Presumably, the Gustons welcomed the invitation to move to Iowa from New York. The offer came in the summer of 1941, just months before the Pearl Harbor attack. Their address changed from Woodstock to Iowa City on September 15.\(^1\) Philip Guston was asked to teach at the university, replacing his Woodstock friend Fletcher Martin, who was hired when Grant Wood became ill during his leave of absence. Guston later noted that he spent four academic years at Iowa “to counteract Grant Wood.”\(^2\) Six years earlier, in 1935, Guston and his wife, the artist and poet Musa McKim, moved to New York City from Los Angeles. Marrying in 1937, they lived downtown in the Tenth Street studio neighborhood and soon began to spend time in Woodstock, the rural art colony located a few hours from the city. Certainly, Fletcher Martin suggested Guston for the Iowa teaching position, and more recommendations for Guston poured into the Iowa art department, including this from Edward Rowan of the U.S. Public Buildings Administration: “I hasten to recommend him to you without reservation. He is regarded by the leading critics of painting as one of the most promising artists in America today.”\(^3\)

\textit{Martial Memory and If This Be Not I}
Guston’s Iowa period is bracketed by the allegorical paintings *Martial Memory* (Slide 2) and *If This Be Not I* (Slide 3). *Martial Memory* was Guston’s first successful easel painting and launched a new direction in his work. Completed in New York in the months before the move to Iowa City, the child-warrior figures in *Martial Memory* were first explored in Guston’s final WPA project, the 1940 mural *Work and Play* for the Jacob Riis Community Center at the Queensbridge Houses, Long Island City. Guston explained, “I actually saw children fighting with garbage can lids as shields and sticks as lances, and as I remember, it was this real-life observation that triggered off my thoughts about Uccello”⁴ (Slide 4).

Concurrent with *Work and Play*, Guston painted *Gladiators* (Slide 5); the title references the working-class warriors of antiquity. *Gladiators* is an easel-painting revision of the child-warriors section of the *Work and Play* mural. In *Gladiators*, three children fight off a hooded adult with construction rubble, handmade swords, and a beat-up garbage can lid. Each figure wears a hat—one hat is a cooking pot. In *Untitled (Study for Gladiators)* (Slide 5), the children are wearing folded newspaper hats with the visible words “killed,” “destroy,” “war,” “planes,” and “bombs.” Guston’s worldview consistently invoked states of war in his work, though sometimes sublimated, the grimness and messiness of it prevailed throughout his career.

Many of Guston’s career-long influences can be detected in *Martial Memory*. Given the active narrative, the disposition is one of frozen silence, a quality Guston greatly admired in the Renaissance work of Piero della Francesca (Slide 6) and the early twentieth-century work of Giorgio de Chirico. Guston was introduced to de Chirico in his early twenties at the Los Angeles home of Walter and Louise Arensberg. The muteness of the tableau of *Martial Memory* and the Italianate colors—siennas, ochers, dull reds, and slate blues—relate to della Francesca and to de
Chirico, while the double smoke stacks and the string of dark windows in brick facades suggest de Chirico. In *Martial Memory*, the dark and light-skinned figures are contained in a cramped urban street environment and appear transfixed in ritualistic positions. The central figure portrayed from the back simulates a Renaissance device of mirroring the stance of the viewer, luring them into the painting as a kind of participant in a performance; we see this device used again in *If This Be Not I*. Formally, the composition of *Martial Memory* was likewise influenced by the geometric abstraction of artists like Burgoyne Diller; Guston looked to these designs as a kind of armature for his own compositions. Diller was Guston’s supervisor on the New York WPA mural project, with whom Guston recalled “animated conversations about figuration and abstraction.” As art historian and critic Dore Ashton discussed in the seminal *Yes, But . . . A Critical Study of Philip Guston*, it was with the Queensbridge Houses WPA mural that Guston began “his long ascent to sophisticated and specifically modern spatial complexities.”

*Martial Memory* was included in the 1941 Carnegie International, one of several prestigious group exhibitions of the 1940s to include Guston. Works selected from the Carnegie, including *Martial Memory*, were organized into a traveling exhibition by the American Federation of the Arts, which was presented in the Iowa Memorial Union Main Ballroom in October 1942. Perry Rathbone, director of the City Art Museum of St. Louis (later the St. Louis Art Museum), purchased *Martial Memory* from the American Federation of the Arts. Guston and Rathbone presumably met at the 1939 World’s Fair, where Guston’s WPA Community Building mural, *Work - the American way* was a highlight, and Rathbone assisted with the enormous exhibition *Masterpieces of Art*. In a letter to Guston, Rathbone wrote, “I just wanted to tell you that I am personally very happy over this acquisition. It seems to me that your picture is
not only strong in meaning but remarkably unified in design, thoughtfully constructed and very successful in its carefully controlled color harmony.”

