

# Contents

Acknowledgments	vii
Introduction	ix
1 The Milieu of the New York School in the Early Fifties	1
2 The Community of the New York School	29
3 The Colonization of Gesture Painting	46
4 Frankenthaler, Mitchell, Leslie, Resnick, Francis, and Other Gesture Painters	59
5 Gestural Realism	90
6 Rivers, Hartigan, Goodnough, Müller, Johnson, Porter, Katz, Pearlstein, and Other Gestural Realists	103
7 Assemblage: Stankiewicz, Chamberlain, di Suvero, and Other Junk Sculptors	140
8 The Duchamp-Cage Aesthetic	163
9 Rauschenberg and Johns	174
10 Environments and Happenings: Kaprow, Grooms, Oldenburg, Dine, and Whitman	196

11	Hard-edge and Stained Color-field Abstraction, and Other Non-gestural Styles: Kelly, Smith, Louis, Noland, Parker, Held, and Others	214
12	The Recognition of the Second Generation	256
13	The New Academy	278
14	Circa 1960: A Change in Sensibility	290
	Appendix A: First-Generation Painters, Dates and Places of Birth	321
	Appendix B: Second-Generation Artists, Dates and Places of Birth, Art Education, and One-Person Shows in New York, 1950–1960	322
	Bibliography	326
	List of Illustrations	345
	Index	355

*A section of Color Plates follows page 210.*