

[Klee at the Met](#)

[Klee at the Tate](#)

[Klee at MoMA](#)

[Klee at SFMOMA](#)

[Zentrum Paul Klee](#)



Klee, 1927
Photograph: Hugo Erfurth

The Guggenheim museum hosted [Paul Klee 1879-1940: A Retrospective Exhibition](#) in 1967. Read about the catalogue produced for the exhibition on the museum's website.

Look through the [checklist](#) of works included in a Klee solo exhibition at Harvard Art Museums in 1993.

[The EY Exhibition: Paul Klee – Making Visible](#) was on display at the Tate Modern in 2013. The exhibition brought together works from around the world “displayed alongside each other as the artist originally intended, often for the first time since Klee exhibited them himself.” Read some in-depth reviews in [The Guardian](#) and the [Evening Standard](#), and an interview with the curator of the exhibition in [TimeOut](#).

Moeller Fine Art included 35 works in the 2013 exhibition [Paul Klee: Early and Late Years, 1894-1940](#).

The retrospective [Paul Klee: Irony at Work](#) was at the Centre Pompidou in 2016. Read a [review](#) in Hyperallergic, “The Tender Playfulness of Paul Klee”

[Ten Americans: After Paul Klee](#) was installed at the Phillips Collection in 2018, showing Klee's influence on the development of mid-20th century American Art and featuring more than 60 works from the US and Switzerland. Read a review in the [Washington Post](#).

[The National Gallery of Canada](#) traveled *Paul Klee: The Berggruen Klee Collection in the Metropolitan Museum of Art* in 2018. This collection is the [largest](#) of Klee's work in the United States, and has been featured in Met exhibitions including [Humor and Fantasy – The Berggruen Paul Klee Collection](#).

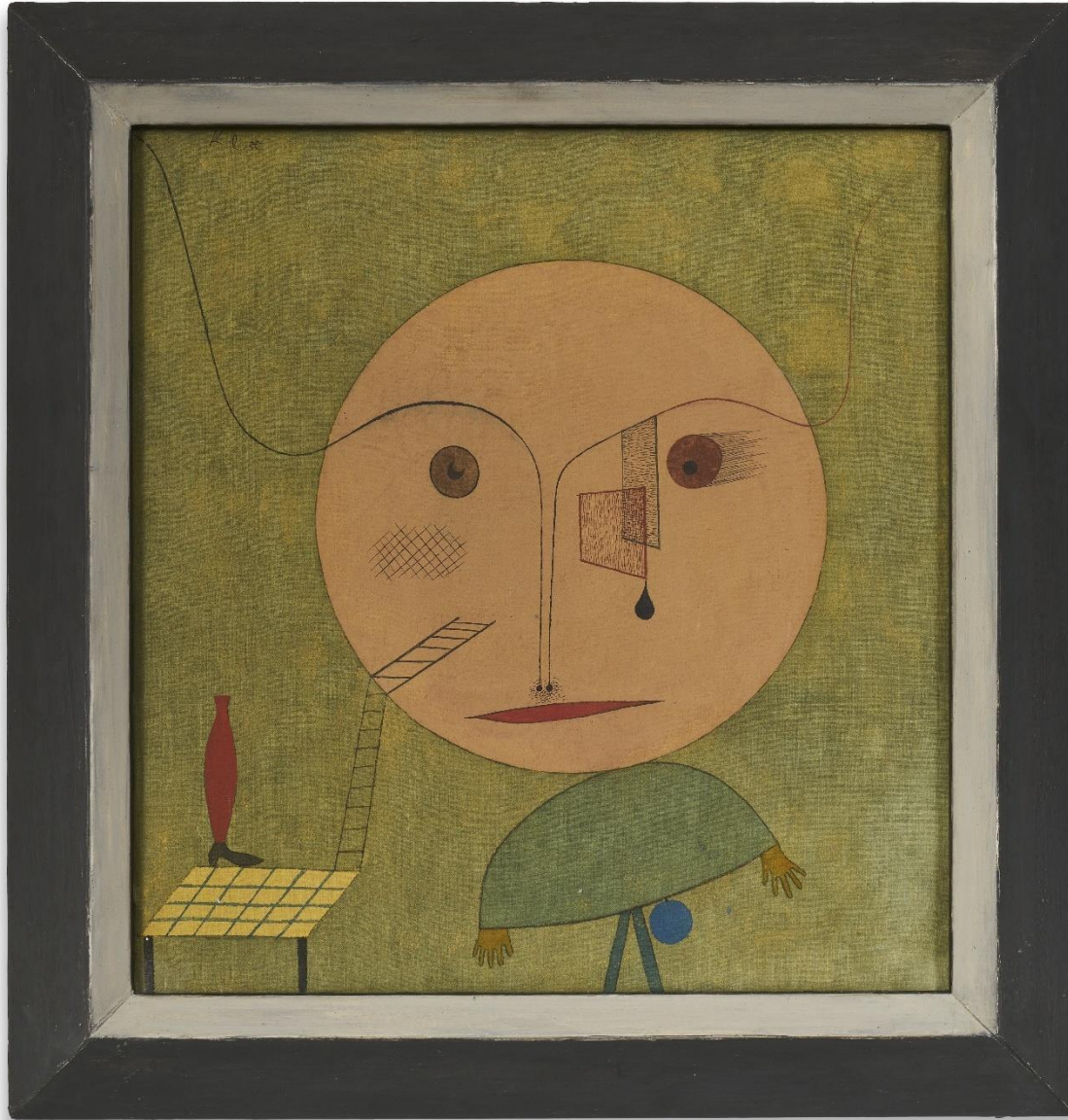
In 2019, [Paul Klee: 1939](#) opened at David Zwirner Gallery, focusing solely on the artist's work made in the year before his death. It was also the first exhibition of Klee's work in the gallery after it announced an exclusive collaboration with the Klee family. Read a review in [Hyperallergic](#), “Paul Klee, When the World Went Dark.”

