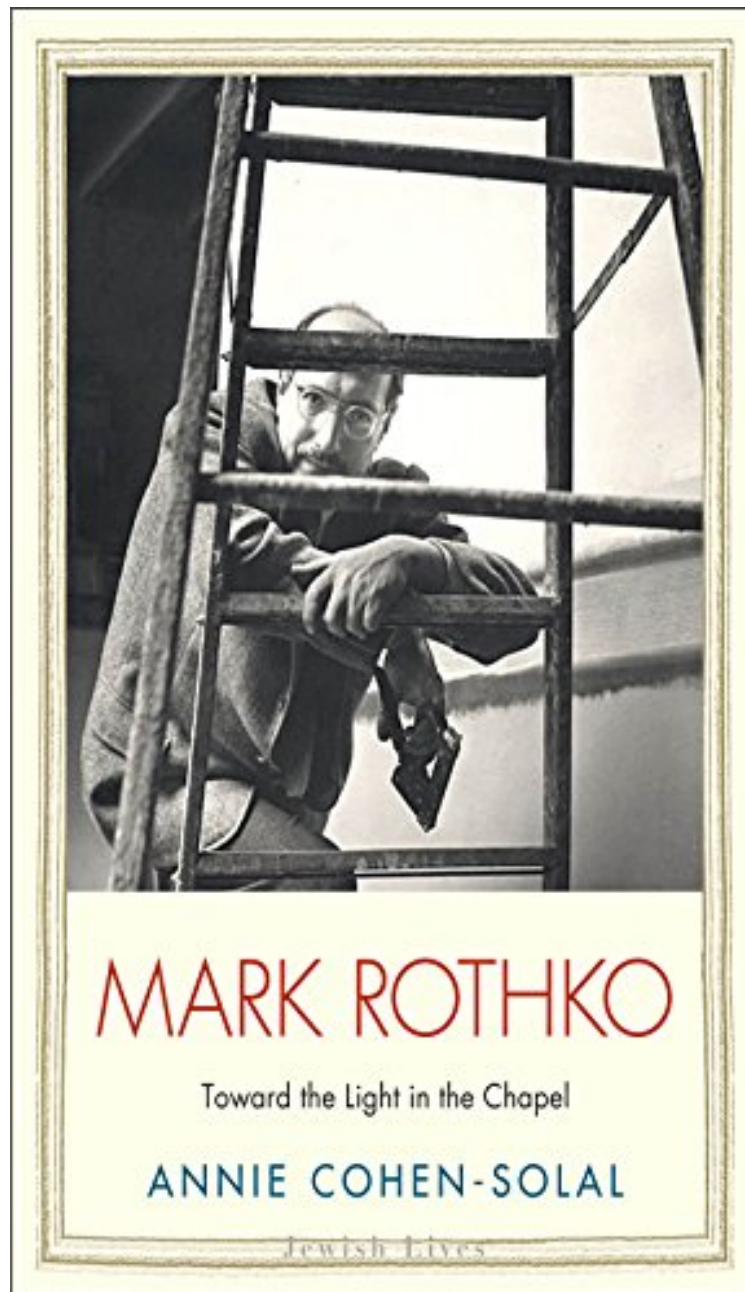


(Read now) Mark Rothko: Toward the Light in the Chapel (Jewish Lives)


Mark Rothko: Toward the Light in the Chapel (Jewish Lives)

Annie Cohen-Solal

ePub | *DOC | audiobook | ebooks | Download PDF



 Download

 Read Online

#806565 in eBooks 2015-03-01 2015-03-01File Name: B00U3URJP6 | File size: 33.Mb

Annie Cohen-Solal : Mark Rothko: Toward the Light in the Chapel (Jewish Lives) before purchasing it in order to gage whether or not it would be worth my time, and all praised Mark Rothko: Toward the Light in the Chapel (Jewish Lives):

