

MUSICAL EVALUATION OF PAUL KLEE'S "THE LIGHT AND THE SHADE" PAINTING

Aysegul Terkan Gurcan ¹
Dr. Mohd Jamil Mat Isa²

¹ Faculty of Art & Design, Universiti Teknologi MARA, Shah Alam
Email: aysegulterkan@gmail.com

² Faculty of Art & Design, Universiti Teknologi MARA, Shah Alam

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Abstract: *Throughout history, many branches of science and art have been the subject of interdisciplinary studies. Research on sound and color has been going on since ancient times, but especially in the 19th century, the relationship between painting and music contributed to the creation of important works in both art branches. From past to present, artists have tried to establish a relationship between painting and music with their interest in different arts, their search for new pursuits, or the effect of synesthesia. In this study, the interaction of these two art branches with each other is mentioned. At the same time, Paul Klee's painting "Light and Shadow (1935)", one of the most important artists of the 19th century, was examined and the effect of music on his paintings was examined. This painting by Paul Klee is also one of the best examples of interdisciplinary studies in the history of art. This research is a descriptive-based, qualitative study created by document review and literature review.*

Keywords: *Painting Music, Interdisciplinary interaction, Musical Forms, Paul Klee*

Introduction

Throughout history, people have tried to establish a relationship between science and art. For this reason, research on sound and color dates back to ancient times. Music has been a source of inspiration for painters, and painting has been a guide for composers. Especially with the 19th century, many important works were given in this field. Along with his changing understanding of art, Schoenberg, who has many oil painting and charcoal works besides his musicianship, also produced works in the field of expressionist painting. Influenced by Schoenberg's work, Kandinsky pioneered the founding of the Blue readers group. The members of this group created a harmony parallel to the music with the effects of color improvisations consisting of abstract forms. Piet Mondrian also produced many works with jazz motifs. In addition, musical structures in the works of Johanne Sebastian Bach, especially the fugue form, have taken place in the works of many modern painters as subject, form, content and structural elements. In this way, painters reproduced their paintings using music. At the same time, painters used musical terminological approaches such as color orchestration and harmonic composition in painting, and gave their works musical names such as fugue, sonata and symphony. One of the most important painters who use painting and music together in his paintings is Paul Klee (1878-1940).

Throughout history, attempts have been made to connect colors and music. The musicians impacted the painters and they created works, while the musicians' composed pieces inspired by the images and colors. Although there are several similarities between colors and notes, it is believed that the sound, which is an abstract idea, cannot be physically transformed into a color. While many artists attempt to characterise sound with colors and musicians with notes, all of these studies might vary depending on the individuals' psychological, psychocultural, and even societal circumstances. Thus, color is subjective. It would, however, be a grave error to confine the link between color and music to painting alone. Because it is vital to examine the success of music instruction utilising colors while examining the influence of color on music. (Otyakmaz, 2015)

The link between music and color is something that physicists are interested in as well. Newton, for example, connected notes with the rainbow's seven hues and defined the tonal range with colors while studying the light that generated the color. The impacts of color on music and the effects of music on painting, which is one of the most common uses of color, were investigated in this study (Otyakmaz, 2015).

The following article addresses the relationship between painting and music in Paul Klee's work. As a starting point, it posits that the primary concern is not with the relationship between painting and music, but with the relationship between developing forces and not yet created shapes. Because Klee defined pictorial musical structure as "active linear polyphony," the overarching goal of this article is to discover what kinds of thoughts emerge from the space between painting and music

Research Methodology

This is a qualitative study with a descriptive focus, with the objective of elucidating the current state of affairs through a literature review. It is based on document analysis, which is a method for collecting qualitative data.

This study employs intertextual methods to explain data from an interdisciplinary perspective, and the data's movement to other disciplines was examined utilising an intersemiotic point of view between the music and painting disciplines.

Finding

Paul Klee was born on December 18, 1879, in Münchenbuchsee, near Bern, Switzerland, as the second child of a German music teacher father and a Swedish singer mother. He started playing the violin at a young age. Klee, whose family moved to Bern in 1880, became interested in art at an early age, but was torn between music and painting for a long time. He moved to Munich in 1898 and began painting there. Leaving school in 1901 to protest Stuck's traditional method of education, Klee spent six months in Rome with the sculptor Haller, where he could work with Renaissance-era masterpieces. He moved to Munich in 1906, marrying musician Lilly Stumpf. He opened his first exhibition in 1910 and others followed. He founded the Blaue Vier group with Kandinsky in 1924 and participated in a surrealist demonstration in Paris in 1925. Between 1921 and 1931 he taught at the Bauhaus. From 1931 to 1933 he taught at the Düsseldorf Academy of Arts. While working there, Klee was fired by the Nazis and his works were taken to the "degenerate art" exhibition in 1937, where he was excluded from "German art". He died on June 29, 1940 in Locarno-Murano. (Gurcan, 2021).



