PhD Thesis
Being two on a picture
Közelítések Paul Klee intermediális poétikájához Tandori Dezső recepcióján keresztül

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The motives of the project

The thesis describes Paul Klee’s poetry in the subtheme of literature and other fields of art related to strictly bond to comparative literature studies.

In the surviving texts known only by a few Klee’s poetry is defined as the complexity of those texts, which was published by the painter’s son in a book called *Gedichte*, which can be correlated with Klee’s painting and partly with his theroretical writings also.

Due to K. Porter Aichele previous monography which has fullied the task of maping the genetic relations of those circumcanstieic which could form of Klee’s poetry realeted to contemporary (mainly the Avantgard)art, this thesis focused on different ways of approaching connected to Klee’s heritage.

As an added value of the research we can say that beyond the results of traditional canon of history of arts for understanding Klee’s poetry a relevant hungarian writer’s point of view, Dezső Tandori is also involved.

The aim and methods of the research

In the first chapter presents those cultural features as an inspirational background which has its importance during Klee’s time related to game sor childhood.

*Játékok és játékszerek* from Benjaim Walter has its core position in the chapter as its emphasize the newly created approach toward the theme formed by the modern toys industryrelated tho the vision of children as an adult, moreover related to its reflection in adult toys. On this reason thoos technical phenomena’s from Klee such as illustrativity not only act as a part of publising practice system but offer alternatives from the perspectives of the time before scribal beyond the simple connection of picture and text.

The statement of Benjamin is given with relevant differances related to Klee and his time’s toys, that is why the creation of the 20th’s centuries children was a core point in Bauhaus.

In the toy-conception the german school was focusing on the entity and presence of these objects. In Klee’s work the more than fifty pieces of marionette collection shows the connection with the simultaneity of toys.

The marionetts wich were infected not only by the traditioational pieces of *Kasperltheater or the innovative ways of the toyfactories of Bauhause* (products of Oskar Schlemmer, Alma Busche) but also with the new approaches of avantgard (Javlenszkij, Marcel Janco) are not
the part of the artist Catalogue, so as the poems can be considered as private arte in Klee’s life.

At the same time show their importance in finding the way of childhood experience which every time leads the researcher towards the real connection with the materia (the textile, pen, paints).

By comparing Tandori, who was also has its strong drawing expressing method and also who considers the drawing as an extension of the language, and Cy Twombly’s painting the end of the chapter analyses Klee’s Schriftbilder period. This period is considered to be an important antecedent for the work of „Geduchte” and also for the initial steps toward poetry. (Anfang)

The second chapter called The recollection of a child seeks for aproaching methods for those cultural (literature and art) processes which are pervaded by the spirit of naivety or at least have connections with the past of the childhood (indeed its present). The phenomena of the knowledge preceding conciousness several time shows its correlance with those literature and art questions which has appeared in the 20th century’s modernity.

One of the motto of the thesis is a part of Tandori’s novel Anorex conceptualism, Children Time (yet Klee’s) and also the connecting drawing which presents a children body as a hourglass brought up in action. Defines the the way of the thesis researches the question of broadly accepted way of naivety.

This form of children is not only an imprint of Klee’ well-known simile but it is an deliberately used phenomena of the swiss painter. Towards the new aproches in visuality the children’s point of view was the main intrest of Klee.

The phenomena of naivety from the critical point of view was a result of a deliberately built estethic statement, so Klee has considered his childhood creation as a part of his complete work.

On the other hand the experience and other way of research (fe: the abstract novel’s of Bauhaus) lead Klee’s focus on the famous question of Time.

The next chapter examines the cultural context of Klee’s orientation. As we can state that thinking of the phenomena of primitive (the time before the continental based cultural way of thinking) could not be handled only as an art attempt but a process in wich the resons of changing collective memory can be found.

Due to the broadening worldmap the european thinking could examine some of its chapter which was determined by the time before literacy so it considered the unwritten part of the collective memory.
The approach towards nature in the period of enlightenment could be considered as an outcome of this historical experience. It was a looking outward from chronologically built historical experience itself which is opened towards primitive.

