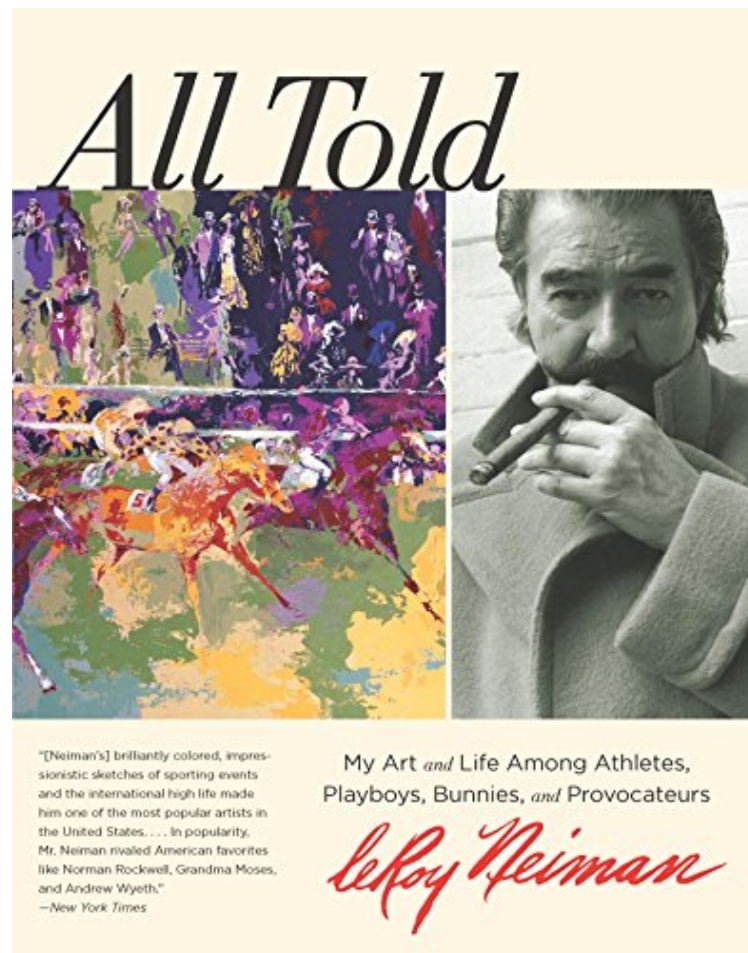


(Ebook free) All Told: My Art and Life Among Athletes, Playboys, Bunnies, and Provocateurs

All Told: My Art and Life Among Athletes, Playboys, Bunnies, and Provocateurs

Leroy Neiman

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Leroy Neiman : All Told: My Art and Life Among Athletes, Playboys, Bunnies, and Provocateurs before purchasing it in order to gauge whether or not it would be worth my time, and all praised All Told: My Art and Life Among Athletes, Playboys, Bunnies, and Provocateurs:

1 of 1 people found the following review helpful. Pleasant Memoir from a True Pop Artist By Danno Not everyone likes to read memoirs. Not everyone likes LeRoy Neiman's artwork. But if you're interested in understanding mid-20th Century pop culture (particularly sports culture and the Playboy Magazine phenomenon), you could do far worse than to read through this book. It helps that no matter how rich he got, LeRoy Neiman never discarded his outsider attitude and his insights are expressed with both humility and classic Midwestern straightforwardness. Neiman came from a generation and a cultural background that did not reward trash talk, but that doesn't mean he was giddily uncritical of the lifestyles he portrayed. Neiman's art is probably unfamiliar to any American born after 1973 or so but in its heyday, it was a widely imitated style of illustration. It's an odd combination of abstract expressionism and sketchy human

forms, expressed with a confetti-like color scheme and an almost universally celebratory tone. In some aspects, this is a more psychedelic and stylized version of what Bernie Fuchs was doing in commercial art. Want to know more about the motivations of the artist to portray the world of leisure in this way? There are plenty of nuggets scattered throughout this memoir that strongly suggest that the carefree image Neiman projected on TV and in interviews was at odds with a live-and-let-live philosophy shaped by a hardscrabble background. A wide variety of art from Neiman's entire career is represented here and while I am surprised at some of the omissions, it's hard to quarrel with the fact that this is a representative sample. Although Neiman was never a "Pop Artist" in the academic sense, his work strikes me as far more Pop than most Pop painters. He knew his way around mainstream pop culture and what audiences responded to. Even though this was written fairly recently, I didn't expect a contemporary tell-all book but Neiman does become notoriously vague on certain personal details after he started working with Hugh Hefner. Instead, he swaps in some amusing celebrity anecdotes and enough namedropping to do Dick Cavett proud. Everyone will have their own take on this. I got the sense while reading this memoir that there was always more to Neiman than met the eye, and that Neiman himself liked it that way. My own take is that Neiman has spent so much time constructing a public image of the bon vivant and Daliesque dandy that he did not feel totally comfortable with strangers when he was "out of character." Regardless - I came away from this book with a better appreciation of Neiman and his artwork. Before reading this book, I mainly remembered some Super Bowl images he painted as well as a New York Times obituary that trashed his artistic legacy. I know better now, because LeRoy Neiman explained himself to me in his own words in this book. I think it's well worth your time.