Dore Ashton wrote that the move to Iowa City invoked a change for Guston: “He was transplanted into the hermetic culture and strange landscape of the prosperous Midwest. The quaint frame buildings, with their variety of porches, columns, scrollwork, and large windows didn’t fail to make their impression on him, as many of his Iowa paintings attest” (Slide 7).

Three home addresses appear in various records for the Gustons, including 725 Summit Street, a classic example of an American Foursquare house (Slide 8), popular in Midwest towns. Certainly, each house came with a ubiquitous front porch, which Guston used as a framing device for his narrative paintings, providing a stage-like setting for many works from the Iowa period. Ashton continued that Guston may have been attracted to the opportunities Iowa offered “with possibly an unconscious recognition of his need to work through the nagging problems that had long accompanied him. His interest in symbolism, set forth by Martial Memory, required further meditation. Iowa was a perfect situation, being thoroughly remote from the urgency of New York.”

However, the realities of the war and its omnipresence in Iowa City split Guston’s focus. It is with the last Iowa painting, If This Be Not I, that Guston’s divided interests and experiences merge. If This Be Not I was completed in the spring of 1945 before the Gustons left Iowa for Washington University in St. Louis. Guston’s daughter recalled that the title of the painting was suggested by her mother in a reference to the Mother Goose rhyme “There Was An Old Woman As I’ve Heard Tell” with the lines “Lauk a mercy on me, this can’t be I!” and “Lauk a mercy on
me, this is none of I!” Poet Mona Van Duyn, an Iowa student and friend of the Gustons, was also said to have contributed to the title, which she then borrowed for a book of her own poems. Guston’s influences are also apparent here in his continued exploration of art of the past. His use of the Renaissance practice of multiple vanishing points with sequential events incorporated into a single image, as seen in Masaccio’s frescos, for example, is evident, as is the suggestion of martyrdom in the sideways, dark-skinned figure holding a horn at the lower left. Guston described this figure as a “black child” and the masked children as “Venetian.” The rear view of the boy putting on or removing his costume lures the viewer, while the child holding a bandage across his eyes refers to allegories of Justice. There is an allusion to the Cubist’s interest in African masks in the masked, bell-ringing figure. The two public building clocks display different times, indicating a passage of time or a state of disorientation. Multiple and confused identities abound.

As scholars have discussed, the ritualized and ceremonial narratives of Max Beckmann—his use of objects from daily life out of their normal context and his “loaded,” compressed style, seen in the 1943 University of Iowa Museum of Art triptych Karneval (Carnival) as well as other versions—were endlessly fascinating to Guston, as were the Cubist “pile-up” paintings of de Chirico’s brother Antonio Savinio. If This Be Not I was purchased by the art historian Horst W. Janson for the Washington University collection. Janson had taught at Iowa but left to head the art department in St. Louis just prior to Guston’s arrival. In the spring of 1945, Guston accepted Janson’s invitation for a one-year visiting artist appointment. Guston departed St. Louis in 1946 after receiving a Guggenheim and then a Prix de Rome. He was replaced at Washington University by Max Beckmann.
In *If This Be Not I*, the central seated boy with a paper bag hat gazes out at nothing, immersed in his own thoughts with that expression of haunted melancholy so familiar in Guston’s figures of the period. The painting presents a moment at the end of a commedia dell’arte performance, complete with exhausted and gloomy child harlequins. It is the *repoussoir*, the glowing face of toddler Musa wearing a sparkling crown in the center of the painting, who signals an expectant future.

