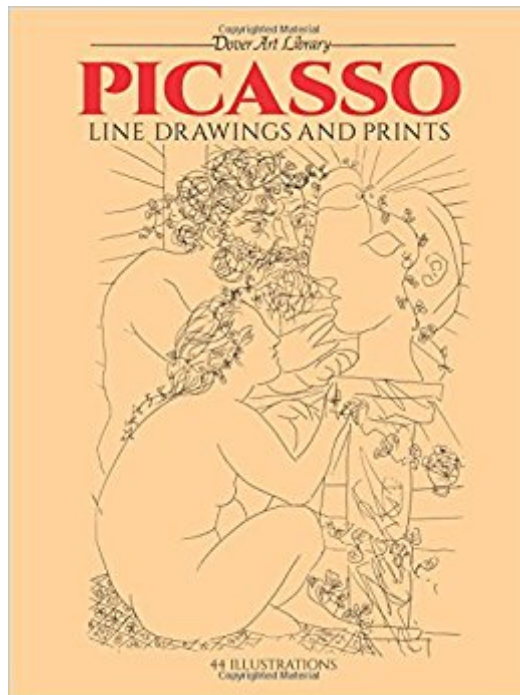




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Picasso Line Drawings And Prints (Dover Fine Art, History Of Art)



Synopsis

Picasso may have the most uncanny line since Botticelli. Each medium or style he chose to master, no matter how solid or sculptural, can be seen as line disguised, metamorphic; as the labyrinth to which a single thread is the key. Theoretically, line is infinite; Picasso in his fertility nearly realized that theory in almost a century of ceaseless drawing, whether on paper, zinc, stone, or other media. Here is a sampling, rather than a comprehensive selection, from that plenitude; while nothing could be comprehensive within a single volume, the genius of Picasso's line manifests itself so clearly that this culling from various periods reveals the line in most of its guises. Beginning with a 1905 circus family in drypoint, 44 drawings cover Picasso's major themes, techniques, and styles. From the almost classic Ingresque clarity of the Diaghilev and Stravinsky portraits (1919, 1920) via cubist studies and "neo-classical" nudes, Picasso's restless hand remakes his world again and again with fresh energy, culminating here in six sketches of the artist/model dashed out in raging love/hate in the midst of personal crisis (1953-54). In between are times of serenity and introspection (Seven Dancers (1919), with the future Olga Picasso up front; many figures and bathers) and, particularity as book illustrations, many mythological studies; Eurydice Stung by a Serpent (1930 etching), Dying Minotaur in the Arena (1933), an etching for a 1934 edition of Lysistrata. Balzac is represented by a striking lithographic portrait (1952) and by etching for Vollard's edition of Le Chef-d'oeuvre inconnu. The sudden appearance of an earthy, hirsute Rembrandt (1934) seems to confirm Picasso's membership in the select group of art history's greatest draughtsmen.

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Customer Reviews

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This book was a real find. The many illustrations were as good as a short course on the works of Picasso. I value it as an easy to read source on the works of a great artist.

The book arrived promptly and in good condition. I didn't expect much from the content, so was not disappointed. Some of Picasso's early drawings were so poor that they make me feel better about my own drawing. One can learn a great deal from trying to copy Picasso's work, as one begins to see relationships between lines and forms as he saw them. Some of Picasso's drawings were of his sexual fantasies, of course, so this may not be suitable for children whom you wish to shield from such ideas (smile).

With the gigantic oeuvre of Picasso, it would be impossible to include a representative number of his drawings in a small reasonably priced book like Dover. Good try though.

I'm a retired mechanical engineer and now an art student. Because of my engineering background, I have a tendency to draw anything with lines around the perimeter of objects just like I might do if I were making an engineering drawing. My art instructors try to discourage my approach and one even went so far to suggest that I was not advanced enough to draw with lines. I of course did/do not agree. This instructor suggested I might like cartooning which I have been investigating. Thus I was very pleased to see this book which shows a number of line drawings by one of the great masters. I was happy to see that my view of the world has been shared by some of the great ones. However, my skill level in no way approaches his work. Lloyd Lehn

A lot of the pages looked like they were printed on a copy machine then stapled into the book.

A big disappointment. A few pages of badly reproduced drawings do not a book make. "A Picasso Portfolio" by MoMA turned out to be much better.

Alas returned as undeliverable.

Nice book

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