New rooms open up a fresh outlook on the work of the artist who, approximately a hundred years ago, began using paintings, drawings, and writings to examine the way he saw himself artistically. In this setting with its three hills, designed by Renzo Piano for the Zentrum Paul Klee, the Middle Hill is dedicated to Paul Klee as an artistic personality. It is an architecture which focuses on our awareness of artistic content and which has an inspirational effect on the ways art conveys itself. The works of Paul Klee have found a new home here—a retrospective which looks to the future, and which aims to bring into the present day this unusually complex, thoughtful, playful artist who wanted to illuminate everything in the world. This view of things makes it all the more exciting to examine certain aspects of Paul Klee’s work from a fresh perspective and—incorporating the innovative possibilities of architecture—to present them with an awareness relevant to our time. The presentation of his work follows the maxim: open up the vista of the artistic substance, onto the physiognomy of the paintings, onto the human levels which the works project onto the observer, onto the modernity of their composition which tears up the conventional spectrum of perception and breaks up the expected patterns of taste, onto the interdisciplinary complexity of the theoretical alignment of the works—which was unique in Klee’s time and is completely up to date even from today’s perspective.

The opening up of this fresh perspective begins with an architectural introduction, associating clear views and open spaces. The path into the world of Paul Klee has been set out programmatically. The paintings are placed into a dialogue with one another, not necessarily in chronological order, so as to bring out the complex levels of expression in Klee’s work. To do that, one must explain some of the characteristics which have a special metaphorical meaning for Klee and which, seen over and over in fresh contexts, are at the heart of his compositional confrontation with the creative processes:

- The human and natural essences motivate the artistic principle. Nature, growth, and motion form the image of the creative, for the genesis of the picture. The cosmos and the universe, microcosmically and macrocosmically, contain the entirety of the human individual and the natural context.
- The stage becomes a visual metaphor for the artistic. Klee invents scenarios which take as their subject the form and content dimensions of balance and their irritations. The theatrical staging of his paintings make Klee’s ambivalent attitude toward the comic and the tragic “dramatically” clear.