**UNIVERSITY COLLEAGUES AND STUDENTS**

Though the studio arts at the University of Iowa had been dominated by regionalist Grant Wood, from the time of his arrival in 1938, head of the art school Lester D. Longman was actively introducing modernism and abstraction to students and the Iowa City community through exhibitions and art purchases. Longman admired Guston’s work, writing in a 1944 unpublished essay that Guston’s artwork has

> a style of its own, unforced, devoid of mannerism, and easily recognizable, not only in details of drawing, or in his involved, and angular composition full of an interweaving and entanglement of forms, but recognizable in the architectonic and fundamentally serene resolution of the plastic tensions which animate and vitalize the content.¹⁵

Although Longman did not consider Guston’s work to be “regionalist” or “social realist,” a focus on the figure prevailed in the studio arts at Iowa.
Guston taught eight semesters and three summer sessions of studio courses including beginning and advanced oil painting, life and advanced drawing, and mural painting. Classes were held in the Fine Arts Building on Riverside Drive (Slide 9), while faculty studios were located in the Fine Arts Studio across the Iowa River. Extant from 1922 to the late 1960s, the Fine Arts Studio was located on the north side of the one hundred block of Iowa Avenue, between Clinton and Dubuque Streets. Guston often team taught with Charles Okerbloom and Stuart Edie, and was assisted by Byron Burford, among other students.\(^7\) Guston participated in university events, talks, and exhibitions including the roundtable “Issues in Contemporary Art” with Lester Longman and Charles Okerbloom at the April 1942 University of Iowa Art Conference; a lecture on Russian posters on February 28, 1943; and a solo exhibition from March 5 to March 19, 1944, of drawings, watercolors, and paintings in the main lounge of the Iowa Memorial Union (Slide 10). A photograph dated February 1945 in an album contained in the “Papers of Miriam Schapiro” shows graduate student Schapiro in front of a collaborative mural (Guston’s name is written in white along with the name Mary Holmes) in the art school building gallery (Slide 11). According to the *Daily Iowan*, the mural was sectioned and auctioned on February 28, 1945, for the annual Beaux Arts Ball.\(^7\)

Guston noted that he was friendly with students and colleagues, not only in the art school, but also in English, philosophy, and psychology. He wrote about his time in Iowa, “My curiosity and boredom and just plain wanting to know what to do with my life led me . . . to a preoccupation of my evolution as a human being.”\(^8\) He continued that at Iowa, “I got my education-art history I read avidly Wolfflin, Panofsky, Malroux, Focillon, especially *The Life of Forms in Art*, and Elie Faure’s *The Spirit of Forms*, Berenson’s *History of the Renaissance*, Roger
Fry. . . . It was my Sherwood Anderson time—the Winesburg, Ohio, stories—the T. S. Eliot period was then—also Kafka.”

Stanley Longman recalled,

He visited our home a number of times. One time, when I was about seven years old, he came and saw me drawing pictures on the floor of the living room. He took out his sketchbook and joined me on the floor. We were both sketching. As he worked he told me about the restaurants he was drawing. I remember thinking that he was better at drawing than I was.

He continued, “I later realized he wasn’t talking to me. He was talking to my father seated in a chair watching us” (Slide 12).

Guston worked closely with his graduate students, among them Byron Burford, Stephen Greene, Joyce Trieman, and Miriam Schapiro. His classroom innovations included the introduction of nude models (Slide 13) and teaching still life with the Cubist approaches of Picasso and Braque. One student, JoEllen Hall, described evenings of conversation about Picasso, Piero, and de Chirico, “about whom he was mad!” Green—who received his BFA and MA from Iowa under the tutelage of Guston, later teaching with him at Washington University—remarked that as a twenty-four-year-old student, he and other students were “involved in the romance of the artist, [Guston was], highly sensitized, romantic, giving but finally leaving you as well as himself alone” (Slide 14). Greene added that Guston’s presence at Iowa was a great shift in emphasis “to have someone of Guston’s stature, and that he immediately inspired profound respect by his obvious desire to be a great painter.” He added, “Perhaps what moved us the most
was that overwhelming psychological impact that we felt close to.” Greene went on to describe Iowa City as “anything but the Athens of the Midwest”:

I remember walking around on the railroad tracks late at night in sheer desperate loneliness and the need to walk someplace else and in the middle of all this Philip was a ‘missionary’ as an artist simply by being a true artist . . . Philip created a world that was urgent, sensitive, and very much in the great tradition of ‘man as an artist.’

Greene continued, “What has to be remembered is that in those Iowa days, we all were interested in art in which the human figure was the central image and perhaps it also was central to the core of meaning.”

