, Bern. On loan from a private collection



Paul Klee

Grünes Gelände [Green Terrain]

1938, 117 (H 7)

Oil and watercolour on primed cardboard

37,5 x 50,5 cm

Zentrum Paul Klee, Bern



Paul Klee

Dieser Stern lehrt beugen [This Star Teaches Bending]
1940

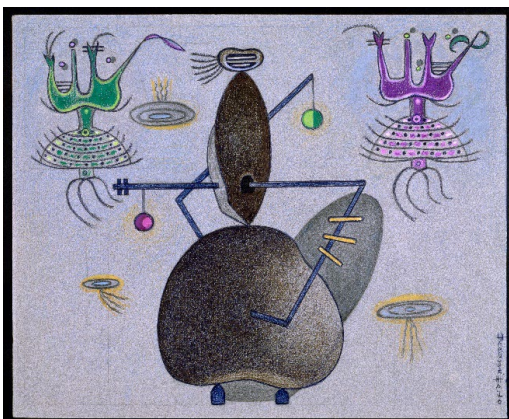
Coloured paste on paper on cardboard
37,8 x 41,3 cm
Zentrum Paul Klee, Bern



Paul Klee

Der Winter kommt [Winter Is Coming]
1939, 102 (L 2)

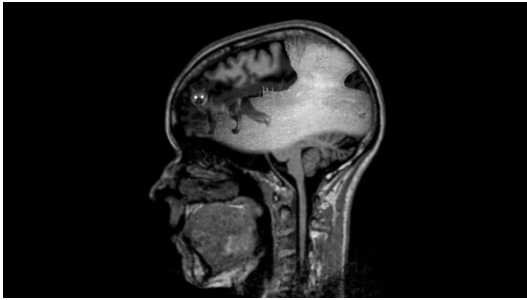
Coloured paste and chalk on paper on cardboard
20,8 x 29,6 cm
Zentrum Paul Klee, Bern



Maruja Mallo

Protozoarios [Protozoans]
1981

Wax, pen, black pencil and oil on grey Canson paper
32,4 x 40 cm
Museo Nacional Centro de Arte Reina Sofía, Madrid



Sandra Knecht

Dark Night (Home Is a Foreign Place)

2022

Installation. Mixed media

Artist's collection



Sandra Knecht

Bird

2022

Bronze

26,5 x 18 x 15 cm

Artist's collection



Sandra Knecht

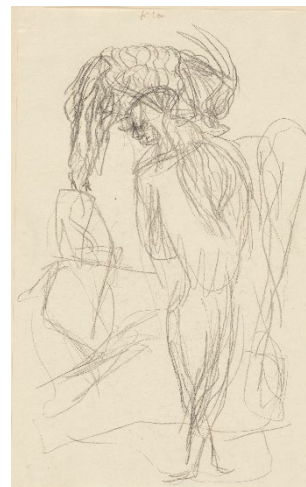
My Land is Your Land

2022

Pigment print on cotton paper

152 x 110 x 6 cm

Artist's collection



Paul Klee

Hirtin [Shepherdess]

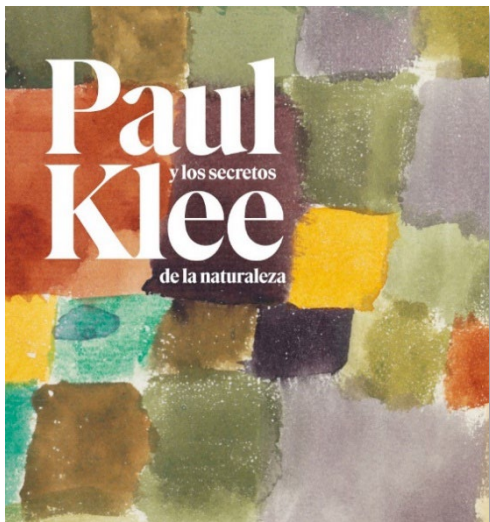
1933

Chalk on paper on
cardboard

32,9 x 20,9 cm

Zentrum Paul Klee, Bern

Publication



Paul Klee and the Secrets of Nature

Authors: Paul Klee, Fabienne Eggelhöfer, Myriam Dössegger, Sandra Knecht and Martina Millà
176 pages
Hard cover; 20 x 22 cm
Bilingual edition: Spanish/English
ISBN: 978-84-16411-66-5
October 2022

Paul Klee and the Secrets of Nature is accompanied by a catalogue that completes and expands the expository account. The catalogue reproduces a broad selection of the show's works based on its four areas: his formative years; the impact of his trip to Tunisia, and the First World War; his period as a teacher at the Bauhaus; and the synthesis of his theoretical approaches in his last stage, a time when identification with nature as a whole was at its strongest.

Curating Klee Through Goethe While Everyone Is Reading Haraway is the title of Martina Millà's essay at the beginning of the catalogue. The text elaborates on the ideas underpinning the show, emphasising the role of the study of nature in Klee's theoretical and artistic work, and situating his practice within the frame of the development of natural thought from Romanticism to post-nature. Millà also devotes part of her essay to the artists included in the exhibition in order to reflect on the invisibilisation of women artists in the history of art. One of the main references for the curator's essay is the programmatic text entitled *Ways to Study Nature*, a pedagogical manifest that Klee wrote in 1923, which is reproduced below.

For her part, Fabienne Eggelhöfer puts her name to an investigation into the origins of Klee's conception of nature, from the early emergence of his fascination for natural phenomena to his final emancipation from them, once their internal laws had been distilled and integrated. The catalogue is completed by a conversation between Myriam Dössegger, a researcher also at the Zentrum Paul Klee, and the artist Sandra Knecht entitled *Dark Night (Home Is a Foreign Place)*.

Public and social programme

Participative space

A Natural Archive

An organic, generative and participatory space. Activity in collaboration with Teresa Rubio
From 20 October 2022 to 12 February 2023
Room 14

A Natural Archive functions like an organism that grows and is nourished by all the interactions with visitors fostered by the exhibition during its lifetime and forms.

A corner of the museum that becomes an archive of resonances and experiences as a prologue to the exhibition itself, articulated through three propositions: a series of stimuli or games that invite participation from everyone; an installation archive of records that expands upon the public programme linked to the exhibition; and a documentation hub with referents, curiosities or echoes related to the imaginary of Paul Klee, of the Fundació Joan Miró and of nature.



Activities in the museum

General Public

To wander through the sounds of the landscape. A walk in itself

A sound walk by Lina Bautista, Paula Bruna and Laura Llaneli
Sundays 4 December 2022 and 29 January 2023
Parc de Montjuïc

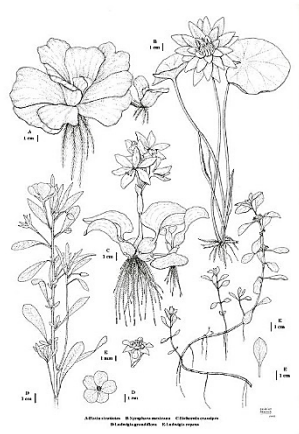
Paul Klee defined drawing as 'an active line on a walk, moving freely, without goal. A walk for a walk's sake'. Based on that idea, this sound walk by Lina Bautista, Paula Bruna and Laura Llaneli invites attendees to rethink the body and nature by considering the most subtle changes and the fluidity between elements and life forms.

The activity will lead attendees to experience the landscape from the micro-macro and common organism perspective.



A Drawing is a Line on a Walk

A drawing course with the artists Marta Chirino, Gemma París and Katerin Carballares. Saturdays 26 November 2022, and 21 January and 11 February 2023, at 10 am Workshop Space and Jardí Botànic



Marta Chirino



Gemma París

In many of Paul Klee's works, drawing is more than a graphic resource; it has its own entity, it is a habitual vehicle for reflection. The exhibition *Paul Klee and the Secrets of Nature* offers visitors the opportunity to discover the Swiss artist's stylistic variety using this technique: from meticulous descriptive observations of reality applied to either botany or anatomy, to modular geometric strokes, fine and organic lines, mass or stipple drawing, and even thick, heavy strokes. In collaboration with Jardí Botànic de Barcelona – Museu de Ciències Naturals de Barcelona, the Fundació Joan Miró is running a course that gives attendees the chance to explore the technique from three perspectives taken by three artists – Marta Chirino, Gemma París and Katerin Carballares – whose works are based on diverse observations of reality.