5 of 5 people found the following review helpful. A rounded portrait. By Scott Hatt
A terrific, well researched biography of a multifaceted master of painting. The solid references and bibliography provide a foundation for further research and readings. Rothko is seen in context with his family, artistic peers, and the American art world of his time. An enjoyable read. The translation is solid.
3 of 4 people found the following review helpful. Not for me
By Liz Collins
Disjointed. The first two chapters show Rothko as a young man and young immigrant...a scholar, a debater....but no mention of art, or interest in art, or skill in art. Suddenly he's dropped out of Yale because he's unhappy and frustrated that they don't welcome him and admire him there.. And then.....he's an artist in New York and has an agent and has had shows in NYC and Paris. That's a pretty big leap. After that the author wants to talk about the art movement, how behind the Americans are and how the new abstract/expressionist/cubist movement is dominated by Jewish immigrants. At that point I lost interest. The book really isn't about Rothko, and often disintegrates into paragraphs of names.
11 of 13 people found the following review helpful. Mark Rothko...
By Jill Meyer
Author Annie Cohen-Solal, in her new biography, "Mark Rothko: Toward the Light in the Chapel", asks the provocative question, "Why, when during the previous centuries Jews had generally been absent from the visual arts, did the dawn of abstraction coincide with their entrance into the world of art, with Jewish collectors, critics, artists, dealers detecting, supporting, and following the lessons of the first Modernists?" And she answers it in her book by looking at the life, career, and world of Mark Rothko. Rothko was at the turning point when American artists began to be valued as much as their European counterparts. He was part of a group of painters - Robert Motherwell, Jackson Pollock, among other contemporaries - whose art transcended the past and moved these artists into the mainstream of accepted art. Their art was finally purchased and exhibited at the MoMA - which had the mindset of "European-art-is-best" - in the 1940's and 1950's. Cohen-Solal examines Mark Rothko - born Marcus Rothkowitz in 1904 in current-day Latvia - in as much of a religious context as that of an artistic. For Rothko was a Jewish artist, and his religious beliefs and practices were important to his art. Mark Rothko emigrated from the Pale of Settlement in 1907 as conditions for the Jewish population became increasingly tenuous. His family settled in Portland, Oregon where his father died a few years later. Rothko was raised as an observant Jew - though curiously his elder brothers and sister were raised somewhat more haphazardly - and he was active as a teenager in the Russian Jewish neighborhood of Portland. He received a scholarship to Yale - that bastion of WASPness - but left after two years. After finding himself in the 1930's as a budding artist, he moved to New York City, and made his way steadily up the art world ladder into acceptance, and eventually some wealth. But Mark Rothko was a contrarian, too. He accepted a commission to provide art for the new Four Seasons restaurant in the Seagram Building, but pulled out and returned his advance when he visited the restaurant. He disliked the clientele, the menu, the ambiance, and, hell, the WEALTH of the place. Several panels of the art he had made were placed in Houston in the Rothko Chapel, built by the Menil family. His post-war years were his most fruitful but his persona began to change. He separated from his wife and two children in the late 1960's and committed suicide in 1970. His fame and his work have long outlived him. Annie Cohen-Solal returns, in the end, to the city in Latvia he and his family had left more than 100 years before. His children opened a museum dedicated to Marcus Rothkowitz. He - and his art - had come full circle.

Mark Rothko, one of the greatest painters of the twentieth century, was born in the Jewish Pale of Settlement in 1903. He immigrated to the United States at age ten, taking with him his Talmudic education and his memories of pogroms and persecutions in Russia. His integration into American society began with a series of painful experiences, especially as a student at Yale, where he felt marginalized for his origins and ultimately left the school. The decision to become an artist led him to a new phase in his life. Early in his career, Annie Cohen-Solal writes, "he became a major player in the social struggle of American artists, and his own metamorphosis benefited from the unique transformation of the U.S. art world during this time." Within a few decades, he had forged his definitive artistic signature, and most critics hailed him as a pioneer. The numerous museum shows that followed in major U.S. and European institutions ensured his celebrity. But this was not enough for Rothko, who continued to innovate. Ever faithful to his habit of confronting the establishment, he devoted the last decade of his life to cultivating his new conception of art as an experience, thanks to the commission of a radical project, the Rothko Chapel in Houston, Texas. Cohen-Solal's fascinating biography, based on considerable archival research, tells the unlikely story of how a young immigrant from Dvinsk became a crucial transforming agent of the art world; one whose legacy prevails to this day.

"Gripping . . . meticulous . . . this novelistic account is a rewarding close-up of Rothko's . . . experience as a Jewish immigrant." Publishers Weekly, starred review