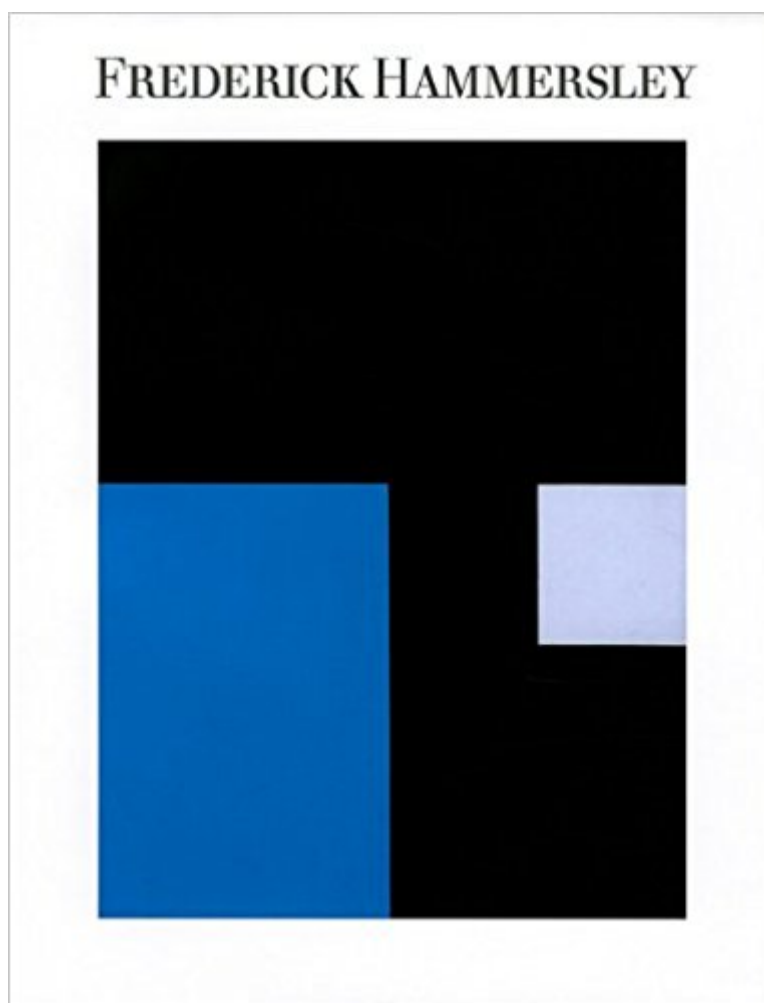


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Frederick Hammersley



Synopsis

This substantive, lavishly illustrated volume follows the highly acclaimed career of American artist Frederick Hammersley (1919-2009). Hammersley gained recognition in the 1950s as a member of the groundbreaking California group coined "Abstract Classicists," which included Karl Benjamin, Lorser Feitelson, and John McLaughlin.

Book Information

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Customer Reviews

Dave Hickey is one of the best known American art and cultural critics practicing today. He has written for many major American publications including Rolling Stone, Art News, Art in America, Artforum, Harper's Magazine, and Vanity Fair. Joseph Traugott is the curator of twentieth-century art at the New Mexico Museum of Art and the author of numerous books including New Mexico Art Through Time: Prehistory to the Present and Sole Mates: Cowboy Boots and Art (both Museum of New Mexico Press).

While Abstract Expressionism and its kinetic and nebulous flow of color and swirl had taken root and flourished on the East Coast in the late 1940s and 1950s, something different was taking place in Southern California. Painters were creating works with geometric and angular solids with hard-edges. The core group was Lorser Feitelson and his wife Helen Lundberg, Karl Benjamin, John McLaughlin, and Frederick Hammersley. Sharing in part the legacy of Malevich and Mondrian in Europe and the architectural simplicity of Japan, works of this group of painters quickly influenced designers, and their shapes and bright solids were adapted, for instance, into the furniture of the

1950s. Hammersley, especially, investigated juxtapositions of colors and blocks in a methodological manner, discovering optical tensions and more important, the energy and psychology of potential. This classic appreciation, East and West, is quiet and emotions are indirect, intellectually derived. His wit is manifest in the clever titles, making some paintings visual puns. This excellent book with fine reproductions covers Hammersley paintings from 1947 to 2009, which includes his later "organics" that shun the straight edge for curves (and their sometimes biological associations). Brief essays, an interview, photographs of his notebooks, a few drawings, and his 1969 dot-matrix computer studies are also present. This book will be consulted often by my fellow artists who make their own explorations of colored solids.

As an artist and historian homebound due to injury and surgery, I have been indulging myself by buying expensive coffee table art books. So far the only book I am totally satisfied with is Frederick Hammersley. The reproductions of his paintings are impeccable. Every example of both his geometric and organic paintings is first rate. I have enjoyed reading the essays and looking at the images every day since receiving this book.

This is One Beautifully Illustrated Book. The colors are lush and concise. Large format prints. Very Nice!

The book arrived in pristine condition. I risked buying the book for Hammersley's wonderful drawings which were not included in the book and there was no indication that they would or would not be included. I shall pass the book on to someone who would like the abstract paintings.

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