In Iowa City, Guston made frequent use of his family and students as models for his drawings and easel paintings. The model in Sunday Interior (Slide 15) has not been identified but was likely known to him. The view out the window in Sunday Interior suggests downtown Iowa City facades. Although Guston didn’t paint plein air or copy photographs, the shapes of specific buildings and windows and their varied symbolism inspired him. Part of a sign on the right side of the painting with the letters LOR could be for the decades-old Lorenz Boot Company. This is the first time we see the green shade, which became a pervasive symbol in Guston’s later work. The shade is half drawn against a Magritte-like, cloud-filled blue sky. Guston continued to endow his work with a quality of stillness and muteness; in this and other works of the Iowa period, this gloomy quality conceivably reflects the realities of wartime. A selective draft was instated at the end of 1939; after the attack on Pearl Harbor on December 7, 1941, thousands of people voluntarily enlisted.
Portait of Shanah (Slide 16) depicts graduate student Shanah Shatz working on an easel painting. Named one of the ten outstanding paintings at the 1942 Virginia Museum of Fine Arts biennial of contemporary paintings, it was recommended for purchase. Lester Longman noted that Portrait of Shanah “is a sensitive character study of one of the ablest graduate students in art of that year.”

Here, Guston explores Cubist principals of converging planes and vectors, using an angled concrete brick wall backdrop similar to the walls in Martial Memory and the Queensbridge Houses mural. The painting is a study of light and shadow: an open window to the left illuminates the entire composition, as Guston’s forms and colors change with the light. Here again we see a Magritte-like blue sky with white cumulus clouds on the right side of Shatz’s painting, alluding to Magritte’s witty night and day paintings, while Shanah is monumentalized—as still as a still life. In Iowa, Guston was immersed in acquiring technical adeptness with oils; the six colors on the tabletop palette are the only pigments he used in Portrait of Shanah, alluding to his process.

In 1942, Guston completed his final mural in the Iowa Art Building mural studio, a project he was awarded in 1940 for the new Social Security building in Washington, DC. The three canvas panels of Reconstruction and the Wellbeing of the Family (Slides 17–18) hung in the Art Building gallery in January before Guston directed the installation in late February 1943. In 1943, Guston’s full-scale drawings for the mural were included in a U.S. Section of Fine Arts exhibition of drawings of murals by American painters that traveled in South America. The U.S. Section of Fine Arts commented,

In accordance with the ideals and aims of the social security administration the left panel represents the idea of conservation of the soil, symbolized by the figures of the two men
building and checking dams against gully erosion. The right-side panel represents industrial labor in slum clearance and reconstruction, and the central panel shows a family at a picnic, intended to symbolize the enjoyment of nature and a better use of leisure.\(^{28}\)

Guston explained,

> The mural doesn’t intend to be a literal interpretation of all these ideas, but rather is intended, through its color and form, to be a living visual symbol of the American ideal. Even though the designs of the mural were started before we were at war, and even though it may, in appearance, seemed removed from our immediate war effort, my feeling is that the theme of social reconstruction is still valid.\(^{29}\)

In *The Sculptor* (Slide 19), Guston’s colleague and friend, the sculptor and instructor Humbert Albrizio, is portrayed wearing one of Guston’s proverbial paper bag hats. The head of the sculpture is reminiscent of a de Chirico mannequin. In the background, a ghost-like female figure peers out from under a cloth. *Sentimental Moment* (Slide 20), painted in the winter of 1944, was claimed by some to be a portrait of Miriam Schapiro, though Guston denied this was the case.\(^{30}\) The painting won the $1,000 first prize at the 1945 Carnegie International. Later, Guston voraciously self-critiqued this painting, and its current location is unknown. Similarly, Guston claimed there was no true model for *Sanctuary* (Slide 21). Greene, stated that he posed briefly, just once for it, when the painting was almost completed.\(^{31}\) In Guston’s notes to Dore Ashton, Guston wrote, “Think *Sanctuary* (boy in pajamas) autobiographical.”\(^{32}\) However, MFA
student Byron Burford’s 1946 painting *Reclining Figures* (Slide 22) suggests that both artists reference a clothed male studio model laying on a bed.

