

The Museum of Modern Art

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PHILIP GUSTON IN THE COLLECTION OF THE MUSEUM OF MODERN ART

Through July 26, 1992.

An exhibition of twenty-four works by Philip Guston (1913-1980), highlighting the generous gifts and bequests of his widow, Musa Guston, is on view at The Museum of Modern Art through July 26, 1992. A member of the first-generation of Abstract Expressionists, Guston subsequently became the most daring exponent of the return to figuration at the end of the 1960s, producing work that played a critical role in the painting of the following decades. Musa Guston's donations, in addition to the paintings, drawings, and prints by Guston previously acquired, give the Museum the most important Guston collection in any public institution in the world.

PHILIP GUSTON IN THE COLLECTION OF THE MUSEUM OF MODERN ART, organized by Kirk Varnedoe, director, Department of Painting and Sculpture, charts the artist's course from 1950 through 1980, as he moves away from image-making into abstraction, and then to his startling reinvention of autobiographical and allegorical figuration. The exhibition includes twenty-four paintings, drawings, and prints, including thirteen of the works donated by Musa Guston.

Red Painting (1950), with which Guston made the transition into complete abstraction, is the earliest work in the exhibition. Also included from this period are *Painting* (1954), one of the artist's signal achievements of the time, and two drawings in which he experiments with the possibilities inherent in the crisscross armature that marks his painted work of the period.

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With *The Clock* (1956-57), the emotional distance of Guston's earlier works gives way to highly charged paintings. In the drawings from this period, Guston is seen probing and exploring his aesthetic course. In the drawing *Head-Double View* (1958), for example, representation begins its return. Guston's commitment to narrative is seen in works from 1968 through 1970, such as *Wrapped*, *City Limits*, and *Untitled*, all of 1969, and *The Street*, of 1970. The exhibition moves on to show the vigorous, enigmatic, often antic pictures that constitute his late style and concludes with Guston's final, highly inventive works.

PHILIP GUSTON IN THE COLLECTION OF THE MUSEUM OF MODERN ART is accompanied by an illustrated catalogue with an essay by Robert Storr, curator, Department of Painting and Sculpture. This publication is made possible by a generous grant from Mrs. Victor W. Ganz in honor of her friendship with Agnes Gund.

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For further information or photographic materials, contact the Department of Public Information, 212/708-9750.