

GUSTON GETS THE GLORY

FORT WORTH—In 1968, the painter Philip Guston broke away from his fellow Abstract Expressionists, making a bold, controversial

transition to cartoon-inspired figuration and dark, often self-referential subjects. The first retrospective of Guston's work since his death in 1980, and the largest ever, "Faith, Hope and Impossibilities," amply demonstrates his profound influence on contemporary painting. The exhibition, which runs at the Modern Art Museum of Fort Worth through June 8 before traveling on to San Francisco, New York and London, presents 138 works, from rarely seen drawings commissioned by *Forbes* magazine in the 1940s to intensely resonant canvases like *The Studio*, from 1969, shown right, to the small autobiographical paintings completed toward the end of his life. "Within the last decade, we've seen retrospectives of Pollock, Klein, Gorky, you name it," says the museum's chief curator Michael Auping. "It's Guston's time."

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