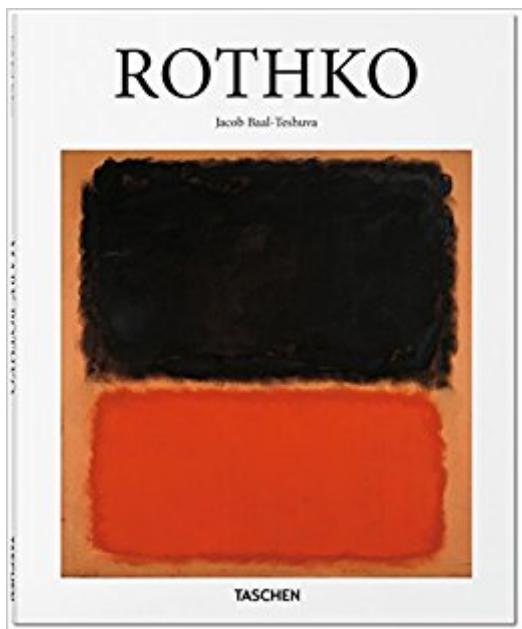


The book was found

Rothko (Basic Art 2.0)



Synopsis

Pictures as Drama: Tragedy, ecstasy, and doom Resisting interpretation or classification, Mark Rothko (1903–1970) was a prominent advocate for the artist's consummate freedom of expression. Although identified as a key protagonist of the Abstract Expressionist movement, first formed in New York City, Rothko rejected the label and insisted instead on "a consummated experience between picture and onlooker." Following a repertoire of figurative works, Rothko developed his now iconic canvases of bold color blocks in red, yellow, ochre, maroon, black, green. With these shimmering, pulsating color masses, Rothko stressed that he had not removed the human figure but rather put symbols or shapes in its place. These intense color forms contained all the tragedy of the human condition. At the same time, Rothko explicitly empowered the viewer in the expressive potential of his work. He believed "A picture lives by companionship, expanding and quickening in the eyes of the sensitive observer." From his early development through to his most famous color fields, this book introduces the intellect and influence of Rothko's dramatic, intimate, and revolutionary work.

About the Series: Each book in TASCHEN's Basic Art series features: a detailed chronological summary of the life and oeuvre of the artist, covering his or her cultural and historical importance a concise biography approximately 100 illustrations with explanatory captions

Book Information

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Customer Reviews

I didn't know much about Rothko. I didn't know he killed himself. I guess his later works seem pretty

depressing in retrospect; like they said in the book, his health was starting to fail him. His later works were darker and less colorful than his earlier works. I appreciate Rothko much more after reading this. I think it's easy for most people to wave away something like abstract expressionism; it seems stupid and random and like it's not a picture of a thing so I don't get it. If anything abstract expressionism is a reminder that you're a living, feeling, breathing human being and that all this art business anyway is absurd. The abstract expressionist, at least from my very cursory and limited understanding (solely from this book) painted purely with feeling. They didn't spend time worrying about which story to tell or which object to recreate on the canvas, rather they focused entirely on which colors they felt like coloring with. Maybe all the abstract expressionists were synesthetes; maybe they literally felt color, an unfamiliar sensation to most people. A viewer of a Rothko should attempt to, rather than trying to find meaning or objects or a narrative, feel the colors Rothko chose to paint with. The Rothko Chapel is an interesting story. As I read it, I assumed Rothko was more or less the interior decorator and kind of an after thought in the creation of the chapel. It was interested when they decided to change architects entirely when Rothko himself wasn't satisfied with the architectural decisions being made. The Rothko Chapel looks very futuristic; another reason I'm drawn to Rothko's style. All of his interior work is quite intriguing; even the pieces he did for the Four Seasons. He was ahead of his time.

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