

MAURICE CORNELIS ESCHER

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Maurice Cornelis Escher (Maurits Cornelis Escher) was born in 1898 in Leeuwarden (Holland). He was fond of drawing since childhood and in his youth he got acquainted with the technology of forming a printed drawing.

At the end of World War II, Escher gained real popularity. His works were valued by mathematicians. In the period from 1950 to 1960 he created his most famous paintings including those with impossible designs.

In the early 1960s, Escher gave lectures in Cambridge (England) and the United States. His creativity has had a huge impact on the countless artists in different countries around the world. Among them are Jos de May, Sandro del Pre, and Istvan Oros. Escher's works are of great favour among mathematicians. [1]

The most remarkable are the "impossible figures" of Escher. He studied the paradoxes, which draw attention to the three types of spatial and decorative drawings of interiors and architectural structures, which, at first glance, seem to be correct, but with a careful study of the work, the viewer notices the contradictory elements of joining the parts of a particular figure in 1953, which depicts a world that does not obey the laws of gravity. This is one of Escher's most honored works depicting the "impossible" space - the "Relativity" lithography.[2]

Escher often incorporated three-dimensional objects such as the Platonic solids such as spheres, tetrahedons and cubes into his works, as well as mathematical objects like cylinders and stellated polyhedra. In the print Reptiles, he combined two and three-dimensional images. In one of his papers, Escher emphasized the importance of dimensionality:

The flat shape irritates me - I feel like telling my objects, you are too fictitious, lying there next to each other static and frozen: do something, come off the paper and show me what you are capable of! ... So I make them come out of the

plane. My objects ... may finally return to the plane and disappear into their place of origin.

Escher's artwork is especially well liked by mathematicians like Doris Schattschneider and scientists like Roger Penrose, who enjoy his use of polyhedra and geometric distortions. For example, in *Gravitation*, animals climb around a stellated dodecahedron.

The two towers of *Waterfall's* impossible building are topped with compound polyhedra, one a compound of three cubes, the other a stellated rhombic dodecahedron known as Escher's solid. Escher had used this solid in his 1948 woodcut *Stars*, which also contains all five of the Platonic solids and various stellated solids, representing stars; the central solid is animated by chameleons climbing through the frame as it whirls in space. Escher possessed a 6 cm refracting telescope and was a keen enough amateur astronomer to have recorded observations of binary stars.[3]

Although Escher did not have mathematical training—his understanding of mathematics was largely visual and intuitive—his art had a strong mathematical component, and several of the worlds which he drew were built around impossible objects. After 1924, Escher turned to sketching landscapes in Italy and Corsica with irregular perspectives that are impossible in natural form. His first print of an impossible reality was *Still Life and Street* (1937); impossible stairs and multiple visual and gravitational perspectives feature in popular works such as *Relativity* (1953). *House of Stairs* (1951) attracted the interest of the mathematician Roger Penrose and his father the biologist Lionel Penrose. In 1956 they published a paper, "Impossible Objects: A Special Type of Visual Illusion" and later sent Escher a copy. Escher replied, admiring the Penroses' continuously rising flights of steps, and enclosed a print of *Ascending and Descending* (1960). The paper also contained the tribar or Penrose triangle, which Escher used repeatedly in his lithograph of a building that appears to function as a perpetual motion machine, *Waterfall* (1961).[4]

Despite wide popular interest, Escher was for long somewhat neglected in the art world; even in his native Netherlands, he was 70 before a retrospective exhibition was held. In the twenty-first century, major exhibitions have been held in cities across

the world. An exhibition of his work in Rio de Janeiro however attracted more than 573,000 visitors in 2011; its daily visitor count of 9,677 made it the most visited museum exhibition of the year, anywhere in the world. No major exhibition of Escher's work was held in Britain until 2015, when the Scottish National Gallery of Modern Art ran one in Edinburgh from June to September 2015, moving in October 2015 to the Dulwich Picture Gallery, London. The exhibition moved to Italy in 2015–2016, attracting over 500,000 visitors in Rome and Bologna, before moving to Treviso and then Milan.[5]

I really like his works since I was a child, and I want to draw something that looks like Escher's works.

REFERENCES

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