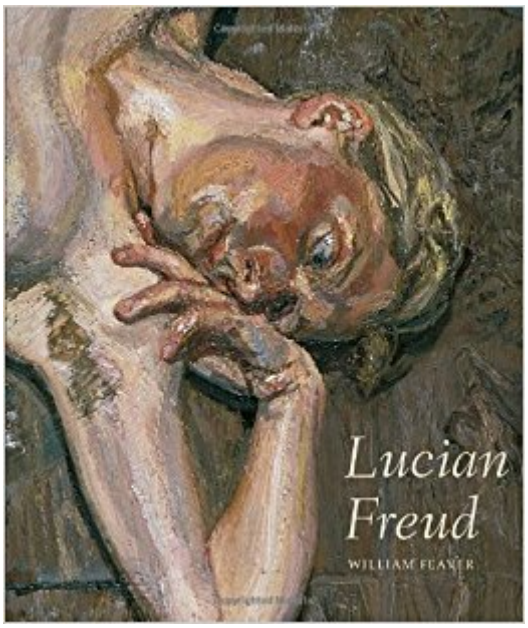
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Lucian Freud



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Synopsis

This volume, with more than 400 reproductions, will be the most comprehensive publication to date on Lucian Freud, covering a span of seventy years and including many works not previously reproduced. The result is a corpus of great works that reveal him to be the premier heir today of Rembrandt, Courbet, and CÃƒÂ©zanne. The book includes not only FreudÃ¢â ¬â„¢s paintings but also his sketches, woodcuts, and powerful etchings. While the bulk of his paintings are female nudes, his cityscapes, plant studies, and interiors, executed in his distinctive muted palette and visible brushwork, are all included. Freud, who has lived in London ever since his family left Berlin in 1933 when he was ten, has achieved preeminence through his ruthless perception of the human form. His importance has long been recognized in England, but his present super-celebrity status dates from a retrospective at the Hirshhorn in Washington, D.C., in 1987. William Feaver, painter and for many years art critic for The Observer, provides a unique account of FreudÃ¢â ¬â„¢s preoccupations and achievement. Startling, moving, profoundly entertaining, the book lives up to FreudÃ¢â ¬â„¢s advice to students when getting them to paint self-portraits: Ã¢â ¬Å“To try and make it the most revealing, telling, and believable object. Something really shameless, you know.Ã¢â ¬Â•

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Customer Reviews

Starred Review. This testament to the massive oeuvre of one of Europe’s most celebrated painters begins with an illuminating biographical sketch by Feaver (former art critic for the Observer) that depicts Freud’s journey from favorite son to mediocre student, reveling womanizer to husband and

father. Readers looking for a window into Freud's remarkable method and vision will benefit from the extensive quotes in this section, as well as the four interviews provided. The paintings themselves, richly reproduced, are intense portraits featuring a dark conflict between stark realism and profound emotional pull; his figures, usually nude, capture the vacancy and impact of death in their alarmingly static expressions. Freud's self-taught skill and precision are evident on every page in his careful, heavy brushstrokes (he often cleaned the brush after each stroke) and representational precision. Coming into fruition in the era of Pop Art and Abstract Expressionism, Freud emerged, amazingly, as a figurative painter in the most traditional sense: "Expressionism is a translation from what is in life," Freud said, "Expressionism is exaggerated." In light of the stunning work displayed here, his negative opinion of the genre is earned. A necessity for art scholars and an absolute pleasure for the novice, this gorgeous collection of Freud's discomforting work is perfectly fitting in scope and heft. Copyright Ã Â© Reed Business Information, a division of Reed Elsevier Inc. All rights reserved.

Ã¢â ¬Å“Once you become accustomed to the heftiness of the Rizzoli book, with its nearly 500 pages of high-quality paper, you can find great pleasure in the numerous illustrations and the breadth of vision it gives of the artistÃ¢â ¬â„¢s development, with nearly 40 pictures that have never before been illustrated in books on Freud.Ã¢â ¬Â• ~The Art BookÃ¢â ¬Å“This latest effort will be useful as a sweeping visual appreciation of a painter of major importance.Ã¢â ¬Â• ~Choice Magazine

Well, this is a nice and huge book and also a corner stone for everyone who know the master's work but; an editor's decision has made some damages to the whole work. the decision of using the double spread pages, instead of fold-in pages of course was cheaper but, it can be seen in many of this pages, several (and in some cases severe)diferences of colors and lines from one to another page. The hugeness of the book also make dificult to follow the painting as a whole. In my opinion, this detail makes the book plates, hard to read and it seem to me that it's the first objet to be appreciate in an art book. On the other hand,the inclusion of many etchings and several unfinished works, revealing some details of the painting process of the master; give to this book something authoritative and almost complete about Freud's work, with lucid interviews and fragments of conversations between the authors and the painter that give insights into the creative and personal life and circumstances on the master's creative process. Good book in my opinion, but...

The book opens with an essay by William Feaver; personal and enlightening it makes fascinating reading; the writer has clearly known the artist for some time. Feaver conveys a clear picture of the artist, his background and training, and his approach to his work. Also included are four conversations between Fever and Lucian Freud: November 1992 (appeared The Observer December 1992), April 1998 (The Observer May 1998), November 2001 (on John Constable) and February 2007. The book concludes with a List of Illustrations, fairly brief Chronology and a Bibliography.This book is illustrated throughout in full-colour including the black and white drawings but not the etchings, which alone are reproduced in black and white half-tone. There are 362 illustrations in the Plates section with many more pictures accompanying the essay.This large format book comes in a very substantial slip-case. The outstanding feature of the book however is the reproduction of the paintings; mostly full-page in size, with many bleed images and several double-page spreads. The work is arranged chronologically with the earliest dating from 1939 up to 2006; almost entirely portraits, figures or groups, there is the occasional still life and a few scenes. An impressive and beautiful book superbly illustrated, it is to be highly recommended.

Among the many publications available on the British master, this one is undoubtedly the best. Written by a specialist of Freud's art, it is almost a catalogue raisonnÃƒÂ© and follows a chronological pattern that starts with the early paintings from the 1940's and ends with the latest works from 2007. Especially interesting are the various interviews of the artist that give invaluable insight on his working methods and how he views his own art. All the illustrations are in full color and enable the reader to distinguish the thick and brutal brushstrokes of the painter and his ability to extract the beauty in the ugliness of the human being.A tour de force of an artbook.

He's a master a painting the human form- capturing the skin tone and shading of the light and emotion and expressions of the face and body language. Mesmerizing.

I have many books on Lucian Freud's art but this is by far the best. He is my favorite artist so I tend to buy all I can find but this book is excetional. There are so many pieces I have not seen in other books. It's a huge heavy book that comes in a beautiful box cover. I was so surprised to see the quality of the book, especially for the money. Very good value.

This is a beautiful and authoritative book. Update: Let me amend this a bit...this book is largely a catalog, there's not a whole lot of text. Which is great - the pictures are large and well reproduced. It

would be nice if the media and dimensions of each picture were printed on the same page as the picture, rather than in an appendix.

A great look at a great painter. Excellent reproductions are plentiful and the color is accurate and rich.

The most impressive thing on Freud's art is definitely the awesome technique he developed. I like, that this book shows you his first works (by the time he had 16-18 years old) where you get to see his improvement over time. The slipcase is nice. There are few close ups with some details and brushwork magnified.This book and the Odd Nerdrum's one for me are the best buys I've made on .

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