2 of 2 people found the following review helpful. name dropping

By Winston Hough I was once a fellow at the Huntington Hartford Foundation in California. The ex wife of a well known anthologist of poets spent some time with us. She would name drop every major American poet. Most people stopped listening to her. Robert Frost said:.....! It takes skill to name drop. LeRoy's book does it with a little humor and insight. I met Leroy Neiman in 1951 at a party given by the A.E. painter James V. Harvey cited by Arthur Danto as an under-rated painter. I would see Leroy at school and his basement apartment on N. Wabash, near Chicago Ave. only 3 blocks from my place at 17 East Erie. I visited his class on fashion illustration. He taught it successfully and his methods seemed sound to me. He mastered fashion illustration, I would place him next to Rene Bouché. He had an flair and élan for this work. Something that is lacking in his work in color for Playboy. I went with my drawings to Playboy in the fall of 1953. Art Paul said the philosophy of Playboy was 3 things: Sex!, Sex and Sex! A friend, brought the production chief to a party I gave, he said: the only one in the magazine interested in sex was Hef. After seeing Paul, I went the block and a half to LeRoy's place, he was busy as always working. he said he hadn't been over to Playboy yet, although he had heard about the magazine. In 1957 I had a show at the Palmer House gallery. LeRoy came as well as some staff from the AIC. My impression of Leroy was he had a soft side but, could muster great nerve and confidence. He said, one day that if you went out on the street and asked them who DeKooning was they wouldn't know. That isn't true of Leroy he is better known than a great many artists, today. I saw a painting, a still life by Leroy in the Corcoran Biennial in 1957, it was a credible piece of work, he could paint and he loved it. I called up and told him he should paint more. So, that he would be taken seriously. I liked reading about his early life, it seemed sad to me. Yet, he worked hard did a lot of work in most art media. Built a persona; no one would guess his early family life. I think he should of used more of the flair he had for line in his work in color. Valuable to artist working for reproduction is to make small swatches of color in abstract design, the repros on my kindle don't do him justice. As a fellow sketchbook nut, his love of the albums comes thru. I like the looks of his sketchbook carryall, but for details I would prefer a photo of it. His sketch of Mae West has some of the flair of his fashion illustration. When he came to Chicago for the memorial device for Ed Pashke, he bragged how he like to spread his work around at 30,000 feet on the plane, when he worked at the fashion illustration studio he said the same thing he like to spread his work out and work more freely not sitting down. The studio didn't like it. As a popular artist he had to create a persona, the book does very little to release to us the inner man that he never learned to release in his art. I enjoyed reading the book but, Kindle has its shortcomings as I never knew what page I was on. This was an purchase. Winston Hough

0 of 0 people found the following review helpful. it's a very good book about this influential artist

By Customer I'm a bit biased... I went to high school with his personal assistant Lynn... otherwise, it's a very good book about this influential artist....

LeRoy Neiman was arguably the world's most recognizable contemporary artist until his passing in June 2012. He broke the barrier between fine art and popular art while creating indelible images that helped define the twentieth century. But it is the life he lived and the people he knew that make the memoir of this scrappy Depression-era kid who became a swashbuckling bon vivant with the famous mustache such a marvelous historical canvas. Chronicler and confidant of Muhammad Ali, Neiman also traveled with Sinatra, cavorted with Dalí; and Warhol, watched afternoon soaps with Dizzy Gillespie, played in Sly Stallone's Rocky movies, exchanged quips with Nixon, smoked cigars with Castro, and experienced the terrorist attacks at the Munich Olympics alongside Peter Jennings, Howard Cosell, and Jim McKay. And then there was his half-century relationship with Hugh Hefner as principle artistic contributor to Playboy, setting up studios in London and Paris to cover his Playboy beat, "Man at His

Leisure, and his creation of the Femline, the iconic Playboy nymphette. With his life's work, and in All Told, LeRoy Neiman captured sports heroes, movie stars, presidents, dishwashers, jet-setters, jockeys, and more than a few Bunnies at the Playboy Mansion—a panoramic record of society like no other.

"What intrigued me about LeRoy from the very beginning was that his work was rooted in fine art. He was teaching at the Art Institute when nobody else was blurring the lines between fine art and commercial art like he was. He's always had that distinctive LeRoy style, one that I knew from day one would define the unique nature of Playboy. Trust has been the key to our relationship, and he's the only artist I've worked with for more than fifty years. He's a tremendous talent and a tremendous human being." --Hugh Hefner
"It was not unusual for me to look up from a workout or a sparring session to see LeRoy perched on a chair, off to the side, studying my movements while sketching in quick strokes. With his bold colors and distinctive artistic style, LeRoy's art and sketches captured my attention and imagination. He made me look as colorful and pretty on paper as I was in person—now that's talent!" --Muhammad Ali
"LeRoy Neiman's love of jazz is real. His series of stunning poster art, depicting Duke Ellington, Charlie Parker, Gerry Mulligan, Miles Davis, Louis Armstrong, and Billie Holiday contributed immensely to the success that is The Newport Jazz Festival. LeRoy donated this work to us in the years between 1964 and 2004. He would accept no compensation, which we couldn't have afforded any way. His work and his story, All Told, are priceless." --George Wein, jazz impresario, founder of The Newport Jazz Festival
"Pop culture's court painter, LeRoy Neiman, turns 91, an occasion he'll celebrate by publishing an often amusing autobiography." --The New York Times Style magazine