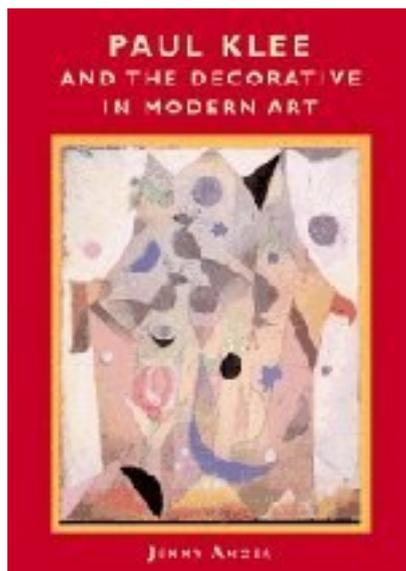


Paul Klee and the Decorative in Modern Art



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One of the goals of Modernism was the presentation of the essence of art, or pure form. Encouraged by theorists, from Immanuel Kant to Alois Riegl and Wilhelm Worringer, modern artists found pure form in ornament, which though promising, had been sullied by connotations of materiality, domesticity, and femininity. These qualities were at once alluring and threatening. In this study, Jenny Anger examines Paul Klee's attitude towards and use of the decorative. She shows that the decorative, including its gendered associations, significantly informed Klee's art production, his exhibiting strategies, his critical response, and the discursive construction of his work for public consumption. She also compares his work to that of another major modernist, Henri Matisse, to confirm the critical role of the decorative in Modernism. Anger also explores the relevance of the decorative for contemporary, and especially women, artists.

作者介绍:

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