[Paul Klee, Between Two Worlds](#) was at Lille Métropole Musée d'art modern, de'art contemporain et d'art brut in 2021-2022, exploring how children's art, prehistoric art, and what Klee understood as “the art of the insane” helped the artist think through his work in light of the trauma of World War I. Read a review of the exhibition in [Culturez-vous](#).

In 2022-2023, [Paul Klee and the Secrets of Nature](#) was at the Fundació Joan Miró. The same year, Zentrum Paul Klee installed the exhibition [Paul Klee: About Technical Frenzy](#) revealing “Paul Klee's artistic engagement with the technical achievements of his time.” Read a review in [ArtDaily](#).



Klee in his studio, 1939
Photograph: Aufnahme Fotopress



Paul Klee (Swiss-German, 1879-1940)
Irrung auf Grün (Errancy on Green), 1930
Watercolor on cotton on stretcher frame

Private Collection; L2026:18.4

Paul Klee was one of the most influential artists active in 20th century Europe. Born and raised in Switzerland, he moved to Munich to study at the Academy of Fine Arts before receiving his military conscription to serve as a German soldier in World War I. After the war, Klee began teaching bookbinding, stained glass, and mural painting at the influential Bauhaus School in Weimar, Germany. **Irrung auf Grün (Errancy on Green)** was painted towards the end of his tenure, when the Bauhaus school was first labeled “un-German” by the growing Nazi party. In the following years, Klee was labeled a “degenerate artist” and returned to Switzerland to escape the Gestapo.