Marta Chirino holds a degree in Biological Sciences from the UAM and completed her training with courses at the Faculty of Fine Arts in Madrid and several drawing academies. She has been a member of the Society of Botanical Artists since 1998.

Gemma París takes a pop aesthetic approach to painting and photography, a feature of which is the dilution of boundaries between painting and photography through essays that mix up and blend both disciplines. She often experiments with the technique of drawing and does installations.

Katerin Carballares is an illustrator, visual artist and author. Through spontaneous lines and an expressive use of colour, she explores human experiences and emotions, both intimate and ordinary. She conceives her portraits and scenes 'live' as artistic or event-related memories.

Ecopoetry Workshop

Saturday 5 and 12 November 2022, from 12.00 noon to 2.30 pm

Jacques Dupin Library

What is ecopoetry? The poet and composer Flor Braier will reveal all the secrets in a workshop that will function as a space for reading and writing based on works by the poets Marosa di Giorgio and Mary Oliver, which revolve around the world of plants, animals and landscapes.

This proximity to the natural world coincides with the exhibition *Paul Klee and the Secrets of Nature* and, at the same time, with the Fundació Joan Miró's integration into the landscape of Montjuïc hill.

During the activity, an ideal atmosphere will be generated to explore this link with nature and the authors' world views. Based on the readings carried out, the texts will be interpreted to conceive poetry as both a group ritual shared in real time and a solitary exercise.



The Political History of Flowers

Performative talk

21 January 2023, 12 pm

Jacques Dupin Library

Equipo Jeleton (Jesús Arpal Moya and Gelen Alcántara) presents a performative talk based on its *Political History of Flowers* in the Fundació Joan Miró library.

As a consequence of the climate and environmental emergency, there has been renewed interest in nature in our society, which has been based on the separation between culture and nature throughout the modern era. Since 2003, Equipo Jeleton has been working on a series of interventions in graphic, textual and musical repertoires where floral symbolism is renegotiated and re-politicised. This will form the basis of their lecture, while sharing the ideas of such singular figures as Vandana Shiva, Donna Haraway and Isabelle Stengers.



Lluerna

Forum of creation and thought

The second in-person Lluerna (Skylight) session at the Fundació Joan Miró in connection with the exhibition *Paul Klee and the Secrets of Nature*

Auditorium, Fundació Joan Miró

The forum of creation and thought has two specific parts: Lluerna, an open digital magazine, and an in-person meeting at the Fundació Joan Miró. Based on Paul Klee's works shown in the new temporary exhibition *Paul Klee and the Secrets of Nature*, forum participants will be invited to reflect on the topic 'Nature and the Self'.

Contributions by members of the Lluerna community will be shown through a range of means of expression: from literary compositions and essays to drawings, photographs and audiovisual creations. A selection of these creative and reflective expressions will be presented at the forum taking place in the Fundació Joan Miró Auditorium. With the sum of these digital and in-person ideas, Lluerna will gradually add to an ever-expanding archive of thoughts and derived pieces of art.

The Secrets of Natureculture (or How to Escape Kingdom Dysphoria)

28 January 2023, 12.30 pm

Sculpture Garden

The activity is based on the interaction between humans and plants and has its origin in the Trans*Plant project by the experiential laboratory Quimera Rosa. It starts with a botanical-conceptual walk around the Sculpture Garden, right next to the Fundació Joan Miró. After that, an interspecies assembly will begin in order to ascertain ways of interacting. These may take the form of transdisciplinary narratives, recordings, potions or transplants.

A project conceived by Quimera Rosa, a nomadic laboratory created in Barcelona in 2008 for experimentation and research on identities, bodies and technosciences. From a transfeminist and transdisciplinary perspective, the laboratory seeks to experiment with hybrid, flexible identities that have the potential to blur the boundaries of binaries in modern Western thought.

Music is Like a Lost Love

Performances of music

4 February 2023, 11 am and 12.30 pm

Temporary Exhibition Rooms

Music was a constant presence throughout Paul Klee's life. His mother, a Swiss singer, and his father, a German musician, introduced him to the world of music as a young boy: he began learning to play the violin at seven years of age and continued playing throughout his life. This practice had a considerable influence on his main activity – painting. In both his painting and his theoretical notes and works, we find references to tonality, rhythm, repetition, variation, accent, texture and harmony.

Based on this link between painting and music, students from the ESMUC conservatoire will perform several musical pieces written by composers contemporaneous with Klee, and they will do so in the *Paul Klee and the Secrets of Nature* exhibition rooms to establish a dialogue between pictorial creation and musicality.

Families

Spectres

Physical Phenomena Experimentation Workshop

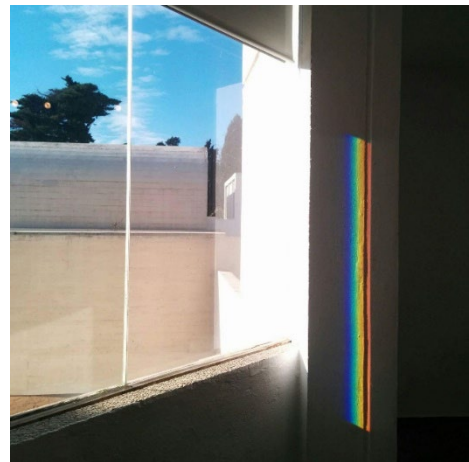
Sundays 6 and 27 November 2022, and 22

January and 5 February 2023, at 11 am

Temporary exhibition rooms and Workshop Space

Recommended ages: 6-12 years

Family workshop on the exhibition *Paul Klee and the Secrets of Nature*, with these secrets being understood as phenomena that are here but cannot be perceived, such as ultraviolet light, infrared light or inaudible frequencies, among others.



Spectres will immerse participants in practical experimentation on these phenomena as a kind of laboratory in which various experiments will be carried out. These experiments will allow us – as amateur scientists – to get insights into the magic of natural phenomena in relation to light, colour, painting, shape and sound. A magical and playful journey to the limits of perception.

Creative Families

New edition of the series of digital proposals for experimenting art with your family. It is meant to be experienced in two ways: in the Fundació galleries and through the website.

On this occasion, we invite families to discover the *Double-sided Stele* (1956), a ceramic work that Miró created in collaboration with Josep Llorens Artigas.



Schools

To do a drawing, the seed of an idea is essential

Interactive tour with a practical art session
From 8 November 2022 to 9 February 2023
Temporary exhibition rooms

Playing with thoughts like this one, we dive into Paul Klee's work to understand the artist's process of creation: observing the environment and nature, simplifying natural shapes until they become geometric ones, composing and representing with colour.



The activity comprises an interactive tour with a practical session revolving around the five key themes of Klee's work: nature, geometry, line, texture and colour.

By observing each of these aspects, and after visiting the exhibition and reflecting on the artist's works, we will create a joint artwork out of various materials, using different techniques.

This activity is presented as a tour where, through challenge and play, we will be able to understand Klee's creative thinking a little better.

An Inner Garden

A workshop visit

An activity designed and carried out by Teresa Rubio and aimed at groups of people with disabilities and social inclusion groups of Apropa Cultura.

26 October, 9 and 29 November and 1 December 2022, and 12 and 25 January 2023. Also some afternoons (by prior reservation)

Workshop Space and exhibition rooms



A workshop visit during which elements of nature will be associated with the inner world. A space of privacy, personal cultivation and growth will be fostered while intensifying the sensory experience through bodily methodologies to seek well-being.

During the activity, a small herbarium will be created using techniques such as collage, rubbing, printing or textual composition while relating the elements and cycles of nature and botany to the inner world.

