



FIGURATIVE
FIFTIES

NEW YORK
FIGURATIVE
EXHIBITION

The Figurative Fifties New York Figurative Expressionism

**Paul Schimmel, Judith E. Stein, Newport
Harbor Art Museum**



The Figurative Fifties New York Figurative Expressionism:

THE FIGURATIVE FIFTIES. Paul Schimmel, Judith E. Stein, 1988 *The Figurative Fifties* Paul Schimmel, Judith E. Stein, Newport Harbor Art Museum, 1988 This exhibition catalog examines the figurative aspects of New York School painting at the height of abstract expressionism It represents 13 artists who countered the prevailing abstract mode in favor of the figure The volume also includes four informative essays that elucidate the illustrations and provides a list of exhibits for each artist from 1950 to 1965 ISBN 0 8478 0942 0 37 50 For use only in the library *The Figurative fifties*, 1988 *The Figurative Fifties: New York figurative expressionism ; Exhibition*, 1989 *Figurative Fifties (the); New York Figurative Expressionism* P. Schimmel, 1988 **The Figurative Fifties**, 1988 **David Park** Nancy Boas, 2012-03-17 In this beautifully illustrated biography compiled from comprehensive and sweeping interviews Nancy Boas traces Parks resolute search for a new kind of figuration one that would penetrate abstract expressionisms thickly layered surfaces and infuse them with human presence **A Kinder, Gentler America** Mary Caputi, 2005 In the Norman Rockwell paintings of the 1940s and 1950s wrote Newt Gingrich there was a clear sense of what it meant to be an American Gingrich s words underline what Mary Caputi sees as a desire of the neoconservative movement to set a foundation for modern America that ennobles the past Analyzing these competing uses of the past A Kinder Gentler America reveals how longing for the era of the greatest generation actually exposes a disillusionment with the present Caputi draws on the theoretical frameworks of Julia Kristeva and Walter Benjamin to look at how the decade has been portrayed in movies such as Pleasantville and Far from Heaven and delves further to investigate our disenchantment s lost origins in early modernity through a reading of the poetry of Baudelaire What emerges is a stark contrast between the depictions of a melancholic present and a cheerful shiny past In the right s invocation of the mythical 1950s and the left s criticism of the same Caputi recognizes a common unfulfilled desire and proposes that by understanding this loss both sides can begin to accept that American identity despite chaos and confusion lies in the here and now Mary Caputi is professor of political science at California State University Long Beach and is author of Voluptuous Yearnings A Feminist Theory of the Obscene *The Grove Encyclopedia of American Art* Joan M. Marter, 2011 Arranged in alphabetical order these 5 volumes encompass the history of the cultural development of America with over 2300 entries *Eye of the Sixties* Judith E. Stein, 2024-05-01 An evocative portrait of one of the most influential and enigmatic American art dealers of the 1960s Barbara Rose The New York Times In 1959 Richard Bellamy was a witty poetry loving beatnik on the fringe of the New York art world By 1965 he was representing Mark di Suvero had been the first to show Andy Warhol s pop art and had introduced the new genre of installation art An eccentric art dealer and founder of the Green Gallery on Fifty Seventh Street Bellamy helped discover many of the innovative successors to the abstract expressionists including Claes Oldenburg James Rosenquist Donald Judd Dan Flavin Walter de Maria and many others But uninterested in anything more than showing the artists he loved Bellamy slowly slid into obscurity while fellow

dealers such as Leo Castelli and Sidney Janis capitalized on the stars he helped find Based on decades of research and on hundreds of interviews with Bellamy's artists, friends, colleagues, and lovers, Judith E. Stein's *Eye of the Sixties* rescues the legacy of the elusive art dealer and tells the story of a counterculture that became the mainstream. Ranging from the Beat orbits of Provincetown to white glove events like Guggenheim's opening gala, from Norman Mailer's parties to historic downtown Happenings, Richard Bellamy's story is a remarkable window on the art of the twentieth century and the making of a generation's aesthetic. Judith E. Stein's engrossing, impressively researched, consistently readable, and often entertaining tale restores a crucial figure to his rightful place in the annals of postwar American art. Lilly Wei, *Art in America*. By using Bellamy's unlikely ascent as a prism, Ms. Stein brings to vibrant life a corner of the culture that was as outrageous as it was visually revolutionary. Ann Landi, *The Wall Street Journal*. A man of shrewd and impeccable taste, Bellamy's role in promoting the often misunderstood art of abstract expressionism, pop, and minimalism was profound. This is an endearing and illuminating work of biography. A shadowy figure of the 1960s art world is gloriously revealed. Kirkus Reviews.

Decoding **The Figurative Fifties New York Figurative Expressionism**: Revealing the Captivating Potential of Verbal Expression

In a time characterized by interconnectedness and an insatiable thirst for knowledge, the captivating potential of verbal expression has emerged as a formidable force. Its ability to evoke sentiments, stimulate introspection, and incite profound transformations is genuinely awe-inspiring. Within the pages of "**The Figurative Fifties New York Figurative Expressionism**," a mesmerizing literary creation penned by a celebrated wordsmith, readers set about an enlightening odyssey, unraveling the intricate significance of language and its enduring effect on our lives. In this appraisal, we shall explore the book's central themes, evaluate its distinctive writing style, and gauge its pervasive influence on the hearts and minds of its readership.

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