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Philip Guston A Life Spent Painting

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Philip Guston

I carry my landscapes around with me focuses on American abstract artist Joan Mitchell's large-scale multipanel works from the 1960s through the 1990s. Mitchell's exploration of

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the possibilities afforded by combining two to five large canvases allowed her to simultaneously create continuity and rupture, while opening up a panoramic expanse referencing landscapes or the memory of landscapes. Mitchell established a singular approach to abstraction over the course of her career. Her inventive reinterpretation of the traditional figure-ground relationship and synesthetic use of color set her apart from her peers, resulting in intuitively constructed and emotionally charged compositions that alternately evoke individuals, observations, places, and points in time. Art critic John Yau lauded her paintings as “one of the towering achievements of the postwar period.”

Published on the occasion of the eponymous exhibition at David Zwirner New York in 2019, this book offers a unique opportunity to explore the range of scale and formal experimentation of this innovative area of Mitchell’s extensive body of work. It not only features reproductions of each painting in this selection as a whole, but also numerous details that allow an intimate understanding of the surface texture and brushwork. In the complementing essays, Suzanne Hudson examines boundaries, borders, and edges in Mitchell’s multipanel paintings, beginning with her first work of this kind, *The Bridge* (1956), considering them as both physical and conceptual objects; Robert Slifkin discusses the dynamics of repetition

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and energy in the artist's paintings, in relation to works by Monet and Willem de Kooning, among others.

Reading Fashion in Art

In this collection of poems, the author explores the themes of sickness, healing, isolation, and regeneration. The work was inspired, in part, by a visit to an abandoned TB sanitarium in Saskatchewan, the author's home province. "'Place sets tone and atmosphere, generates image, and carries its own language," she says. "For me, it informs the whole process of writing."

Video/Art: The First Fifty Years

A leading authority on the subject presents a radically new approach to the understanding of abstract art, in this richly illustrated and persuasive history.

Joan Mitchell

The story of Philip Guston's life is, in many ways, a chronicle of the ideas and events that transformed American painting in this century. Having been a muralist in the 1930s, by the 1940s Guston had turned away from public art to explore a more private vision. These haunting tableaux gave way in the 1950s to shimmering abstractions that represent one

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of the most poetic contributions to Abstract Expressionism. In the last and most important decade of his life, Guston's work changed yet again, as he invented bizarre, cartoonlike characters to enact monstrously comic fantasies. This abrupt shift from abstraction to figuration enraged the art establishment, but it also helped embolden a younger generation of artists to risk a new style of painting that became known as Neo-Expressionism. About the Modern Masters series: With informative, enjoyable texts and over 100 illustrations--approximately 48 in full color--this innovative series offers a fresh look at the most creative and influential artists of the postwar era. The authors are highly respected art historians and critics chosen for their ability to think clearly and write well. Each handsomely designed volume presents a thorough survey of the artist's life and work, as well as statements by the artist, an illustrated chapter on technique, a chronology, lists of exhibitions and public collections, an annotated bibliography, and an index. Every art lover, from the casual museumgoer to the serious student, teacher, critic, or curator, will be eager to collect these Modern Masters. And with such a low price, they can afford to collect them all.

Extraordinary Things to Cut Out and Collage

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Hauser & Wirth's first presentation of the work of Philip Guston on view in New York from April to July 2016 is accompanied by a fully-illustrated catalogue featuring nearly 90 paintings and drawings from the artist's abstract expressionist period. The exhibition focuses specifically on the period beginning in the late 1950s and spanning nearly a decade until the artist's return to figuration in the late 1960s. This publication features an expanded chronology on the artist, which includes archival material, historic installation views, conversations with Guston and other selected texts (by the artist himself) from the exhibition's time period. The book concludes with a section of 50 of Guston's 'pure' drawings completed in the late 1960s.--Gallery web site.

Philip Guston

Dore Ashton has updated the bibliography and added a new concluding chapter to her classic study of the paintings and drawings of Philip Guston, the only study of his work completely authorized by the artist. Philip Guston (1913-1980) was one of the most independent of the painters whose work was loosely linked by the term "abstract expressionism" during the 1950s, and he baffled admirers of his lushly beautiful abstract expressionist paintings by moving abruptly in mid-career to

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gritty figurative paintings in an almost cartoon-like style. One of the few critics who saw this at the time as a progressive development in his work was Dore Ashton, who here analyzes Guston's paintings and drawings in the context of the cultural milieu in which he worked, illuminating the dilemma facing artists who try to live with, understand, and express both the ideals of art and the reality of the world.