Like gardeners, those participating in the activity will survey the terrain (the context and conditions in which life, the life story and the origin occur); they will spread fertilizer (which stimulates and nourishes us); they will recognise pests and threats (the factors that are detrimental to health) and will plant a seed (the personal desire to grow).

Paul Klee in Miró's Garden

Workshop

Activity designed by Artepaliativo

Saturdays 19 November 2022 and 14 January 2023

Workshop Space and exhibition rooms

The workshop will allow you to build small gardens of different textures, colours, shapes and sounds from natural and manufactured materials. In addition, sensations and encounters will be shared, taking into account individual privacy while freely exploring without rushing. We will work with music, listen to the sounds of the materials and look for anything in the environment that emits curious sounds, using all the senses. Upon completion, every family will be able to take their personal garden home, as well as other resources to continue playing as they wish.



An activity aimed at families with girls with Rett syndrome or girls and boys with ASD, and carefully designed to ensure that participants are able to connect with Paul Klee's poetics and with play.

It's Budding Everywhere. Educate with ART

A training day aimed at social action workers and educators. An activity designed by Juan David Galindo.

An initiative organised by the Fundació Joan Miró, Apropa Cultura and the Museu Nacional d'Art de Catalunya.

28 January 2023, from 10 am to 2 pm

Workshop Space and Gardens



A training day in which work will be done on the emotions, body and mind through individual and group performative exercises, beyond the modern Western conception of the nature-culture, man-woman, subject-object and rationality-emotions binomials. This experience will be added to the visit to the exhibition *Paul Klee and the Secrets of Nature* in order to provide attendees with new ways of observing and experiencing nature and to subsequently create a performative tour around the Fundació Joan Miró. Finally, the day will close with a group action that will last over time, such as planting a tree or a plant, and a final festive farewell.

Paul Klee, the Senses and Nature

Sensory visits for people with visual disabilities

On demand

In his early years, Paul Klee meticulously examined his environment through drawing. Understanding the movement, pace and processes of growth of nature subsequently laid the foundations for his theory of pictorial composition. But Klee also asserted that the dialogue with nature was not solely established by optical means. Rather, he stated: 'the artist of today is more than an improved camera [...]. He is a creature on the Earth and a creature within the whole, that is to say, a creature on a star among stars.' An artist must therefore paint in a state capable of perceiving that dual condition.



Paul Klee, The Senses and Nature is a multisensorial tour that introduces visitors to the artist's work through the senses: we will read texts written by him, listen to music he loved and played, explore natural elements through the senses and glide our fingertips over several reproductions of his drawings.

Beyond the museum

Screening of Films by Margaret Tait

programme 'For the Love of Arts'
Tuesday 10 January 2023, 5 pm
Filmoteca de Catalunya

The Fundació Joan Miró is once again participating in the programme 'For the Love of Arts' taking place at the Filmoteca de Catalunya. This programme establishes a dialogue between film and other art disciplines and boasts support from other cultural institutions in the city.



The Scottish poet and film director Margaret Tait harmonised the life of things, people and landscapes in films of an intimate nature that she herself described as 'film poems'. Like paper, the cinema screen was her medium for poetic conception: 'The kind of cinema I care about is at the level of poetry – in fact – it has been in a way my life's work making film poems,' she said.

Films being screened:

- *A Portrait of Ga* (4 min, 1952).
- *Happy Bees* (15 min, 1954).
- *The Leaden Echo and the Golden Echo* (6 min, 1955).
- *Calypso* (4 min, 1955).
- *Colour Poems* (12 min, 1974).
- *Aerial* (4 min, 1974).
- *Garden Pieces* (11 min, 1998).

The session will be presented by Martina Millà, head of exhibitions at the Fundació Joan Miró and curator of the exhibition *Paul Klee and the Secrets of Nature*.

List of works

The Formative Years The Study of Nature as a Discovery of the Artistic Personality (1883–1911)

- Paul Klee
Ohne Titel (Schnecke) [Untitled (Snail)]
c. 1883
Pencil on paper
21 x 15,6 cm
Zentrum Paul Klee, Bern. On loan from a private collection
- Paul Klee
Ohne Titel (Vier Blumen) [Untitled (Four Flowers)]; c. 1889
Watercolour on paper
11 x 14,5 cm
Zentrum Paul Klee, Bern. On loan from a private collection
- Paul Klee
Ohne Titel (Schmetterling) [Untitled (Butterfly)]
1892
Watercolour and pencil on paper
44,1 x 29,2 cm
Zentrum Paul Klee, Bern. On loan from a private collection
- Paul Klee
Ohne Titel (Enzian und Alpenveilchen) [Untitled (Gentian and Cyclamen)]
1892
Watercolour and pencil on paper
13,3 x 9,1 cm
Zentrum Paul Klee, Bern. On loan from a private collection
- Paul Klee
Ohne Titel (Silberwurz und Alpenrose) [Untitled (Mountain Avens and Alpine Rose)]
1892
Pen, watercolour and pencil on paper
16,3 x 9,1 cm
Zentrum Paul Klee, Bern. On loan from a private collection

- Paul Klee
Ohne Titel (Rose mit fünf Knospen) [Untitled (Rose with Five Buds)]
c. 1892
Watercolour and pencil on paper
13,6 x 10,7 cm
Zentrum Paul Klee, Bern. On loan from a private collection
- Paul Klee
Skelet des Adlers [Skeleton of an Eagle]
1894
Pen on paper
21,6 x 16,7 cm
Zentrum Paul Klee, Bern. On loan from a private collection
- Paul Klee
Tukan (Pfefferfresser) [Toucan (Guianan Toucanet)]
1895
Pen, watercolour and pencil on paper
15,5 x 12,5 cm
Zentrum Paul Klee, Bern. On loan from a private collection
- Paul Klee
St. Beatenberg Wäldchen b. Waldrand [St. Beatenberg, Little Wood near the Waldrand]
1895
Pencil on paper
19,7 x 21,7 cm
Zentrum Paul Klee, Bern. On loan from a private collection
- Paul Klee
Ohne Titel (Landschaft mit Bäumen) [Untitled (Landscape with Trees)]
c. 1898
Pen and pencil on paper
11,9 x 14,4 cm
Zentrum Paul Klee, Bern. On loan from a private collection

Paul Klee
St. Petersinsel [St. Peter's Island]
1898
Pencil on paper
16,6 x 23,5 cm
Zentrum Paul Klee, Bern

Paul Klee
Ohne Titel (an der Salzach) [Untitled (By the Salzach)]; 1899 Knirr 21
Pencil on paper
20,7 x 32,5 cm
Zentrum Paul Klee, Bern

Paul Klee
Ohne Titel (ob Ach b Burghausen) [Untitled (Above Ach, near Burghausen)]
1899 Knirr 26
Pencil on paper
20,7 x 32,5 cm
Zentrum Paul Klee, Bern

Paul Klee
Ohne Titel (bei Raitenhaslach (Marienberg)) [Near Raitenhaslach (Marienberg)]
1899 Knirr 28
Pencil on paper; 20,7 x 32,5 cm
Zentrum Paul Klee, Bern

Paul Klee
Ohne Titel (Landschaft mit Bäumen, Weg und Wiese, Burghausen) [Untitled (Landscape with Trees, Path and Meadow, Burghausen)]
c. 1899
Oil on cardboard
31,9 x 41,6 cm
Zentrum Paul Klee, Bern. On loan from a private collection

Paul Klee
Ohne Titel (Landschaft mit Bäumen, Wiese, Kornfeld) [Untitled (Landscape with Trees, Meadow and Cornfield)]
c. 1899, gertrennt 2
Oil on cardboard
32 x 42 cm
Zentrum Paul Klee, Bern. On loan from a private collection

Paul Klee
Ohne Titel (Aarelandschaft) [Untitled (Aare Landscape)]
1900
Oil on canvas; 5 parts
144,5 x 48 cm
Zentrum Paul Klee, Bern. On loan from a private collection

