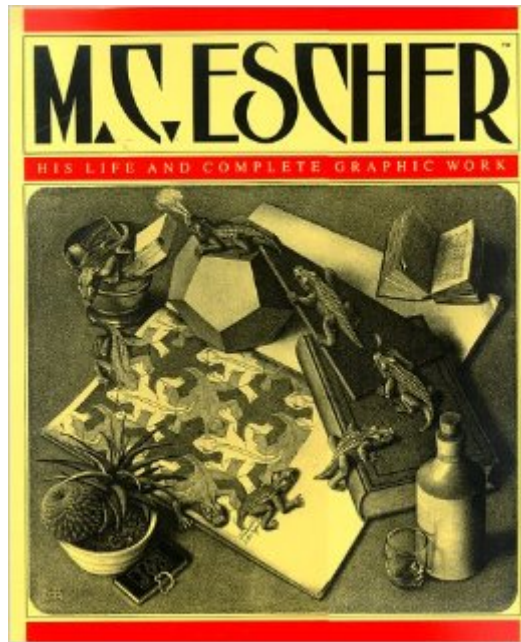


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M.C. Escher: His Life And Complete Graphic Work (With A Fully Illustrated Catalogue)



Synopsis

Large Wonderful Book of M.C. Escher's life and complete work

Book Information

Hardcover: 349 pages

Publisher: Harry N. Abrams, Inc. (September 1, 1992)

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Average Customer Review: 4.9 out of 5 stars [See all reviews](#) (45 customer reviews)

Best Sellers Rank: #69,361 in Books (See Top 100 in Books) #24 in [Books > Reference >](#)

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Customer Reviews

And c'mon - if you've seen his work, you're a fan. The great thing about this book is not just the extensive and readable biography, but the complete (so they say) catalog of his graphic works. Even people very familiar with Escher's oeuvre will be surprised by some of the entries here. They go back to work he did at ages 18 and 19, and show the development of the Escher that has become so famous. It's just a little disappointing that the catalog is printed only in black and white, when so many of his works used color. The catalog reproductions are just that - a listing of his work, not a gallery, so the quarter-page size of most pieces is adequate for recognizing a piece, if not for appreciating it fully. It is fascinating to see Escher's style develop through his (and the twentieth century's) twenties. Various influences early on suggest Beardsley (cat. 49, 67), Picasso (cat. 51, 58), or the pervasive Art Deco of his time (cat. 34). Even then, some of Escher's later fascinations begin to emerge, including hands and reflective balls (cat. 88 and 80), symmetries and tilings (cat. 61, 65), and complex interactions of many figures in a repeating structure (cat. 90). The lesser-known parts of his work also start to emerge by the time he's 30, including delicate lithographs (cat. 129, 132). As much as I love his visual paradoxes and flirtation with the infinite, the lithos and mezzotints are the pieces that truly move me. "Snow" and "Blowball" (cat. 278 and 330) have an eloquent simplicity. "Eye" and "Drop" (cat. 344 and 356) demonstrate his classical sense and his perseverance with the demanding medium of mezzotint. The text is also thorough and

enjoyable - a good thing, since it takes up half of this heavy book, including its own set of illustrations.

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