The first citation is from the novel of Jacques Derrida *The Beast and the Sovereign about the „island of childhood”* where Robinson wish to return to the life determined by „Friday” *is similar to the wish towards going back to his naive, native childhood.*

In the avantgarde this kind of looking back phenomena did not have a historical framework but was looking for the connection with naivety on an esthetical level. Due to that most of the art has more than one added value to the literature or art mainstream. They try to describe the possible level of instinctive way of expressing naivety.

Csongor Lőrincz thesis of the great classics of literature is involved because a the condition of broadening of a collection album or any metaphorical sphere is defined by the initiatives of corresponding with the naivety.

For the improvement of the canon is adventigous to be situated against itself and in this section of the modern tendency (between the two world war) it became accustomed.

This period intens interest towards naivety is strengthened by the citation from Hugo Ball’s diary parallell with Klee’s thought in his memory. The cult of *Kindlichkeit (childishness)*was based in this period by the only way of having the possibility to collect art experience and which was bonded with common thoughts of avantgarde nativity

Klee’s *Angelus Novus* is a good example for the novelty of the outlook approach of the academic art canon. From the historical (at Benjamin mainly political) point of view the new angel’s task to announce the new message, meanwhile the creating intentions in the background of this new concept could be considered as a historical believe in glad tidings. By citating S.D. Chrostowska’s essay we could have the linkage to the theme of Klee’s novel.

That is why Klee’s poems which was collected in a book called „Geduchte” and other poems collected in the book *Gedichte are between the wrinigs and drawings as a signal for those memories which not necesserly have their language appearance, not even having the literatre based knowledge.*

The thesis aim is to emphasize that the intermediatical allusions have their attitude similar to the children.

Instead of exact text and written literature examples Klee only had his indication towards the possibility of considering these works as textual manifests. The pictural way of thinking also has it perspective corresponding with children prospectives at the kindergarten age (the lack of perspective, the horizontal-vertical abstractions)
As a conclusion of Klee’s position we can say that the writer-painter is also the organisator, writer and drawer of the memories at the same time. Stepping out from the chronologic way of considering the time report us from a period which has no connection to literacy. From another point of view looking back to naivety also means the same towards the past and creates its own memory. Also should be emphasized that Klee’s work could not only be considered from the infatilism’s point of view because it reflects us an elementary way of thinking, which exactly cleared up Tandori’s works.

The thesis examines the connection between Klee’s and Tandori’s poetry. We was looking for those correlating points in Tandori’s work where Klee could be found. The becsomagolt vizpart (1987) and other late Tandori’s works positioned Klee’s art in the framework of the linguistic explorations. According to that this essay considered Klee as a defined phenomena. Although Tandori’s lyre is a per se interesting base of the literature transmission we considered necessary to built in a filter which could help emphasizing the Klee presence.

The precursor (Klee) created by Tandori give us a chance for finding reflexions to colleguality like in late Tandori’s lyre with its existential sonority. (Tandori Dezső: Paul Klee háztartásbeli, 2005). The thematics and rethorics presented in Tandori’s primer literature perception supposed that level of naivety which extends beyond the opportunities of literature expressions. Due to that the intermediality ont he contrary of the preliminary state of research became only an abstract horizon of interpretation. Examining the expression keytools of naivety created the necessity of exploring certain phenomenas for example self-taught-diletant/informel way of creating art. This intent was based on Tandori’s conclusion that Klee being a professional painter was a self-taught writer on contrary that, for Tandori t self-taught manner of drawing was stronger.

**Conclusion**

The main thought of the thesis that the literature heritage of Paul Klee can be a subject of a research we considred to be proven. Dezső Tandori’s poetry opens up a new horizon where Klee defined on a different basis as in the mainstream cultural and art consideration. The theis opens up a broad perspective for ongoing research where beyond the correspondig method of the theisis Dezső Tandori’s Klee referenced poetry should be considered as an object.
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