Paul Klee
Ohne Titel (Zwei Fische, einer am Haken) [Untitled (Two Fishes, One on a Hook)]
1901
Pen and watercolour on cardboard
15,2 x 22,6 cm
Zentrum Paul Klee, Bern. On loan from a private collection

Paul Klee
Ohne Titel (Ein Fisch, ein Angelhaken, ein kleines Getier) [Untitled (A Fish, a Hook, a Small Bug)]
1901
Pen and watercolour on cardboard
16,1 x 23,4 cm
Zentrum Paul Klee, Bern. On loan from a private collection

Paul Klee
Ohne Titel (Anatomische Zeichnung der Fussmuskulatur) [Untitled (Anatomical Drawing: Muscles of the Foot)]
1902
Pencil on paper
21,1 x 25 cm
Zentrum Paul Klee, Bern

Paul Klee
Ohne Titel (Anatomische Zeichnung der Oberarmmuskulatur) [Untitled (Anatomical Drawing: Muscles of the Upper Arm)]
1902/03
Pencil and watercolour on paper
17,2 x 21,4 cm
Zentrum Paul Klee, Bern

Paul Klee
Ohne Titel (Blumenstöcke) [Untitled (Pot plants)]
c. 1904 getrennt 1
Oil on primed canvas on cardboard
44,2 x 32,6 cm
Zentrum Paul Klee, Bern

Paul Klee
Ohne Titel (Haus und Acker) [Untitled (House and Farmland)]; c. 1905
Oil on cardboard
32 x 21,5 cm
Zentrum Paul Klee, Bern. On loan from a private collection

Paul Klee
Im Ostermundiger Steinbruch, 2 Krähe [In the Quarry of Ostermundigen, 2 Cranes]
1907/23
Charcoal pen and watercolour on paper on cardboard
63,1 x 48,6 cm
Zentrum Paul Klee, Bern

Paul Klee
Ohne Titel (Blumen in einer Vase) [Untitled (Flowers in a Vase)]
1908 getrennt 1
Oil on primed paper on cardboard
32,5 x 35,8 cm
Zentrum Paul Klee, Bern. On loan from a private collection

Paul Klee
5 Eichen [5 Oak Trees]
1909, 47
Pen on paper on cardboard
21,7 x 25,9 cm
Zentrum Paul Klee, Bern. On loan from a private collection

Paul Klee
Aare b. Bern [Aare near Berne]
1909
Pen on paper on cardboard
21,6 x 25,8 cm
Zentrum Paul Klee, Bern

Paul Klee
Flieder [Lilacs]
1910, 25
Watercolour and pencil on paper
19,4 x 29,1 cm
Private collection, Switzerland

Paul Klee
Zoologie. Avertebrata. Wirbellose Tiere, Heft I [Zoology. Avertebrata. Invertebrates, volume I]; 1895-1896
Illustrated exercise book
21,7 x 17,5 cm
Zentrum Paul Klee, Bern. On loan from a private collection

Paul Klee
Zoologie. Avertebrata. Wirbellose Tiere, Heft II [Zoology. Avertebrata. Invertebrates, volume II]; 1895-1896
Illustrated exercise book
21,7 x 17,5 cm
Zentrum Paul Klee, Bern. On loan from a private collection

Paul Klee
Zoologie. Vögel, Heft II [Zoology. Birds, volume II]; 1895-1896
Illustrated exercise book
21,4 x 17,1 cm
Zentrum Paul Klee, Bern. On loan from a private collection

Paul Klee
Zoologie: Vögel, Heft III [Zoology. Birds, volume III]; 1895-1896
Illustrated exercise book
21,4 x 17,1 cm
Zentrum Paul Klee, Bern. On loan from a private collection

Paul Klee
Skizzenbuch II, fol. 21 recto. KATER [Sketchbook II fol. 21 recto. TOMCAT]
1893
Pencil on paper
12,1 x 19,7 cm
Zentrum Paul Klee, Bern

Paul Klee
Skizzenbuch III, fol. 11 recto. Eiger u. Mönch
(v. *Mürren aus*) [Sketchbook III, fol. 11 recto.
Eiger and Mönch (as seen from Mürren)]
1893-1894
Pencil on paper
11,5 x 18,7 cm
Zentrum Paul Klee, Bern

Paul Klee
Skizzenbuch VIII, fol. 2 recto. Aus der Elfenau
[Sketchbook VIII, fol. 2 recto. View from the
Elfenau]; 1896-1897
Pencil on paper
12,2 x 20,2 cm
Zentrum Paul Klee, Bern

Paul Klee
Skizzenbuch IX, fol. 4 recto. b. Wittigkofen
[Sketchbook IX, vol. 4 recto. Near
Witigkofen]; 1897-1898
Pencil on paper
16,4 x 23,3 cm
Zentrum Paul Klee, Bern

Paul Klee
Skizzenbuch X, fol. 2 recto. Bundalp
[Sketchbook X, fol. 2 recto. Bundalp]
1898
Pencil on paper
16,6 x 23,5 cm
Zentrum Paul Klee, Bern

**A Tunisian Journey and the First
World War
Nature as Enigma and Evasion (1912-
1920) (1912-1920)**

Paul Klee
Kakteen u. Tomaten [Cacti and Tomatoes]
1912, 169
Tempera and oil on cardboard
33 x 43 cm
Kunstmuseum St. Gallen – Kunstverein St.
Gallen. Acquired from the Max Müller-
Mettker-Legat, 1949

Paul Klee
Galoppierende Pferde II [Galloping Horses II]
1912, 87
Pen on paper on cardboard
7,6 x 22,7 cm
Zentrum Paul Klee, Bern

Paul Klee
Gemeinsames Ziel [Common Goal]
1912, 115
Tempera and pen on paper on cardboard
5,5 x 10,9 cm
Zentrum Paul Klee, Bern

Paul Klee
Ohne Titel (Mann und Esel im Walde)
[Untitled (Man and Donkey in the Wood)]
c. 1912
Pen and pencil on paper
8 x 12,6 cm
Zentrum Paul Klee, Bern

Paul Klee
Schosshaldenholz (Studie) [Schosshaldenholz
(Study)]
1913, 198
Pen, brush, pencil and watercolour on paper
on cardboard
21,8 x 29,2 cm
Zentrum Paul Klee, Bern. On loan from a
private collection

Paul Klee
Kamel u. Esel [Camel and Donkey]
1914, 31
Pencil on paper on cardboard
8,8 x 18,4 cm
Zentrum Paul Klee, Bern

Paul Klee
Studie nach einem greisen Dromedar [Study
of an Aged Dromedary]
1914, 208
Pen and watercolour on paper on cardboard
21,8 x 28,2 cm
Zentrum Paul Klee, Bern. On loan from a
private collection

Paul Klee
A 3 Stockhornsee [A 3 Lago de Stockhorn]
1915, 166
Watercolour on paper on cardboard
18,4 x 24,3 cm
Zentrum Paul Klee, Bern. On loan from a private collection

Paul Klee
Zwitter und eingeschlechtige [Hermaphrodite and Unisexual]
1915, 111
Pen on paper on cardboard
14,2/14,7 x 21,5/22 cm
Zentrum Paul Klee, Bern. On loan from a private collection

Paul Klee
Katzen [Cats]
1915, 27
Pen on paper on cardboard
12,3 x 15,7 cm
Zentrum Paul Klee, Bern

Paul Klee
Die Blume als Liebesrequisit [The Flower As Requisite of Love]
1915, 89
Pen on paper on cardboard
12,3 x 24,1 cm
Zentrum Paul Klee, Bern

Paul Klee
Hundskette [Dog-Chain]
1915, 94
Pen on paper on cardboard
6 x 17,9 cm
Zentrum Paul Klee, Bern

Paul Klee
Ausgang der Schnecken [Snails' Outing]
1915, 109
Pen on paper on cardboard
6,6 x 12,1 cm
Zentrum Paul Klee, Bern

Paul Klee
Schlafende im Mondschein [Sleeping Woman in the Moonlight]
1917, 116
Pencil on paper on cardboard
14 x 19,3 cm
Zentrum Paul Klee, Bern. On loan from a private collection

