





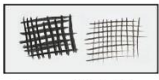






<p>Key Facts</p> <p>Kollwitz worked with several different arts media, including paint, printmaking and sculpture. Although her early work is very realist, she is now more closely associated with expressionism. Kollwitz was the first woman to be elected to the Prussian Academy of Arts, and also to achieve honorary professor status. Kollwitz is believed to have suffered from anxiety as a child, as well as possible hallucinations and migraines.</p>	<p>Käthe Kollwitz (1867-1945)</p> 	<p>Key Influences</p> <p>Kollwitz's husband was a doctor tending to the poor in Berlin. This enabled her to see how workers lived and the issues they faced, and she brought their experiences and struggles to her artwork. Her early, realist work was influenced by artists such as Max Klinger and Wilhelm Liebl. Her more impressionist work focused on showing emotion, and her influences included artists from the Bauhaus, a school that combined craft, art and design.</p>
<p>Key Work</p>  <p><i>March of the Weavers</i> Sheet four of the cycle <i>A Weavers Revolt</i> (1893-1897)</p> <p>This series of prints expressed the workers' misery, hope, courage and eventual doom.</p>	<p>Key Work</p>  <p><i>Sharpening the Scythe</i> Sheet three of the cycle <i>Peasants' War</i> (1902-1908)</p> <p>This old peasant woman shows the determination of the peasants to resist during the German Peasants, Revolt, 1524-1525.</p>	<p>Key Work</p>  <p><i>Home Worker</i> (1906)</p> <p>A preparatory drawing for a poster for <i>The German Cottage Industry Exhibition</i> of 1906. Kollwitz has used charcoal to show light and shadow.</p>
<p>Key Vocabulary</p> <p>Texture Showing how a drawn object might feel, if the real thing was touched.</p> <p>Contrast The effect when two very different artistic results are placed next to one another, such as dark and pale colours.</p> <p>Blending Rubbing of drawn marks to create a gradual changing gradient, rather than sharp contrast.</p> <p>Stippling Use of dots at different distances from one another to show lighter and darker areas.</p>	<p>Year 6 Knowledge Organiser</p> <p>Charcoal</p> <ul style="list-style-type: none"> • Work in a sustained and independent way from observation, experience and imagination. • Use a sketchbook to develop ideas, including mixed media. • Explore and manipulate visual properties of different elements, such as line, tone, texture, colour and shape. 	<p>Examples of Existing Art</p>  <p><i>Durham: The Central Tower</i> Dennis Crenfield (1931-2018)</p>  <p>Self-portrait Pablo Picasso (1881-1973)</p>
<p>Charcoal Techniques</p>  <p>Cross-Hatching</p>  <p>Parallel-Hatching</p>  <p>Blending</p>	<p>Charcoal Drawing Tools</p> 	 <p><i>Sleeping Mother and Child</i> Henry Moore (1898-1986)</p>