Figure 1: Paul Klee (1878-1940)

He was born into an artistic family and was brought up with artistic consciousness. His art is kneaded with curiosity, the courage to create and the desire to learn. Paul Klee's originality began to show itself in his paintings, which he made at a young age. Klee, who produced nearly ten thousand paintings, gained the fame he deserved in his lifetime. One of the factors affecting the stylistic change in Klee's understanding of art is that he met Kandinsky, Marc and Macke in 1911 and joined the Der Blau Reiter group. "Klee's aim to reach the original through the model is her artistic goal in this group" (Richard, 2005).

Afterwards, it was well-known all over the world, many researches were made about him, articles and books were written, and scientific studies were made. Paul Klee's travels to places such as Tunisia, Egypt and Italy and painters such as Robert Delaunay, Vincent van Gogh, Cezanne and Matisse contributed greatly to his development in painting. Klee is one of the important abstract painters of the twentieth century. The artist, who tried different techniques to use line, tone and light in new ways, created many works that integrate color, shape, nature and music.

Paul Klee applied for Swiss citizenship a few months before his death. This application was unsuccessful, and his wife Lily died 6 years after Paul Klee's death, without obtaining citizenship. Klee wrote a resume for this application and described his life as follows:

"I was born on December 18, 1879 in Münchenbuchsee. My father was a music teacher at the Hofwyl Cantonal Teachers College; My mother was Swiss. When I started school in the spring of 1886, we were living in Langgase, in Bern.

I attended the first four grades at the neighborhood primary school, followed by the municipal middle school for the next four years, and then the literature major in high school. I passed the cantonal exams and graduated in 1898. Thus, my general education was completed.

Choosing my profession was pretty easy, at least apparently so. While all professions were open to me thanks to my diploma, I decided to study painting and dedicate my life to art. To achieve this goal, abroad; I had to go to Paris or Germany, which is true for many young artists in Switzerland today. Germany attracted me more and I chose to go there.

So, at the suggestion of the Academy of Arts, I came to the capital of Bavaria, where I started my education, where the private Knirr School of Art is located. I studied drawing and painting there, and soon I was accepted into Franz Stuck's class at the Academy. After working in

Munich for three years, I went to Italy. I developed my experience in a year spent in this country, mostly in Rome.

After that, I decided to establish a settled order to start my independent studies by digesting what I had learned. For this period of quiet study, I returned to the homeland of my youth, Bern. The fruits of the period between 1903 and 1906 were my engravings that attracted attention in those days.

During my stay in Munich, I made many friends, including the woman I married. Since my wife continued to work there - which seemed to me a very valid reason - In the autumn of 1906, I decided to return to Munich. I was starting to make a name for myself as an artist, and Munich, as the art center of that time, was promising for professional development.

I lived in Munich until 1920, except for three years in Landshut, Schleissheim and Gersthofen, where I stayed during my military service. At the same time, I continued my connection with Bern by going to my parents' house for summer vacation for two or three months every year. In 1920 I was appointed to the Bauhaus school in Weimar. I taught there until 1926, then I moved to Dessau, the school's new location, and attended classes, and finally, in 1930, I got a call from the Prussian State Academy in Düsseldorf to be in charge of the painting class. I accepted this proposal and thus had the opportunity to immerse myself in the field I knew best. I taught at this Academy from 1931 to 1933.

The political turmoil in Germany also had an impact on the arts, which not only limited my freedom to teach, but also limited my efforts to develop my creative talent. Until then, with the confidence that my international reputation as a painter gave me, I made the decision to quit this paid job and devote all my strength to my creative work.

In this new era, the answer to the question of where I will live came naturally. I had never lost touch with my hometown, and Now, it was pulling me back strongly. I have lived here ever since. My last wish is to become a citizen of my country.
Bern, January 7, 1940, Paul Klee” (Grohmann, 1955)

According to Paul Klee, the copying of musical data in painting resulted in the creation of new structures and expressive elements. In painting, polyphony is shown through the harmonic unity of contrasts in the works and the contrapuntal (point against point) structure created by the intermingling of isolated elements. The most distinctive feature of the works of Paul Klee, who is a talented musician and reproduces the formal data of the fugue structure in his paintings, is polyphony.