Philip Guston

The first documentation of the legendary 1950 showdown between 18 leading abstract expressionists and the Metropolitan Museum of Art In 1950, 18 American abstract artists signed an open letter addressed to the president of the Metropolitan Museum of Art to express their intense disapproval of the museum's contemporaneous exhibit American Painting Today: 1950. The artists were William Baziotes, James Brooks, Fritz Bultman, Jimmy Ernst, Adolph Gottlieb, Hans Hofmann, Weldon Kees, Willem de Kooning, Robert Motherwell, Barnett Newman, Jackson Pollock, Richard Pousette-Dart, Ad Reinhardt, Mark Rothko, Theodoros Stamos, Hedda Sterne, Clyfford Still and Bradley Walker Tomlin. This artistic coalition, which included many members of the New York School and is now considered a watershed movement in mid-20th-century American art history, challenged the

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museum's policies for their narrow understanding of what made certain art worth exhibiting. Though they resisted being labeled as a collective, media coverage of the museum boycott, which included a now-famous group portrait in *Lifemagazine* taken by photographer Nina Leen, ultimately contributed to the success of the 18 "irascibles" in what became known as the abstract expressionist movement. This publication collects 18 paintings by the artists, images from Leen's photoshoot and extensive documentation of the letter-writing process with relevant catalogs and magazines. Featuring more than 250 illustrations alongside original essays by several art historians and curators that examine the complex history of the New York School, this volume serves as a time capsule of the exciting period of early abstract expressionism in the United States.

Philip Guston, Painter 1957-1967

An authoritative and comprehensive survey of the life and work of the visionary and influential painter Philip Guston. Driven and consumed by art, Philip Guston painted and drew compulsively. This book takes the reader from his early social realist murals and easel paintings of the 1930s and 1940s, to the Abstract Expressionist works of the 1950s and early 1960s, and finally to the powerful

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new language of figurative painting, which he developed in the late 1960s and 1970s. Drawing on more than thirty years of his own research, the critic and curator, Robert Storr, maps Guston's entire career in one definitive volume, providing a substantial, accessible, and revealing analysis of his work. With more than 800 images, the book illustrates Guston's key works and includes many unpublished paintings and drawings. An extensive chronology, illustrated with photographs, letters, articles, publications, and other ephemera drawn from the artist's archives and other sources, contextualizes Guston's life and provides in-depth coverage of his life at home, his work in the studio, his relationship with fellow artists and his many exhibitions. Guston was able to speak about art with unrivalled passion and fluency. In celebration of this, the book features Guston's own thoughts on his drawings and his great heroes of the Italian Renaissance.

Picasso and Paper

"When Philip Guston turned to the medium of lithography in the early sixties, he was regarded as one of the leading figures of Abstract Expressionism in the United States. At that time, his art was already showing signs of the change that would lead to the later representational works that dominated

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the last decade of his career. The impressive series of black-and-white lithographs that Guston made shortly before his death in 1980 incorporates, as a sort of visual autobiography, the complete repertoire of objects that marked his return to powerful pictorial representation: simple everyday items, clocks, shoes, books, cigarettes, ashtrays, and occasionally his beloved sandwiches and cherries. All of these things, taken from the world of the private and intimate, are given a unique vitality by Guston's ironic eye and deliberate hand in the soft cadences of the lithographic crayon. This superb-quality illustrated book is the first publication to present Guston's complete printed oeuvre. Fifty-nine exquisite reproductions showcase a printmaker who--along with Jackson Pollock and Willem de Kooning--was one of the leading American artists of the twentieth century"--Provided by publisher.