Paul Klee
27523 R Stengelgliederung [27523 R Arrangement of Stalks]
1917, 58
Pencil on paper on cardboard
14,8 x 17,5 cm
Zentrum Paul Klee, Bern

Paul Klee
Schöpfungsplan 23436 G (Blüten) [Creation Plan 23436 G (Blossoms)]
1917, 59
Pencil on paper on cardboard
14,6 x 17,5 cm
Zentrum Paul Klee, Bern

Paul Klee
Luftiges Vogelheim [Airy Home for Birds]
1917, 80
Pencil on paper on cardboard
21 x 9,6 cm
Zentrum Paul Klee, Bern

Paul Klee
Liebstd der pers. Nachtigal [Love-Death of the Persian Nightingale]
1917, 83
Pencil on paper on cardboard
19,4 x 14 cm
Zentrum Paul Klee, Bern

Paul Klee
Kl Vignette mit Halbmond [Small Vignette with Half-Moon]
1917, 156
Pen on paper on cardboard
5,8 x 10,6 cm
Zentrum Paul Klee, Bern

Paul Klee
Reisender Vogel [Travelling Bird]
1918, 176
Pen on paper on cardboard
10,8 x 21,8 cm
Zentrum Paul Klee, Bern

Paul Klee
Der Fisch [The Fish]
1918, 185
Pen on paper on cardboard
10,6 x 21,9 cm
Zentrum Paul Klee, Bern

Paul Klee
2 & 14; 1918, 49
Pencil on paper on cardboard
11,4 x 22 cm
Zentrum Paul Klee, Bern

Paul Klee
Der Hirsch [The Deer]; 1919, 251
Pen and pencil on paper on cardboard
28 x 22,1 cm
Zentrum Paul Klee, Bern

Paul Klee
„Felsenlandschaft“ (m/Palmen und Tannen)
'Rocky Landscape' (with Palms and Fir
Trees)]; 1919, 155
Oil and pen on cardboard
41,8 x 51,4 cm
Zentrum Paul Klee, Bern

Paul Klee
Ohne Titel (Zeltstadt im Gebirge) [Untitled
(City of Tents in the Mountains)]
1920, 182 getrennt 2
Oil on cardboard; 19 x 26,5 cm
Zentrum Paul Klee, Bern

Paul Klee
Drei Blumen [Three Flowers]
1920, 183
Oil on primed cardboard; reconstructed
frame; 19,5 x 15 cm
Zentrum Paul Klee, Bern

Paul Klee
Insecten [Insects]; 1919, 114
Lithography with watercolour
20,6 x 14,5 cm
Zentrum Paul Klee, Bern. On loan from a
private collection

Paul Klee
Glühende Landschaft [Glowing Landscape]
1919, 181
Oil on cardboard; 40,5 x 30,5 cm
Private collection, Switzerland

Paul Klee
Zahlenbaumlandschaft [Landscape of
Number Trees]; 1919, 112
Lithography with watercolour
16,9 x 21,4 cm
Zentrum Paul Klee, Bern

Paul Klee
Park am See (ohne Häuser) [Park by the Lake
(Without Houses)]; 1920, 102
Watercolour and pencil on paper on
cardboard ; 15 x 22,4 cm
Zentrum Paul Klee, Bern

Johann Wolfgang Goethe
Italienische Reise (Goethes sämtliche Werke,
Band 22) eingel. von Karl Goedeke,
Stuttgart, SFK Bi PK 1.112 [*Italian Journey*
(Goethe's Collected Works, vol. 22),
introduction by Karl Goedeke, Stuttgart, SFK
Bi PK 1.112]; s. d.

Book
Zentrum Paul Klee, Bern. Gift of the Klee
family

Johann Peter Eckermann
*Gespräche mit Goethe in den letzten Jahren
seines Lebens, Band 2, Leipzig, Band 1, SFK
Bi PK 1.071* [Conversations with Goethe in
his Final Years, vol. 2, Leipzig, vol. 1, SFK Bi
PK 1.071]; 1902

Book
Zentrum Paul Klee, Bern. Gift of the Klee
family

Johann Wolfgang Goethe
Sämtliche Werke, Band 36: Morphologie, Stuttgart und Tübingen 1840, SFK Bi PK 1.103 [Collected Works, Vol. 36: Morphology, Stuttgart and Tübingen, SFK Bi PK 1.103]; 1840
Libro
Zentrum Paul Klee, Bern. Gift of the Klee family

Friedrich Hebbel
Tagebücher, Bd. 2, Berlin 1840-1844, SFK Bi PK 1.128 [Diaries, volume 2, Berlin 1840-1844, SFK Bi PK 1.128]
1840-1844
Libro
Zentrum Paul Klee, Bern. Gift of the Klee family

Ernst Haeckel
Kunstformer der Natur [Art Forms in Nature]
1899-1904
Book
Free loan from Centro del Consejo Superior de Investigaciones Científicas (CSIC)

Friedrich Hebbel
Sämtliche Werke, Epigramme und Verwandtes, Band 1, Leipzig, SFK Bi LK 1.065 [Collected Works, Epigrams and Related Works, volume 1, Leipzig, SFK Bi LK 1.065]; s. d.
Book
Zentrum Paul Klee, Bern. Gift of the Klee family

Kristallisation, Mangan-und Eisendendriten in Kalkstein [Crystallization, Manganese and Iron Dendrites in Limestone]; s. d.
12,5 x 23 x 1,2 cm
Zentrum Paul Klee, Bern. Gift of the Klee family

3 Flechten, unter Glas [3 Lichens Under Glass]
Plants on primed paper (lichens); 1930
17,3 x 22,5 cm
Zentrum Paul Klee, Bern. Gift of the Klee family

Volgelnest mit Eiern (aus einem Briefkasten) [Bird Nest with Eggs (from a Letter Box)]
s. d.
13,7 x 24,3 x 6,2 cm
Zentrum Paul Klee, Bern. Gift of the Klee family

Schmetterling, unter Glas [Butterfly under Glass]
s. d.
9,7 x 8,7 x 3 cm
Zentrum Paul Klee, Bern. Gift of the Klee family

Schmetterling, unter Glas [Butterfly under Glass]
s. d.
9,7 x 10 x 2,6 cm
Zentrum Paul Klee, Bern. Gift of the Klee family

Holzschachtel mit Steinen [Wooden Box with Stones]
s. d.
15 x 18 x 5,5 cm
Zentrum Paul Klee, Bern. Gift of the Klee family

Kieferknochen eines Kleintieres [Jawbone of a Small Animal]
s. d.
5,2 cm
Zentrum Paul Klee, Bern. Gift of the Klee family

Koralle [Coral]
s. d.
11,6 cm
Zentrum Paul Klee, Bern. Gift of the Klee family

Schwemmholz [Driftwood]
s. d.
8,5 cm
Zentrum Paul Klee, Bern. Gift of the Klee family

Gabrielle Münter
Abstrakt [Abstract]
1914
Oil on cardboard
49 x 55,5 cm
Private collection, Germany

**Teaching at the Bauhaus
The Analysis of Natural Phenomena
(1921–1931)**

Paul Klee
Landschaft mit dem Rutengänger [Landscape with the Water-Diviner]; 1923
Oil on primed paper on cardboard
25,1 x 33 cm
Kunst Museum Winterthur. Purchased with funds from Oskar Reinhart Bequest, 1967

Paul Klee
Spiel des Windes [Play of the Wind]
1923, 202
Pencil on paper on cardboard
24,5 x 30,5 cm
Zentrum Paul Klee, Bern

Paul Klee
Erotisch-überpflanzlich [Erotic-Supervegetal]
1923
Pencil on paper on cardboard
24,3 x 30,4 cm
Zentrum Paul Klee, Bern

Paul Klee
Vor dem Blitz [Before the Lightning]
1923, 150
Watercolour and pencil on paper on cardboard; 28 x 31,5 cm
Fondation Beyeler, Riehen/Basilea, Beyeler Collection