On view April 8 – July 12, 2026

Paul Klee (Swiss-German, 1879-1940)

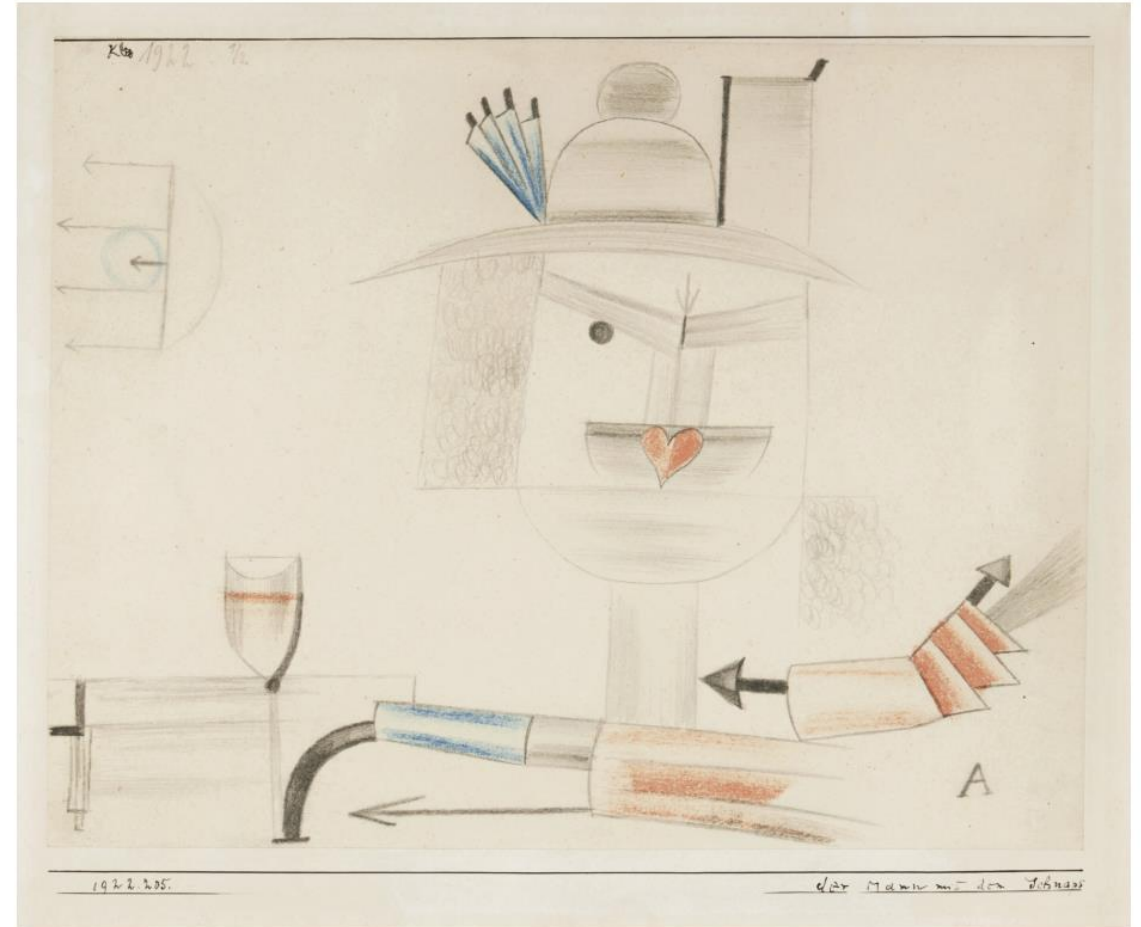
Der Mann mit dem Schnapps (The Man with the Schnapps), 1922

