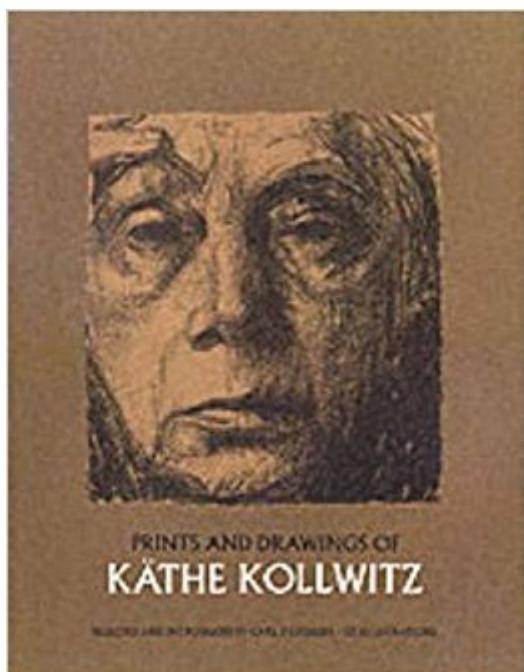


The book was found

Prints And Drawings Of Käthe Kollwitz (Dover Fine Art, History Of Art)



Synopsis

"The Weavers," a landmark of class-conscious art, which depicts, in a series of prints, the plight of the worker and his age-long struggle to better his lot. "Death as a Friend," showing a man greeting his death as an old friend, with a hysterical mixture of joy and terror. "The People," in which a mother shields her offspring from phantoms of hate, poverty, and ignorance and symbolizes woman as creator, begetter of the human race, link between past and future. These works represent the recurrent themes which most characterize the work of Käthe Kollwitz: social consciousness and a sense of the suffering of mankind, an urge to voice the basic maternal attitude, and a preoccupation with death. She has been called a propagandist, a crusader, yet her art is essentially apolitical. Her concern was not with partisan causes, but rather with universal rights. Fundamentally a dramatic artist, Käthe Kollwitz (1867-1945) brought to each of her works an uncanny ability to evoke human emotions through subtle gestures and facial expressions. The reactions of her characters were psychologically true primarily because she tested them on herself. The present collection contains 83 of Mrs. Kollwitz's finest works, including the last great print cycles: "The Weavers" of 1898; "The Peasant War" of 1908; "War" of 1925; and "Death" of 1935. These selections provide a full panorama of Mrs. Kollwitz's development as a master of the graphic techniques of etching, woodcutting and lithography. Over 69 of the illustrations have been rephotographed from the original works specially for this edition, and new techniques in photolithography and a larger format have resulted in reproductions that are as close as possible to the prints and drawings themselves.

Book Information

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Customer Reviews

This book is a great teaching aid for drawing and the transition from drawing to print processes. Great examples of the simplicity of marks necessary to create a form or mood recognisable to all. It is as much about what is left out as it is about marks made. Very dark subject matter dealt with in a sensitive way, a must for all for teaching and inspiration.

This large-scale volume does a very nice job of covering many of Kollwitz's finest works...and at a very nice price, thanks to Dover Publications.

I've always been drawn (pardon the pun) to German Expressionism, and by extension to the illustrations of Kathe Kollwitz. Zigrosser includes 83 of her charcoal drawings, etchings and lithography covering most of her artistic life: the earliest work included here from 1892 ("Greeting" and "Self-portrait at a Table"), the latest from 1935 ("The Call of Death"). Kollwitz is a remarkable artist, focusing on common people and self-portraits, with a strong social conscience and anti-war criticism (she lost her youngest son the first week of WWI). Her images are haunting, vividly showing the sense of loss, pain and anguish in her art - "Killed in Action," "Waiting" and "The Mothers" almost move one to tears. Kollwitz is also capable of communicating great tenderness as well, as demonstrated in her "Municipal Lodging," "Visit to the Children's Hospital" and "Mother With Child in Arms." For those learning the craft of charcoal illustration, there is much material here that I imagine would be helpful. For me, I was attracted by the simple fact that I am a fan. The only drawback (if it can be considered such) is the size of the book - it's large (40 cm x 28 cm). However, the size allows one to get a better sense of the detail of Kollwitz's work even though it may be a struggle to make this fit in a standard bookcase. That said, it is a fantastic and comprehensive collection with an outstanding introduction to Kollwitz's life, her growth as an artist and her influence. Highly recommended.

Kathe Kollwitz was an amazing artist and the cover of the book says pretty much all you need to know. She was very good with charcoal and used it and other media to create strong chiaroscuro without resorting to the flat photorealism of a lot of contemporary art. To see her draw is to understand that drawing can mean something very different from what Ingres meant: she is a real kick in the head to people whose only thought has been "finer crosshatching!" It's a good book at a

good price. I might have wanted some explanation of what her goals were and how she approached them in drawing but you can't have everything.

As an artist Kathe Kollowitz work inspires on many levels. In this book are enough examples of her sketches and drawings that if you are interested in drawing you will want to revisit these pages over and over. This compilation is helpful and inspiring.

Kathe Kollwitz shows real people dealing with the real problem of the Second World War. Her drawings are poignant reminders of the love and humanity that can exist in the midst of madness. She is also not afraid to show the horror of the war and the tolls it takes on its victims.

The large format of this book makes looking at Kollwitz's prints a pleasure. The pages may not be glossy, but as real prints are not done on glossy paper, it kind of lends itself to her prints. It has a lot of her more recognizable prints as well as some lesser known ones. The only complaint I have is beyond petty; the book is taller than standard books and as a result does not fit in ANY of my bookcases properly and I have to put it in sideways. Boo hoo.

She is the most amazing person ever. Her woodblocks make you want to explode with emotion. And if you ever see them in person you might just cry. The book though is light and wish it had more words in it and prints and drawings. Seems like it should be part of a bigger book. Still worth the purchase

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