Paul Klee
Dünenlandschaft [Dune Landscape]
1923, 139
Watercolour on paper on cardboard
24,3 x 31,6 cm
Zentrum Paul Klee, Bern. On loan from a private collection

Paul Klee
Strenge der Wolken [Austerity of Clouds]
1923, 217
Pencil on paper on cardboard
21 x 28,7 cm
Zentrum Paul Klee, Bern. On loan from a private collection

Paul Klee
Baumblüte [Trees in Blossom]
1924, 56
Pen on paper on cardboard
22,5 x 28,5 cm
Zentrum Paul Klee, Bern

Paul Klee
Schnecke [Snail]; 1924, 152
Pencil on paper on cardboard
11,5 x 22,7 cm
Zentrum Paul Klee, Bern

Paul Klee
Ansicht des Gebirges bei Taormina [View of the Mountains near Taormina]; 1924, 292
Oil transfer drawing and watercolour on paper on cardboard
28,5 x 59,8 cm
Zentrum Paul Klee, Bern

Paul Klee
Flugsamen [Wind-Born Seeds]; 1925
Pen on paper on cardboard
21,3 x 36,1 cm
Zentrum Paul Klee, Bern

Paul Klee
Der Käfer [The Beetle]; 1925
Pen on paper on cardboard
29,5 x 24,4 cm
Zentrum Paul Klee, Bern

Paul Klee
Mondaufgang [Moonrise]; 1925, 114 (B 4)
Pencil and watercolour on paper on cardboard
37,4 x 27 cm
Fondation Beyeler. On loan from a private collection

Paul Klee
Rotgeflügelte Sumpfhühner [Red-Winged Moorhens]
1925, 108 (A 8)
Watercolour on paper on cardboard
22,2 x 28,8 cm
Zentrum Paul Klee, Bern. On loan from a private collection

Paul Klee
Kreuzblumenstilleben [Still Life with Crucifers]
1925, 11 (K 1)
Oil on linen on cardboard
26 x 27 cm
Zentrum Paul Klee, Bern. On loan from a private collection

Paul Klee
Elefant [Elephant]
1926, 53 (O 3)
Pen on paper on cardboard
18,2 x 32,3 cm
Zentrum Paul Klee, Bern

Paul Klee
Dynamoradiolaren 3 [Dynamo - Radiolarians 3]
1926, 129 (C 9)
Pencil on paper on cardboard
27,9 x 22,1 cm
Zentrum Paul Klee, Bern

Paul Klee
Windmühlenblüten [Windmill-Flowers]
1926, 120 (C 0)
Pencil on paper on cardboard
27,9 x 22,1 cm
Zentrum Paul Klee, Bern

Paul Klee
Wandernde Fische [Migrating Fishes]
1926, 212 (V 2)
Pen and pencil on paper on cardboard
22,3 x 27,5 cm
Zentrum Paul Klee, Bern. On loan from a private collection

Paul Klee
Ausgang der Menagerie [Outing of the Ménagerie]
1926, 83 (R 3)
Pen on paper on cardboard
16,7 x 30,5 cm
Zentrum Paul Klee, Bern. On loan from a private collection

Paul Klee
Klang der südlichen Flora [Sound of Southern Flora]
1927
Watercolour on paper on cardboard
23 x 30 cm
Private collection, Barcelona

Paul Klee
(Regen) [(Rain)]
1927, 59 (O 9)
Pen on paper on cardboard
30,2 x 46,5 cm
Zentrum Paul Klee, Bern

Paul Klee
Temperamente [Temperaments]
1927
Pen on paper on cardboard
30,4 x 45,5 cm
Zentrum Paul Klee, Bern

Paul Klee
Stachelströmung [ersten] zweiten Stadiums [Prickly Current in the [First] Second Phase]
1928
Pen on paper on cardboard
45,6 x 60,3 cm
Zentrum Paul Klee, Bern

Paul Klee
Schlechtes Wetter [Bad Weather]
1928, 87
Pencil on paper on cardboard
27,6 x 21,6 cm
Zentrum Paul Klee, Bern. On loan from a private collection

Paul Klee
Der Kleine beim Aquarium [The Little One near the Aquarium]; 1928, 88
Pencil on paper on cardboard
27,5 x 21,5 cm
Zentrum Paul Klee, Bern. On loan from a private collection

Paul Klee
Baumreihe im Park [Row of Trees in the Park]; 1928, 49 (N 9)
Watercolour on primed muslin on paper on cardboard; 25,5 x 53,2 cm
Private collection, Switzerland

Paul Klee
Wüstengebirge [Desert Mountains]
1929, 13 (K 3)
Chalk on paper on cardboard
32,9 x 21,3 cm
Zentrum Paul Klee, Bern

Paul Klee
Steinwüste [Stony Desert]
1929, 15 (K 5)
Chalk on paper on cardboard; 21 x 33 cm
Zentrum Paul Klee, Bern

Paul Klee
Der Fels [The Rock]
1929, 54 (O 4)
Pen on paper on cardboard
45,5 x 30 cm
Zentrum Paul Klee, Bern

Paul Klee
Tannen auf Felsen [Fir Trees on Rocks]
1929, 245 (Y 5)
Pencil on paper on cardboard
21 x 32,9 cm
Zentrum Paul Klee, Bern

Paul Klee
Dorf im Regen [Village in the Rain]
1929, 66 (P 6)
Pen on paper on cardboard
16 x 32,8 cm
Zentrum Paul Klee, Bern. On loan from a private collection

Paul Klee
Fluten [Floods]
1929, 287
Pen on paper on cardboard
12,4 x 30 cm
Zentrum Paul Klee, Bern. On loan from a private collection

Paul Klee
Bewegungen in Schleusen [Movements in Locks]
1929, 289
Pen on paper on cardboard
10,8 x 30 cm
Zentrum Paul Klee, Bern. On loan from a private collection

Paul Klee
Gemischtes Wetter [Unsettled Weather]
1929, 343
Oil and watercolour on muslin; reconstructed frame
49 x 41 cm
Zentrum Paul Klee, Bern. On loan from a private collection

Paul Klee
Felsen kalt-warm [Rocks Cold-Warm]
1929, 237
Watercolour and pencil on cardboard
24,9 x 32,5 cm
Private collection, Switzerland

Paul Klee
Ohne Titel [Untitled]
1929
Limestone relief
14 x 21 x 2 cm
Zentrum Paul Klee, Bern

Paul Klee
Ohne Titel (Drillingsblütten und die Höhle) [Untitled (Triple Blossom and the Cave)]
1930, 183 (C 3) getrennt 2
Oil on plywood
51 x 53 cm
Zentrum Paul Klee, Bern

Paul Klee
Höhlen tor [Mouth of the Cave]
1930, 24
Watercolour y charcoal on paper on
cardboard; 61,8 x 47 cm
Zentrum Paul Klee, Bern. On loan from a
private collection

Paul Klee
Dynamisierter Seestern [Energized Starfish]
1930, 157
Pencil on paper on cardboard; 20,9 x 33 cm
Zentrum Paul Klee, Bern. On loan from a
private collection

Paul Klee
Tier Freund Schaft [Animal Friendship]
1930
Watercolour and ink on Ingres paper on
cardboard
Papel: 38,8 x 48,2 cm / Cartulina: 43,5 x
50,5 cm
Museo Nacional Centro de Arte Reina Sofía,
Madrid

Paul Klee
*Studie (ausssen = innen räumliches betreffend,
gehämmert)* [Study (Concerning Outside and
Inside Spaces, Hammered)]
1931, 139 (Qu 19)
Pencil on paper on cardboard
21 x 32,9 cm
Zentrum Paul Klee, Bern

Paul Klee
Thema als Spiegellauf durch 6 Ebenen
[Theme as Reflected Motion through 6
Planes]; 1931, 216 (U 16)
Pen on paper on cardboard
31,4 x 48 cm
Zentrum Paul Klee, Bern

Paul Klee
Complexe Auseinandersetzung [Complex
Analysis]
1931, 116 (P 16)
Chalk on paper on cardboard; 21 x 33 cm
Zentrum Paul Klee, Bern

