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## Philip guston and the poets

Philip Guston and poets - launched instead of this year's biennial in Venice and currently hosted in the charming gallerie dell 'Accademia - is an exposition cured by Kosme and Baranano, focused on the tribute from the USA artist For poets that mainly influenced their work. The choice of Venice as a home provision for the 50 screens and more than 25 drawings - among them some of the most significant by Guston - it was not casual, but incorporate into the artist's stakeholders. Born Philip Goldstein in Montreal, Canada, he frequented the art of Los Angeles art manual - along with Jackson Pollock - and the Otis school school that he left early. Winning Rome's premium in 1948 meant that he could fulfill his dream of traveling to Italy, and his journey resulted in a dramatic change in Guston's artistic tongue: his work became a reflection of the Italian ambience bohor for him; Rosa became his most favorite color and the ruins he represents acquired his own life through it. Chirico was always a significant reference to Guston, but when he suddenly he went aquito, the artistwas needed to look elsewhere. This is when he was captured by the poets - Lawrence, Yeats, Stevens, Montale and T.S. Eliot among them - and this Venetian exhibition is not all of a chance to try to understand more behind the reasons for this new direction that embraced. What all these authors have in common is the strong visual images that used to build their poetry around: fragments of the past, their travels and several sensations that - combined together - generated something new and carried a new meaning. Guston worked in the same way, looking at fragments of his life and what he saw around him to try to balance and balance in his real object paintings versus what his mind saw in them. - Nothing has changes. Guston used to respond to those who ask about the popular style changes in his work - always is the same. But the objects he represented for the first time so blurred - almost disturbing - he sharpened with the point of becoming realistic through his career; The colors that used to be mixed another acquired a plastic element for them. What has never changed in Guston's work was his message: no painting is unfinished, but every job is the continuation of the previous one. Every canvas is the outline of a future screen and this voltage is the real force of the artist's representation. The unfinished becomes an art form and acquires a significant value, as the author continues toward the finish of the piece. The attempt to achieve a finished work piece approaching Guston's paintings, transforming them into refined and fascinating compositions. Many thanks to Andrea Schwan Inc. Philip Guston and the poets explores the artist's work in relation to the literary literary interpretation. The book attracts parallels between humanistic themes reflected in the paintings and drawings of Guston as well as in language and prose discerned in five of the most prominent literary numbers of the sane XX: DH Lawrence, WB Yeats, Wallace Stevens, Eugenio Montale and TS Eliot. The enormous influence that the own italy had about Guston and his work is also examined. About a 36-year-old, Philip Guston and poets characterize approximately 60 main paintings and 25 prominent drawings dating from 1944 to 1980, the last one of which were created in the last year of Guston's life. The monograph also includes an extensive rehearsal of BaraÀ ± o Kosme, an internationally respected and academic art historian Guston. A contemporary of Jackson Pollock and Kooning Willem, Philip Guston (1913-80) first came fame as an abstract expressionist. He began to reintroduce figurative elements - hands awkward, cigarettes, lamps - in his work in the late 1960s. These late paintings were exhibited for the first time, to a Wild chromic in 1970. Philip Guston and the poets - Galleria dell'À À à è è "e Accademia, Venice Venice (2017/05/10 À è 2017/09/03 Starting May 10, 2017, Gallerie della Accademia di Venezia presents the work of the preeminent American painter Philip Guston (1913 À è 1980) in a large exposure that Explore the Oeuvre artistic in relation to the literary critical interpretation. In a spiritual reflective of how the Property Guston cultivated the sources of his inspiration, Philip Guston and the poets considers the ideas and written of important poets of the sane 20 as catalysts for their enigmatic and visual frames . With works that cover a 50-year-old case in the artistic career GustonÀ è s, the exhibition includes 50 large paintings and 25 prominent drawings dating from 1930 to his death in 1980. The exhibition tracing A parallel between the essential humanist themes reflected in these works, and the language and prose of five poets: DH Lawrence (British, 1885 À 1930), WB Yeats (Irish of 1865 À 1939), Wallace Stevens (American from 1879 À è 1955 ), Eugenio Montale (Italian, 1896 