Gerhard Richter

Intimate Geometries

Dress and fashion are central to our understanding of art. From the stylization of the body to subtle textile embellishments and richly symbolic colors, dress tells a story and provides clues as to the cultural beliefs

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of the time in which artworks were produced. This concise and accessible book provides a step-by-step guide to analysing dress in art, including paintings, photographs, drawings and art installations. The first section of the book includes an introduction to visual analysis and explains how to 'read' fashion and dress in an artwork using the checklists. The second section offers case studies which demonstrate how artworks can be analysed from the point of view of key themes including status and identity, modernity, ideals of beauty, gender, race, globalization and politics. The book includes iconic as well as lesser known works of art, including work by Elisabeth Vigée le Brun, Thomas Gainsborough, James Jacques Tissot, Marcel Duchamp and Man Ray, Yinka Shonibare, Mickalene Thomas, Kent Monkman and many others. Reading Fashion in Art is the perfect text for students of fashion coming to art history for the first time as well as art history students studying dress in art and will be an essential handbook for any gallery visitor. The step-by-step methodology helps the reader learn to look at any work of art that includes the dressed or undressed body and confidently develop a critical analysis of what they see.

Noah Davis

Philip Guston remains a pivotal figure in the history of twentieth-century American

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painting. Written by Musa Meyer—Guston's daughter and president of the Guston Foundation—this book brings Guston's life and his hugely rich and diverse output together into one succinct volume. Split into three sections covering Guston's early career, his mid-century Abstract Expressionist work, and his controversial but now hugely influential late period, and with more than 100 images of Guston's work (including both paintings and drawings), this offers a complete introduction and overview of a mercurial figure.

Philip Guston's Poor Richard

"The single best introduction to a tremendous force in American painting."Chicago Tribune Philip Guston (1913–1980) had been a successful abstract painter for almost two decades when he boldly returned to figurative work in the late 1960s. His uncompromising late paintings, which broke taboos, baffled his admirers, and shocked the art establishment, ultimately inspired succeeding generations of artists, invigorating painting with a new sense of mission. This book, the most comprehensive survey of Guston's art to date, was originally published on the occasion of a major international exhibition. It brings together for the first time the different bodies of the artist's work, exposing the connective threads between each

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of his developmental stages. In-depth essays by a noted group of critics and art historians explore Guston's early influences and the emergence of symbols that resurfaced and played prominent roles in his late work. They provide insight into Guston's philosophy regarding abstraction, his role within its development, and the social and art historical context from which his so-called "Klan" paintings emerged. 197 illustrations, 158 in color.

The Irascibles: Painters Against the Museum, New York, 1950

The curator who founded MoMA's video program recounts the artists and events that defined the medium's first 50 years. Since the introduction of portable consumer electronics nearly a half century ago, artists throughout the world have adapted their latest technologies to art-making. In this book, curator Barbara London traces the history of video art as it transformed into the broader field of media art - from analog to digital, small TV monitors to wall-scale projections, and clunky hardware to user-friendly software. In doing so, she reveals how video evolved from fringe status to be seen as one of the foremost art forms of today.

Duro Olowu

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This superbly illustrated, large format book is the definitive retrospective of Gerhard Richter's genre-defying, boundary-blurring, and constantly evolving oeuvre. One of the world's most revered visual artists, Gerhard Richter embraces many concepts in his work and continually thwarts categorization. In this expansive and authoritative overview, Armin Zweite leads readers through every phase of Richter's celebrated career including his early artistic education in East Germany and his later prolific output in West Germany: the black and white photo paintings, the brilliantly conceived color charts and lush, inscrutable gray paintings, installations with glass and mirrors, his landscapes, portraits, and still lifes, and his monumental abstract paintings, which broke records at auction. Also included are selections from Richter's larger-scale thematic works, such as Atlas, his ongoing collection of photographs and newspaper clippings, and October 18, 1977, a series of paintings commemorating the lives and deaths of members of a German left-wing terrorist group. The beautiful plates sections feature exquisite reproductions of more than 250 of his most famous works, including Ten Large Color-Charts (1966), Annunciation after Titian (1973), Faust (1980), Skull with Candle (1983), Funeral (1988), Strip (2012), and Double Gray (2014). Throughout, Zweite's clear-eyed commentary offers an expert appraisal of the breadth of Richter's oeuvre.

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This six-decade monograph of Richter's work is a visually stunning and articulate appreciation by one of the world's foremost experts on the artist and his life.