Paul Klee
Luftströmungen [Air Currents]
1931, 111
Pencil on paper on cardboard
21 x 33 cm
Zentrum Paul Klee, Bern. On loan from a
private collection

Paul Klee
Fremder Vogel [Strange Bird]
1931, 273
Pencil on paper on cardboard
21 x 32,9 cm
Zentrum Paul Klee, Bern. On loan from a
private collection

Paul Klee
Bäume im Oktober [Trees in October]
1931, 87 (N 7)
Oil on paper on cardboard
35,7 x 46,9 cm
Zentrum Paul Klee, Bern

Paul Klee
*Bildnerische Gestaltungslehre: I.2 Prinzipielle
Ordnung* [Theory of Pictorial Configuration:
I.2 Principal Order]; s. d.
22,7 x 28,6 cm
Zentrum Paul Klee, Bern

*Bildnerische Gestaltungslehre: I.2 Prinzipielle
Ordnung* [Theory of Pictorial Configuration:
I.2 Principal Order]; 1923
22 x 28,8 cm
Zentrum Paul Klee, Bern

Paul Klee
*Bildnerische Gestaltungslehre: I.2 Prinzipielle
Ordnung* [Theory of Pictorial Configuration:
I.2 Principal Order]; s. d.
22 x 28,8 cm
Zentrum Paul Klee, Bern

*Bildnerische Gestaltungslehre: I.2 Prinzipielle
Ordnung* [Theory of Pictorial Configuration:
I.2 Principal Order]; s. d.
22 x 14,5 cm
Zentrum Paul Klee, Bern

Paul Klee
Bildnerische Gestaltungslehre: Anhang
[Theory of Pictorial Configuration: I.2
Appendix] s. d.
Facsimile of the original German text
Zentrum Paul Klee, Bern

Paul Klee
Bildnerische Gestaltungslehre: Anhang
(*Illustration zu "Wege des Naturstudiums*)
[Theory of Pictorial Configuration: Appendix
(Illustration to 'Paths in the Study of Nature')]
s. d.
Pen on paper on cardboard
33 x 21 cm
Zentrum Paul Klee, Bern

Paul Klee
Bildnerische Gestaltungslehre: II.19
Progressionen [Theory of Pictorial
Configuration: II.19 Progressions]
s. d.
Pencil and colour pencil on paper
33 x 21 cm
Zentrum Paul Klee, Bern

Paul Klee
Bildnerische Gestaltungslehre: II.19
Progressionen [Theory of Pictorial
Configuration: II.19 Progressions]; s. d.
Pencil and colour pencil on paper
33 x 21 cm
Zentrum Paul Klee, Bern

Paul Klee
Bildnerische Gestaltungslehre: II.19
Progressionen [Theory of Pictorial
Configuration: II.19 Progressions]; s. d.
Pencil and colour pencil on paper
Zentrum Paul Klee, Bern

Paul Klee
Bildnerische Gestaltungslehre: II.19
Progressionen [Theory of Pictorial
Configuration: II.19 Progressions]; s. d.
Pencil and colour pencil on paper
Zentrum Paul Klee, Bern

Paul Klee
Bildnerische Gestaltungslehre: II.19
Progressionen [Theory of Pictorial
Configuration: II.19 Progressions]; s. d.
Pencil and colour pencil on paper
Zentrum Paul Klee, Bern

Paul Klee
Bildnerische Gestaltungslehre: II.19
Progressionen [Theory of Pictorial
Configuration: II.19 Progressions]; s. d.
Pencil and colour pencil on paper
Zentrum Paul Klee, Bern

Herbarblatt [Sheet of Herbarium]; 1930
Plants on primed paper
48,9 x 32,4 cm
Zentrum Paul Klee, Bern. Gift of the Klee
family

Herbarblatt [Sheet of Herbarium]; 1930
Plants on primed paper
48,5 x 32,5 cm
Zentrum Paul Klee, Bern. Gift of the Klee
family

Herbarblatt [Sheet of Herbarium]
1930
Plants on primed paper
48,5 x 29 cm
Zentrum Paul Klee, Bern. Gift of the Klee
family

Herbarblatt [Sheet of Herbarium]
1930
Plants on primed paper
49 x 32,5 cm
Zentrum Paul Klee, Bern. Gift of the Klee
family

Paul Klee
Mollusken [Album aus dem *Wendingen*
Magazin], s. 7 [Molluscs (album made from
Wendingen magazine), p. 7]
s. d.
Zentrum Paul Klee, Bern

Moostierchen auf Knorpeltang, Mastocarpus stellatus (Rotalge) und Blättermoostierchen, unter Glas [Bryozoans on Irish Moss, *Mastocarpus stellatus* (Red Seaweed) and Coral Rose, under Glass]; s. d.
Plants on primed paper, with coloured plaster frame; 11 x 17 cm
Zentrum Paul Klee, Bern. Gift of the Klee family

Schnecke [Conch]; s. d.
10,4 cm
Zentrum Paul Klee, Bern. Gift of the Klee family

Schnecke mit Seepocken [Conch with Balans] s. d.
6,2 cm
Zentrum Paul Klee, Bern. Gift of the Klee family

Schnecke mit Parasit [Conch with Parasite] s. d.
5 cm
Zentrum Paul Klee, Bern. Gift of the Klee family

Seepocken? [Balans?] s. d.
5,2 cm
Zentrum Paul Klee, Bern. Gift of the Klee family

Urformen der Kunst, Berlin, Lg AKM Bi HK [Primordial Forms of Art, Berlin, Lg AKM Bi HK]
1929
Book
21 x 26,2 x 2,9 cm
Zentrum Paul Klee, Bern. On loan from a private collection

Emma Kunz
Untitled. (Work. No. 003)
s. d.
Oil crayon on brown scale paper
96 x 96 cm
Emma Kunz Stiftung, Würenlos

Synthesis and Identification The Final Period (1932-1940)

Paul Klee
Garten=rhythmus [Garden = Rhythm]
1932, 185
Oil on primer canvas on cardboard;
reconstructed frame
19,5 x 28,5 cm
Zentrum Paul Klee, Bern. On loan from a private collection

Paul Klee
Abend im Tal [Evening in the Valley]
1932, 187
Oil on cardboard
33,5 x 23,3 cm
Zentrum Paul Klee, Bern. On loan from a private collection

Paul Klee
Ohne Titel (Pflanzen um den braunen Felsen [Untitled (Plants Around the Brown Rock)]
c. 1932
Oil and pen with drawing on primed canvas
21,5 x 32,5 cm
Zentrum Paul Klee, Bern. On loan from a private collection

Paul Klee
Ohne Titel (Alpine Landschaft mit dem Wagen) [Untitled (Alpine Landscape with Cart)]
c. 1932
Oil on cardboard
37,7 x 50,5 cm
Zentrum Paul Klee, Bern

Paul Klee
Hinde 1 [Deer 1]
1933, 129 (R 9)
Chalk on paper on cardboard
20,9 x 32,9 cm
Zentrum Paul Klee, Bern

Paul Klee
Hirtin [Shepherdess]
1933, 213 (V 13)
Chalk on paper on cardboard
32,9 x 20,9 cm
Zentrum Paul Klee, Bern

Paul Klee
Jaguar
1933, 270 (Y 10)
Pencil on paper on cardboard
21,5 x 32,3 cm
Zentrum Paul Klee, Bern

Paul Klee
Vollmond im Garten [Full Moon in the Garden]
1934
Oil on canvas
50,3 x 60,1 cm
Hermann und Margrit Rupf-Stiftung,
Kunstmuseum, Bern

Paul Klee
Prämierter Apfel [Prizewinning Apple]
1934, 215
Oil on muslin on wood; reconstructed frame
50,5 x 50,5 cm
Zentrum Paul Klee, Bern. On loan from a private collection

Paul Klee
Ohne Titel (Bäume) [Untitled (Trees)]
1934
Coloured wax on paper
29,3 x 47,8 cm
Private collection