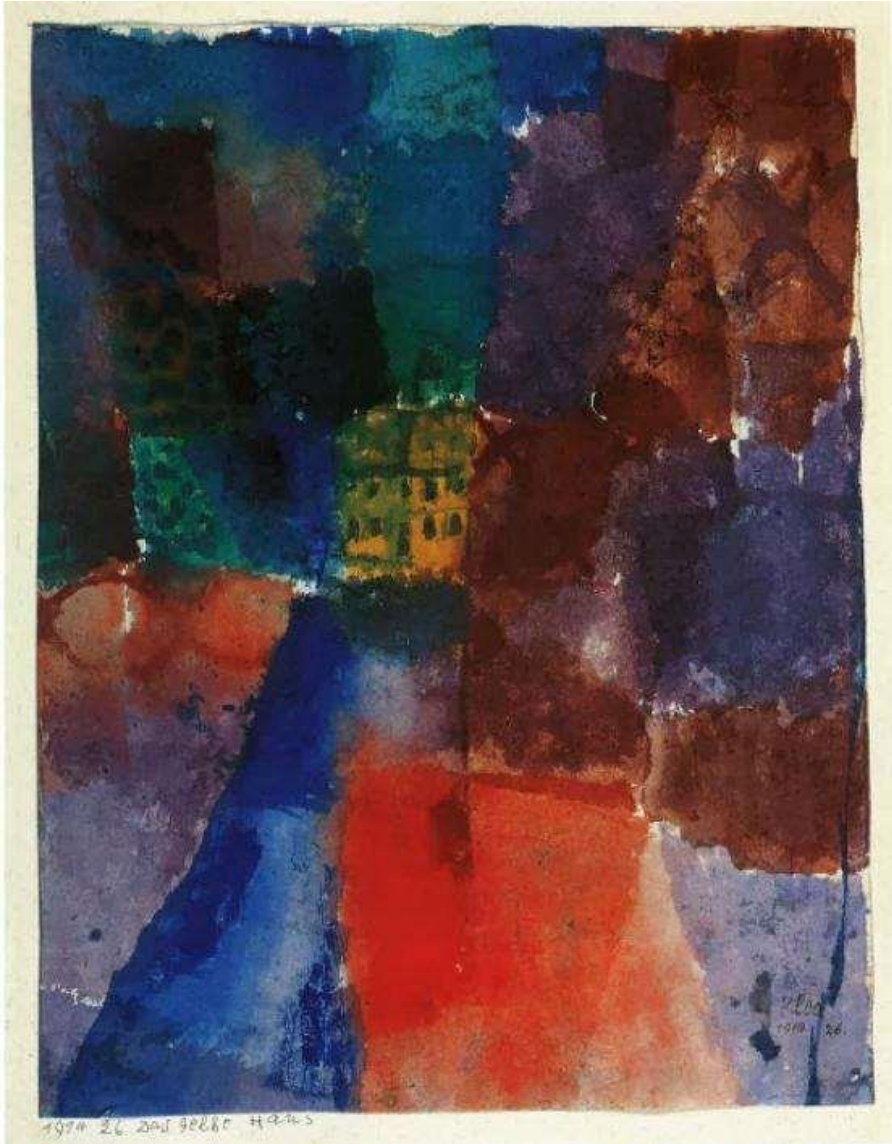
Pencil and colored crayon on paper on artist's mount

The Bluff Collection; L2025:110.3

Born and raised in Switzerland, Paul Klee studied at the Academy of Fine Arts in Munich and began developing his art career before being conscripted as a soldier in World War I. In 1921, he began teaching at the influential Bauhaus School in Weimar, Germany. **Der Mann mit dem Schnapps (The Man with the Schnapps)** demonstrates many Bauhaus principles, including geometric structure, an abstract figure, and a dynamic approach to color. However, Klee's own approach to whimsical, playful narratives is also evident. As the artist famously noted, his creative process is a line "going out for a walk."

On view January 28 – May 3, 2026





Paul Klee (Swiss-German, 1879-1940)
Das Gelbe Haus (The Yellow House), 1914
Watercolor on paper mounted on cardboard

Private Collection; L2023:74.5

Paul Klee was a talented violinist as a child, but turned to visual art at nineteen when he enrolled in the Academy of Fine Arts in Munich. The artist struggled with his approach to color until the early 20th century, when he began to develop his own color theories in response to Cubism and Wassily Kandinsky's (1866-1944) modern abstraction. **Das Gelbe Haus (The Yellow House)** was painted after Klee took a trip to Tunisia, where the light quality led to a breakthrough in his approach. After the trip, the artist wrote: "Color possesses me. I don't have to pursue it. It will possess me always, I know it. That is the meaning of this happy hour: Color and I are one. I am a painter."

On view August 9 – November 19, 2023