Philip Guston

They provide insight into Guston's philosophy regarding abstraction, his role within its development, and the social and art historical context from which his so-called "Klan" paintings emerged. In addition, one of Guston's own essays on art and innovation is reprinted."

Night Studio

"I have never seen a book that deals so extensively and usefully with the aesthetic and critical climate surrounding Guston, the allegorical interpretation of his work, or the role of his Jewishness in his art and thinking. Telling Stories is an original and stimulating contribution."—Clark Coolidge

Philip Guston Retrospective

In 1971, as the race for the presidency heated up, the artist Philip Guston (1913–1980) created a series of caricatures of Richard Nixon titled Philip Guston's Poor Richard. Produced two years before Watergate and three years before Nixon's resignation,

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these provocative, searing condemnations of a corrupt head of state are remarkable, prescient political satire. The drawings mock Nixon's physical attributes—his nose is rendered as an enlarged phallus throughout—as well as his notoriously dubious, shifty character. Debra Bricker Balken's book is the first book-length publication of these drawings. A visual narrative of Nixon's life, the drawings trace Nixon from his childhood, through his ascent to power, to his years in the White House. They incorporate Henry Kissinger (a pair of glasses), Spiro Agnew (a cone-head), and John Mitchell (a dolt smoking a pipe). They depict Nixon and his cohorts in China, plotting strategy in Key Biscayne, and shamelessly pandering to African Americans, hippies, and elderly tourists. As Balken discusses in her accompanying essay, these drawings also reflect a dramatic transformation in Guston's work. In response to social unrest and the Vietnam War, he began to question the viability of a private art given to self-expression. His betrayal of aesthetic abstraction in favor of imagery imbued with personal and political meaning largely engendered the renewal of figuration in painting in America in the 1970s. These drawings not only represent one of the few instances of an artist in the late twentieth century engaging caricature in his work, they are also a witty, acerbic take on a corrupt figure and a scandalous political regime.

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Philip Guston

Guston disagreed, famously saying: 'I got sick and tired of all that purity--I wanted to tell stories!' And what stories he told, with his Klansmen, ominous but somehow familiar, perhaps even ourselves under those hoods, as suggested in 'Untitled' (1971), which features a fleshy head enclosed by two hooded figures. This was not the path of refinement a leading abstract expressionist painter should be taking, yet Guston pushed forward: challenging tradition and expectations, guided solely by his own intuition and determination. Guston and his wife left for Italy immediately after the 1970 Marlborough opening, taking up residency at the American Academy in Rome over the next seven months. He spent the first two months brooding, despairing at the reviews and the rigidity of the art world, and revisiting the great art of the past that had first moved him to paint as a young man. .

Telling Stories

If you want to discover the fun of collage then this fabulous book is the perfect kit. Collage artist Maria Rivans has gathered hundreds of beautiful, quirky, and downright daft images, and they're all here for you to cut out and stick. Flowers, birds, cats, and butterflies can be combined with buildings,

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eyes, moustaches, and catalog models in dubious pants to create extraordinary original artworks and talking pieces! Maria provides an introduction to collage styles and tips on technique. An ideal activity for young and old, this book is a perfect gift or self-purchase for anyone seeking arty fun and a great deal of sticky silliness!

Out of Time

An in-depth look at the transformative influence of Mexican artists on their U.S. counterparts during a period of social change. The first half of the 20th century saw prolific cultural exchange between the United States and Mexico, as artists and intellectuals traversed the countries' shared border in both directions. For U.S. artists, Mexico's monumental public murals portraying social and political subject matter offered an alternative aesthetic at a time when artists were seeking to connect with a public deeply affected by the Great Depression. The Mexican influence grew as the artists José Clemente Orozco, Diego Rivera, and David Alfaro Siqueiros traveled to the United States to exhibit, sell their work, and make large-scale murals, working side-by-side with local artists, who often served as their assistants, and teaching them the fresco technique. *Vida Americana* examines the impact of their work on more than 70 artists,

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including Marion Greenwood, Philip Guston, Isamu Noguchi, Jackson Pollock, and Charles White. It provides a new understanding of art history, one that acknowledges the wide-ranging and profound influence the Mexican muralists had on the style, subject matter, and ideology of art in the United States between 1925 and 1945.