Klee saw painting in music-like structures and produced many paintings under the influence of music. According to Ipsiroglu, the years in which Klee sang his colorful fugues (1921) are considered important in terms of his interest in composers of the past, such as Bach and Mozart, as well as New Classicism in music. (İpşiroğlu, 2006).

In music, a fugue is a contrapuntal composition style for two or more voices. A topic introduced at the beginning (a musical motif) is repeated at various intervals throughout the composition. The fugue structure has often traditionally been associated with repetitions and adaptations in painters' paintings. Since repetitions evoke the shapes and forms on which the composition of the painting is based, visual artists have adopted it as a form in their works.

Paul Klee's work *Light and Shade* (1935) is a painting that completely defines Bach's fugue structure. This distinctive feature of the work; the qualities of the colors are the light from the divided structure and the sharp line drawings that clearly express the composition.

According to DÜchting, the interlocking types are bisected down the middle of the upper edge of the table. On the left side of the picture is a vertically rising line from bottom to top. The line, which falls diagonally in the lower quarter of the image, rises again to the upper third part and proceeds horizontally from the left half to the far right edge (Düchting, 1997).

Simultaneously, the picture with the same four-part motion starts at an angle of 180 degrees from right to left. It rotates and mirrors this structure, complete with two horizontal lines at the top left and bottom right, creating a total of eight defined areas on half of each page. The palette is limited to four colors pink, yellow, light blue and orange so that each color is repeated four times in sixteen pieces.

Düchting also claims that every colored area on the right overlaps with the one on the left, except for the two areas that converge in the middle, and different colors are used to make the separation of the areas more evident (Düchting, 1997).

The painter used the techniques of rotation, reflection and repetition while recreating the theme of the fugue.

It is known that Klee used a canonical structure in his *Light and Shade* (1935) painting. The painting was created with two separate structures in a closed space, dominated by a movement consisting of the complementary cycle of geometric forms. These triangular shapes, noticed to be split in half, appear up and down with their corresponding equations. However, as colors accompany the rhythm, they move a light in the same plane of texture as the axis of movement. Various geometric structures have combined to form a new geometric structure, but they are in a cyclical motion in a space delimited on the same light axis and divided into two. This refers to the canonical structure.



Figure 3: Klee, *Light and Shade* (1935)

According to Kodal, Klee's painting *Light and Shade* (1935) consists of various geometric fields such as square, trapezoid, triangle and rectangle. When we examine the picture more closely, we see that the image consists of two parts that are reflections of each other. The area to the right and left of the line dividing the image is the same, but reversed. As a result, the area divided into sections is rotated and mirrored backwards, and it is given again in all other small parts. The resulting structure allows a new argument even though there are unit repetitions. (Onal, 2016).

The repetition, variation and canonical form, which are the fugue features of the painting, are repeated four times as pictorial features in the sixteen sections of the painting to make the division of the areas in the painting more evident. In addition, parallelism to the reflection and repetition technique is created by the rotation method by using different colors. While creating a new geometric structure, the fusion of various geometric structures in the work shows that they are all in a circular motion in space. As a result, the painter developed a parallelism with the obtained technique of rotation, reflection and repetition, and took the fugue features exactly. With this method, he transformed the style into his own and realized a reproduction purpose with the pastiche technique.

Conclusion

The fact that the partitions in the fugue structure travelling in opposing directions give polyphonic integrity in a complicated structure was achieved by diversifying and expanding the plain shapes established in the image, rearranging them, and constructing more complex structures by reversing them.

In this way, Paul Klee employed the fugue structure, which is a musical form, as a motif in the work, as he converts musical forms into colors and forms while producing spatial representations in a polyphonic framework.

By displaying a restricted number of structural components in an integrated manner, the painter has attained structural integrity in his works, stressing synchrony in the art of painting. The painter highlights the polyphony of many shapes that he creates using intricate structural techniques and one or two basic parts, simplifying the artistic process by including a restricted number of structural elements.

The painter adopts Bach's fugue style with the pastiche process as his own style as a result of expert opinions and a study of the literature on the replication of the Bach fugue structure in Paul Klee's paintings, translating this structure into his own style depending on the impact he

wants to build on the receiver, or by adapting the original work's material to his own work. It is obvious that he has produced a new piece. The shape of Bach's fugue structure appears in a fresh and distinct manner in the painting language as a consequence of the copying procedure.

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