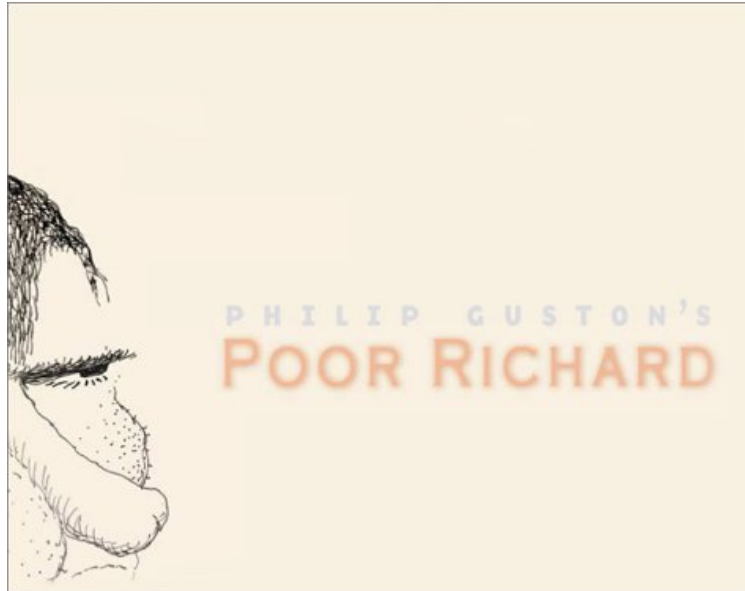


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Philip Guston's Poor Richard

Debra Bricker Balken

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Debra Bricker Balken : Philip Guston's Poor Richard before purchasing it in order to gage whether or not it would be worth my time, and all praised Philip Guston's Poor Richard:

3 of 3 people found the following review helpful. Brilliant and cruelBy Reich ClaudeOne of the most brilliant pieces of political satire of the XXth century, Guston's series of drawings on what could be called "Nixon's adventures and woes" is magnificently rendered in these pages which enable the reader to follow the character's presidential career through the witty and implacable eye of a great artist. The illustrations are wonderful (you almost feel that you are holding the actual original drawings) and show the scope and depth of Guston's art, whose importance has steadily grown over the years. An interesting essay places these works in the historical context of the late 1960's and early 1970's, a period when the artist radically evolved from soft abstraction to crude figuration.2 of 2 people found the following review helpful. Late but Great!By SteinwayMyWayToo bad that Guston's drawings of "Tricky Dick" weren't published at the time he did them. It would have been a case of art in clear service to the public's best interest. It's well that they're available now.1 of 1 people found the following review helpful. FABULOUS Guston!!!By CustomerGreat exhibition and very timely!

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, 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.

From the Inside Flap 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, 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.