Joan Mitchell: I carry my landscapes around with me

This lavish book is the first full treatment of the stunning artist books created by Henri Matisse in the mid-20th century. Matisse would select a text (or texts) by an author he admired and create an entire production of visual art around it. Matisse created books around the work of French poets like Baudelaire, Mallarmé, and Ronsard. He made a fascinating edition of the French version of Elizabeth Barrett Browning's Sonnets from the Portuguese. And then there was his radically modern book—so popular in the US—that visualized the themes and patterns of American Jazz (Jazz, 1941–47).

Philip Guston: Late Paintings

Providing a crucial record of the painter Noah Davis's extraordinary oeuvre, this monograph tells the story of a brilliant artist and cultural force through the eyes of

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his friends and collaborators. Despite his exceedingly premature death at the age of 32, Davis's paintings have deeply influenced the rise of figurative and representational painting in the twenty-first century. Davis's emotionally charged work places him firmly in the canon of great American painting.

Stirring, elusive, and attuned to the history of painting, his compositions infuse scenes from everyday life with a magical realist atmosphere and contain traces of his abiding interest in artists such as Marlene Dumas, Kerry James Marshall, Fairfield Porter, and Luc Tuymans. This catalogue is born of the unique relationship between Davis and Helen Molesworth, whom Davis entrusted to be the curator of his work. It is published on the occasion of the 2020 exhibition at David Zwirner, New York, which travels to The Underground Museum in Los Angeles, a space that Davis founded with his wife, artist Karon Davis. In her introduction, catalogue essay, and interviews with important figures in Davis's life, Molesworth shows how the artist's generosity and sense of responsibility galvanized a uniquely supportive artistic community, culture, and vision. Together with color illustrations and archival photographs, the book features heartfelt testimonials that unfold in the intimate yet expansive spirit of studio visits with people close to him.

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Philip Guston

The first major paperback original books on art in almost two decades, aimed at the general reader and students and reflecting the most recent developments in art history.

Philip Guston

An illustrated examination of Philip Guston's comic and complex painting The Studio.

Movie Tarot

A sweeping retrospective exploring the oeuvre of an incandescent artist, revealing the ways that Mitchell expanded painting beyond Abstract Expressionism as well as the transatlantic contexts that shaped her. Joan Mitchell (1925-1992) was fearless in her experimentation, creating works of unparalleled beauty, strength, and emotional intensity. This gorgeous book unfolds the story of an artistic master of the highest order, revealing the ways she expanded abstract painting and illuminating the transatlantic contexts that shaped her. Lavish illustrations cover the full arc of her artistic practice, from her exceptional New York paintings of the early 1950s to the majestic multipanel compositions she made in France later in her career. Signature works are represented here along with rarely seen

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paintings, works on paper, artist's sketchbooks, and photographs of Mitchell's life, social circle, and surroundings. Featuring scholarly texts, in-depth essays, and artistic and literary responses, this book is organized in ten chronological chapters. Each chapter centers on a closely related suite of paintings, illuminating a shifting inner landscape colored by experience, sensation, memory, and a deep sense of place. Presenting groundbreaking research and a variety of perspectives on her art, life, and connections to poetry and music, this unprecedented volume is an essential reference for Mitchell's admirers and those just discovering her work.

Philip Guston

This thought-provoking book offers alternative views of the rules and assumed truths artists think they should follow.

Philip Guston

Published in celebration of the exhibition held at Inverleith House, Royal Botanic Garden Edinburgh, July 25–October 7, 2012. Includes an essay by Philip Larratt-Smith and the text of a conversation between David Anfam and Paul Nesbitt.00Exhibition: Inverleith House, Royal Botanic Garden Edinburgh, UK (25.07.–25.10.2012).