Paul Klee
Zweig und Blatt [Branch and Leaf]
1934, 165 (S 5)
Pencil, watercolour and oil on paper on cardboard
20,7 x 31,9 cm
Zentrum Paul Klee, Bern. On loan from a private collection

Paul Klee
Fels vorsprung [Rocky Ledge]
1935, 131 (Qu 11)
Watercolour on paper on cardboard
17,8 x 27,8 cm
Zentrum Paul Klee, Bern. On loan from a private collection

Fee Meisel
Paul und Lily Klee mit Katze Bimbo, Kistlerweg 6, Bern [Paul and Lily Klee with Bimbo the Cat, Kistlerweg 6, Bern]
1935
Black and white photograph (Exhibition copy)
12 x 9,9 cm
Zentrum Paul Klee, Bern. Gift of the Klee family

Paul Klee
Keimend [Germinating]
1937, 83 (N 3)
Chalk on paper on cardboard
29,5 x 42 cm
Zentrum Paul Klee, Bern. On loan from a private collection

Paul Klee
Stromfahrt [Journey on a Torrent]
1937, 144
Watercolour on cardboard
18 x 32 cm
Zentrum Paul Klee, Bern. On loan from a private collection

Paul Klee
Teilung der Früchte [Sharing the Fruits]
1937, 226 (V 9)
Coloured paste on paper on cardboard
25 x 48 cm
Zentrum Paul Klee, Bern. On loan from a private collection

Paul Klee
Grünes Gelände [Green Terrain]
1938, 117 (H 7)
Oil and watercolour on primed cardboard
37,5 x 50,5 cm
Zentrum Paul Klee, Bern

Paul Klee
Der Winter kommt [Winter Is Coming]
1939, 102 (L 2)
Coloured paste and chalk on paper on
cardboard; 20,8 x 29,6 cm
Zentrum Paul Klee, Bern

Paul Klee
Ohne Titel (Ruhende Katze in der Landschaft)
[Untitled (Cat Resting in the Landscape)]
c. 1939
Coloured paste and chalk on paper
20,5 x 46 cm
Zentrum Paul Klee, Bern

Paul Klee
Drei Fische [Three Fishes]
1939, 621 (GG 1)
Pencil on paper on cardboard
20,9 x 29,7 cm
Zentrum Paul Klee, Bern

Paul Klee
Ein Fischräuber [A Fish Thief]
1939, 681 (KK 1)
Pencil on paper on cardboard
27 x 21,5 cm
Zentrum Paul Klee, Bern

Paul Klee
Schild-Urchs [Shield-Urchs]
1939, 1079 (FG 19)
Coloured paste on paper on cardboard
20,8 x 29,5 cm
Zentrum Paul Klee, Bern

Paul Klee
Fliehender URCHS [URCHS Fleeing]
1939, 1080 (FG 20)
Coloured paste on paper on cardboard
20,8 x 29,5 cm
Zentrum Paul Klee, Bern

Paul Klee
Vertierung [Animal Mutation]
1939, 344 (F 4)
Pencil on paper on cardboard
20,9 x 29,6 cm
Zentrum Paul Klee, Bern

Paul Klee
Ein Tier in Defensive [An Animal on the
Defensive]; 1940, 114 (U 14)
Chalk on paper on cardboard
21 x 29,5 cm
Zentrum Paul Klee, Bern

Paul Klee
Schlamm-Assel-Fisch [Mud-Woodlouse-Fish]
1940, 323 (G 3)
Coloured paste and grease crayon on
newspaper on cardboard
34 x 53,5 cm
Fondation Beyeler, Riehen/Basel, Beyeler
Collection

Paul Klee
Dieser Stern lehrt beugen [This Star Teaches
Bending]; 1940
Coloured paste on paper on cardboard
37,8 x 41,3 cm
Zentrum Paul Klee, Bern

Paul Klee
Abends am Meer [In the Evening by the Sea]
1940
Coloured paste on paper on cardboard
21 x 33 cm
Private collection, Switzerland

Paul Klee
Riesen-Pflanzen [Giant Plants]
1940, 266 (L 6)
Coloured paste on paper on cardboard
48 x 62,5 cm
Zentrum Paul Klee, Bern. On loan from a
private collection

Stein, in Gips gefasst [Stone in Plaster]; s. d.
4,8 x 4,5 cm
Zentrum Paul Klee, Bern. Gift of the Klee
family

Stein, in Gips gefasst [Stone in Plaster]; s. d.
6,9 x 0,8 cm
Zentrum Paul Klee, Bern. Gift of the Klee
family

Stein, in Gips gefasst [Stone in Plaster]; s. d.
7,1 x 1,8 cm
Zentrum Paul Klee, Bern. Gift of the Klee family

Stein, in Gips gefasst [Stone in Plaster]; s. d.
5,8 x 5,8 x 1 cm
Zentrum Paul Klee, Bern. Gift of the Klee family

Fee Meisel
Paul und Lily Klee mit Katze Bimbo [Paul and Lily Klee with Bimbo the Cat]; 1935
Black and white photograph (Exhibition copy)
12 x 9,9 cm
Zentrum Paul Klee, Bern. Gift of the Klee family

Paul Klee
Katze Bimbo seitlich liegend, Dessau [Bimbo the Cat Lying Sideways, Dessau]; s. d.
Print on cardboard; 8,5 x 11,6 cm
Zentrum Paul Klee, Bern. Gift of the Klee family

Francesc Català-Roca
Objecte de l'estudi de Joan Miró a Palma (tronc d'arbre) [Object from Joan Miró's Studio in Palma (Tree Trunk)]; s. d.
Black and white photograph
Fons fotogràfic F. Català-Roca – Arxiu Històric del COAC

Francesc Català-Roca
Objecte de l'estudi de Joan Miró a Palma (espelma) [Object from Joan Miró's Studio in Palma (Candle)]; s. d.
Black and white photograph
Fons fotogràfic F. Català-Roca – Arxiu Històric del COAC

Maruja Mallo
Protozoarios [Protozoans]; 1981
Wax, pen, black pencil and oil on grey Canson paper
32,4 x 40 cm
Museo Nacional Centro de Arte Reina Sofía, Madrid

Francesc Català-Roca
Objecte de l'estudi de Joan Miró a Palma (gat) [Object from Joan Miró's Studio in Palma (Cat)]; s. d.
Black and white photograph
Fons fotogràfic F. Català-Roca – Arxiu Històric del COAC

Paul Klee
Herbarblatt [Sheet of Herbarium]
s. d.
Plants on primed paper
48,5 x 32,5 cm
Zentrum Paul Klee, Bern. Gift of the Klee family

Paul Klee
Herbarblatt [Sheet of Herbarium]
s. d.
Plants on primed paper
44,5 x 29,5 cm
Zentrum Paul Klee, Bern. Gift of the Klee family

Paul Klee
Herbarblatt [Sheet of Herbarium]
s. d.
Plants on primed paper
49 x 32,4 cm
Zentrum Paul Klee, Bern. Gift of the Klee family

Paul Klee
Herbarblatt [Sheet of Herbarium]
s. d.
Plants on primed paper
48,5 x 32,5 cm
Zentrum Paul Klee, Bern. Gift of the Klee family

Sandra Knecht
Dark Night (Home Is a Foreign Place)
2022
Installation. Mixed media
Artist's collection

General information

Days and times

Tuesday to Sunday

10 am to 6 pm

Last entry to the Fundació is 30 minutes before closing time

Monday (when not a Public Holiday)

Closed

Ticket price

€13 Concessionary rate*: €7

*Students aged 15 to 30, the over-65s, and Biblioteques de Barcelona card holders

Under-15s and the unemployed (with proof): Free entrance

Free downloadable multimedia guide

Accessibility



Images available to the press and digital dossier in our virtual Press Office www.fmirobcn.org/press and via this link [Paul Klee and the Secrets of Nature](#)

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#KleeFJM

Fundació Joan Miró

 Barcelona

Fundación

BBVA

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