À è 1981) and Ts Eliot (born in the Americans, British from 1888 à 1965). In view of September 3, 2017, Philip Guston and the poets is commissariated by Prof. Dr. Kosme de Baraa À ± Year and is organized by Le Gallerie della Accademia di Venezia in collaboration with Philip Guston's Sp. The exhibition will be designed by Crisdainese, the notientable design and architecture estate based on Stefano Gray's Puzzle One and Silvia Dainese. This exhibition of the museum, the first to Guston in a city that exerted a deep influence on his work, is a reminder of the artistic relationship with italy. As a young Muralist, his first influencies were the frescoes of the masters of the Italian Renaissance, and his love of Italian painting persisted throughout his career. Originally part of Accademia di Belle Arti di Venezia, the Museum was established as an independent institution in 1879 and is considered the world's most significant treasure of Venice painting until the series 18. Among his participation Aches are raw works of Gentile and Giovanni Bellini, Canaletto, Carpaccio, Lorenzo Lotto, Mantegna, Tiepolo, Tintoretto, Tiziano and Veronese, Philip Guston and poets are organized in thematic groups, each corresponding to writings and poems selected by one of the five poets. Beginning with DH Lawrence and his 1929 essay a Making Pictures, a work GustonÀ è s is introduced through an exploration of the visual world of artisans, considering the own act of creation The possibility that painting remains. In early and late works of his work, the probes of exhibitions in Ascension GustonÀ è s for a visionary consciousness, one that is, his encounter with complete forms, images and ideas, and his manifestation Physics. In the work of Yeats, trip GustonÀ è s, in search of his own vision of painting, is conceived in relation to the poem of Barda Irish s À è ByzantiumÀ è (1930). References of agony and purification are attributed to the articular evolution gustonÀ è s, as it moves away from the limits of modernist purity, the language of abstraction and the principles of the school of New York for A total expressive pictorial structure, which he finds in the figure. From the Italian poet, Eugenio Montale, with whom Guston shares a fragmentary syntax of tractic and powerful symbols, for Wallace Stevens and TS Eliot, exposure offerings a literary exploit of metaphy, Enigma, and which means that they appear in the work GustonÀ è s. In presenting GustonÀ è s paintings within the realm of a poetic discourse, in the contents of a chronological study, in a linear way, as it is often reflected in traditional expositions, the curatorial approach of which Philip Guston and the poets grew It allows the artist to work to be explored, examined and appreciated again. The enormous influence that the own italy had about Guston and his work will also be examined in the unique scenario of Gallerie della Accademia. In 1948, the young artist visited for the first time to Italy after receiving the premium of Rome; he in 1960 1960 His work was presented at the Biennial di Venezia, and again in 1970 as an artist in residence in Rome, following the chronic hards around his first exposure of figurative paintings in New York. The existentialist screens of Guston, which some found cartoon or raw, are saturated with the influence of the cultural and artistic heritage of Italy: of ancient and modern urban landscapes that populate their Sèci rie de gypsies, to References from Federico Fellini Films, his work is indebted to Italian masters, Masaccio, Piero della Francesca, Giotto, Tiepolo and Chirico to whom he pays tribute to the Pantheon (1973). Paintings inspired by Italian renaissance, including works that relate to the Cosimo Tura and Bellini will be displayed as well as Guston works created during your SOJOURN on the outside. The Philip Guston line (1977) (Venice, Italy) I anxiously expected the arrival of Philip Guston and the poets. When I lived in the hills of Los Happy, a Section of Los Angeles, one of my dear friends and neighbors was Ernest Liebhich, a rich German Jew who was a great advocate of the arts. One day, Ernest insisted that we ran to the hospitality hospital to see a mural he had discovered. He went down the road at the age of 82, and stopped in front of a decryption pruidition in the installations. After we enter the door, Ernest ordered, "Now turn around!" On the wall surrounded, the door was a dramatic mural in poor condition. From the obituary of 2009 from Ernest, in the times of Los Angeles (which I recommend reading so you can see the fabulous Life Ernest LED): "Ernest Liebhich, a businessman and philanthropist with passion for the arts who financed The meticulous recovery of a valuable Series of 1930 mural and helped discover the true identity of one of his creators, died April 4 in his home from Los Happy. He was 94 years old. One of his effort The most notacious à è à è

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