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Vida Americana – Mexican Muralists Remake American Art, 1925–1945

Philip Guston

Philip Guston (1913–1980) is one of the outstanding figures in twentieth century American art. Beginning as a muralist in the thirties, Guston embraced the lyrical vocabulary of Abstract Expressionism in his paintings and drawings after his move to the East Coast. Following an artistic crisis in the mid-sixties, his return to figuration focusing first on simple things of ordinary life, later evolving to the enigmatic and iconic cartoonlike forms for which he is now best known shook the art world. *Night Studio* is a deeply personal account of growing up in the shadow of a great artist, a daughter's quest to better understand her father, based on letters and notes by the artist, and interviews with those who knew him. First published to critical acclaim in 1988, this beautifully designed new edition is richly illustrated with a new selection of photographs and paintings, many in color. Also available: *Philip Guston: Drawings for Poets* ISBN 9783944874197 *Philip Guston: Prints* ISBN 9783944874180

Ways of Being

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Louise Bourgeois was a prolific artist known for her highly personal body of work consisting of sculptures, installations, drawing and prints that deal with themes of memory, trauma, fear and hidden emotion. Bourgeois first received international acclaim in the 1990s, when the artist was in her eighties, for her ambitious series of Cells: small room-like sculptures containing arrangements of symbolic objects intended to elicit emotional and psychological responses in the viewer. Here, for the first time, her vast oeuvre is interwoven with a fascinating discussion of the full range of ideas, emotions and experiences that inspired the creation of her work. Renowned critic and curator Robert Storr, acknowledged as Bourgeois's leading interpreter, presents a chronological account of the artist's career, weaving in thematic discussions accompanied by sequential portfolios of the artist's work. An introduction outlining the artist's career is followed by chapters examining her childhood; Bourgeois' education, early career and emigration to the US; her mid-career disappearance and her gradual return to prominence during the 1980s; and her late career as high-profile celebrity artist, exhibiting across the world until her death in 2011. The final chapter examines Bourgeois's profound and ongoing artistic legacy.

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The Drawings of Philip Guston

"This book [shows] how the artist worked out his developing ideas primarily through drawing. Included are examples of work from his early years, such as the preparatory drawings he made as a muralist for the WPA in the 1930s, in addition to the increasingly abstract work of the 1940s and 1950s, and the sequence of pictorial experiments that led to his reintroduction of the figure in the late 1960s. Also reproduced, in color, are a number of painterly gouaches and a series of acrylics"--Back cover.

A Critical Study of Philip Guston

Philip Guston: Poetry Drawings features the illustrative works by Guston accompanied by an authoritative essay by Bill Berkson, the great American poet and the artist's long-time friend - a testimony to just how fascinating the interplay of text and image can be. Philip Guston always had eminent artist friends. Tireless in his quest for the unknown, the still undiscovered, Guston engaged poets and literati in intense dialogues that, starting in the sixties, led to fruitful collaborations - including the creation of numerous illustrations and cover images for works by poets such as William Corbett, Bill Berkson, and Clark Coolidge. In his "poem-pictures," Guston ultimately turned

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to producing interactions of text and drawings - as responses to poems by his writer friends or as independent works that incorporated selected lines of poetry. Also available: Philip Guston: Prints ISBN 9783944874180.

Resilience

"This volume introduces the diverse voices that comprise Guston's linguistic tapestry. Guston never stopped talking for too long. There may have been periods of silence precipitated by existential moments of doubt, but such lapses seem anomalous when measured against the voluminous transcriptions gleaned and edited by Clark Coolidge. Coolidge has done an admirable job arranging and presenting the book's contents, entirely relevant to anyone curious about Guston, and by extension, American Art of the post-World War II period."—Douglas Dreishpoon, chief curator at Knox-Albright Gallery

Art of the Italian Renaissance Courts

Philip Guston's late figurative paintings were met with overwhelmingly negative critical response when first shown at Marlborough Gallery in New York City in October 1970. After the opening, Guston fled to Italy with his wife, spending eight months at the American Academy in Rome. The

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following spring, Guston returned to a wounded America, still at war in Vietnam, devastated by the assassinations of its leaders, and divided by antiwar protests and the social and political upheavals begun in the 1960s. It was Richard Nixon's first term as president.0Guston's outpouring of satirical drawings was inspired partly by conversations with his friend Philip Roth, at work on his own scathing Nixon satire, "Our Gang". "When I came back from Europe in the summer of 1971," Guston later said, "I was pretty disturbed about everything in the country politically, the administration specifically, and I started doing cartoon characters. And one thing led to another, and so for months I did hundreds of drawings and they seemed to form a kind of story line, a sequence." Completed during July and August 1971, these drawings were not publicly shown for three decades.0In 1975, after the Watergate scandal led to Nixon being forced to resign under threat of impeachment, Guston created more drawings and a final painting with Nixon as subject: "San Clemente". This book gathers this extraordinary body of work for the first time in its entirety.00Exhibition: Hauser & Wirth, New York, USA (01.11.2016-28.01.2017) / Hauser & Wirth, London, UK (19.05.-29.07.2017).

Philip Guston Retrospective

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Text by Dore Ashton, Peter Benson Miller.

Abstract Art

What if you could sit down with your favourite artist and ask them anything you liked - Life? Work? Inspiration? Based on new interviews and archival material from a huge roster of artists, this book does exactly that. Is art a 'career', a vocation or something else entirely? Do you need a studio or a dealer, and how do you find one? Does financial success - or the lack of it - change you? Should you read the reviews? Encompassing every stage of an artist's life - from early works to debut shows and mid- and late-career stages - this book allows artists to answer these key questions.

Never Touch a Painting When It's Wet

How Picasso's genius seized the potential of paper throughout his career Picasso's artistic output is astonishing in its ambition and variety. Picasso and Paperexamines a particular aspect of his legendary capacity for invention: his imaginative and original use of paper. He used it as a support for autonomous works, including etchings, prints and drawings, as well as for his papier-collé experiments of the 1910s and his revolutionary three-dimensional "constructions," made of

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cardboard, paper and string. Sometimes his use of paper was simply determined by circumstance: in occupied Paris, where art supplies were in short supply, he ripped up paper tablecloths to make works of art. And of course his works on paper comprise the preparatory stages of some of his very greatest paintings. With reproductions of nearly 400 works of art and a series of insightful new texts by leading authorities on the artist, this sumptuous study reveals the myriad ways in which Picasso explored the potential of paper at different stages of his career. Picasso and Paperis published for an exhibition organized by the Royal Academy of Arts, London, and the Cleveland Museum of Art in partnership with the Musée national Picasso-Paris. The legendary life and career of Pablo Picasso (1881-1973) spanned nearly the entire 20th century and ushered in some of its most significant artistic revolutions.

Matisse

Fashion world leader Duro Olowu applies his creative process and cosmopolitan eye to a major exhibition drawn from Chicago's great art collections. Nigerian-born British fashion designer Duro Olowu is internationally renowned for his womenswear label launched in 2004 that speaks to a cosmopolitan sensibility informed by his international background and a confident eye

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for visual disciplines from art to film to popular culture. Olowu's global viewpoint has translated into wildly popular platforms and projects from Instagram postings to revelatory curatorial projects in London and New York that position him at the transcultural crossroads of art, culture, and fashion. Now Olowu turns his gimlet eye on Chicago to curate a show drawn from that metropolis's public and private art collections, anchored by the MCA's holdings. Published on the occasion of Olowu's largest curatorial project, *Duro Olowu: Seeing* elucidates the designer-cum-curator's creative process as he imagines relationships between artists and objects across time, media, and geography: Naomi Beckwith illuminates Olowu's curatorial process, driven by a voracious appetite for contemporary art and culture brought together in sharp juxtapositions. Valerie Steele situates Olowu's designs within the contemporary fashion world. Ekow Eshun focuses on Olowu's role within Britain's black and Afro-Caribbean creative community. Thelma Golden interviews Olowu about his work as designer, curator, and chronicler of culture and style across the worlds of museums and fashion. And Lynette Yiadom-Boakye creates new fiction for this volume. Publishing with Museum of Contemporary Art Chicago

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Post-apothecary

Focusing on the thirty-three paintings that Philip Guston exhibited at the Marlborough Gallery in 1970, this in-depth account reconsiders the history of postwar American art and the conception of figuration in modern art history. Through a myriad of cultural touchstones, including evidence from literary and musical vogues of the period, Robert Slifkin examines the role of history as both artistic medium and creative catalyst to Guston's practice as a painter. Slifkin employs a wealth of visual examples, archival materials, and original scholarship to situate Guston's paintings within broader artistic debates of the time, using the cultural movement of "the sixties" as its orienting foreground. This historical framework provides an interface between the notions of time in art and time in the material world. Lively and edifying, Slifkin's comprehensive text productively complicates the prescribed traditions of postwar art history and, in turn, shifts our perception of Guston and his place in the domain of modern art.

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