Home Economics student Georgia Lovell Adams Jayne posed for Guston’s illustrations of O. Henry’s short story “Gift of the Magi,” published in the 1946/47 *ARTnews Annual* (Slide 23). The story is about a young couple that traded their most treasured possessions for money to buy each other Christmas gifts. Della’s greatest treasure is her hair, which “reached below her knee and made itself almost a garment for her.” According to Jayne’s son Thomas, Guston’s colleague Mary Holmes knew Georgia and set up the modeling opportunity for Guston, as Georgia’s hair was very long. Thomas Jayne described his mother’s experience in further detail, explaining that in exchange for modeling, Guston offered Georgia a fully realized portrait, a sketch from the project, and two sketchbook pages, which she gladly accepted (Slide 24). The drawings as reproduced in the publication (the original drawings are unlocated) exhibit an ethereal quality, owing to Guston’s light and consistent manipulation of his graphite pencil, intensifying the magical mood of the story.

*Sanctuary* includes a view of the gabled church spire of St. Wenceslas Church, which also appears in *Lemonade and Donuts* (Slide 25). In *Holiday*, St. Mary’s Church spire is central (Slide 26). Guston wrote about *Holiday*, “The whole upper section of the lamp posts, porch posts, church spires, and tops of houses, an ‘amalgam’ of forms in Iowa City.” *Holiday* and Guston’s next and final Iowa City painting, *If This Be Not I*, are valedictions—departures from innocence, premonitions about Guston’s soon-to-be-transformed approach to painting, and farewells to Iowa City.
On January 18, 1943, Musa McKim gave birth to a daughter also named Musa—called Ingie—a name derived from the name Moses, meaning prophet or warrior, as it is certainly similar to the word *muse* and its definition. Lester Longman suggested that Guston’s abundant portraits of his wife and child were similar to those of Raphael and his contemporaries, “tradition reinterpreted in modern terms.” In the painting *Musa McKim* (Slide 27), Guston’s wife appears downcast. We can only speculate about the sources of her melancholy demeanor. As McKim was raised in Panama and California, the shells may represent a longing for the ocean in the landlocked state of Iowa.

In *The Young Mother* (Slide 28) the upper facades of downtown Iowa City buildings are outlined against the sky, as the Musas, wife and daughter, are presented as a secular Madonna and Child, reminiscent of the monumentality of Picasso’s neoclassical work of the 1920s, such as the 1923 drawing *Bust of a Woman* in the collection of the Norton Simon Art Foundation. The holiday card *Season’s Greetings* is the only known impression of this early Guston lithograph. Artist Elizabeth Catlett recalled that as a University of Iowa graduate student from 1938 to 1940, she and others made cards on a small lithography press in the art school. Perhaps Guston used the same press for his 1943 holiday card. The subject is Guston’s wife Musa presenting a toddling Musa from a wooden frame or box-like setting. The drawing for the lithograph, made with a simple tusche crayon, establishes a balanced composition of dark and light for this whimsical celebration of Guston’s family (Slide 29).
As Guston was absorbed in the life of the university and his family, war work soon became a major part of his efforts, apportioning his experiences. In a letter to Dore Ashton, Guston offered this observation about the Midwest:

... the emptiness—lonely quality of it. Not only Iowa City but towns like Decatur, Illinois, and Des Moines, etc.—with lonely empty squares, “Gothic” City Halls, Armories, big clocks illuminated at night—Railroad Stations—Trains [soldiers moving around—

The War Years].

In October of 1942, Lester Longman established a War Art Workshop (Slide 30), comprised of a dozen advanced students under the supervision of Guston, Albrizio, and Alice Davis. The workshop generated silk-screen posters, signal-code flags, drawings, murals, paintings, relief maps, and sculptures to promote and support the war effort. Posters were displayed on university bulletin boards and in local high schools. A relationship was developed with the Office of War Information, and some of the graphics were reproduced for distribution throughout the country.

In the summer of 1942, Guston’s mural course was listed under the War Art Workshop with the description, “Practical problems in mural design for use in units of the Army and Navy, with pre-requisites of Life Drawing and Oil Painting.” Through Guston’s summer mural course, Camp Dodge in Des Moines commissioned six large murals for the recreation center. According
to a *Daily Iowan* article on the Camp Dodge murals, the subjects were “the Revolutionary War, the Indian wars, the War of 1812, the Civil war, and World Wars I and II.” The article goes on to describe that the approved designs on Masonite panels were made by Guston’s students Kathleen Kane (later Burford), Thomas Watkins, Frank Dorsy, Frank Casa, Angelo Granata, and Joyce Trieman (Slide 31).

As part of the massive buildup of the air forces of the United States, thousands of new cadets were enrolled at schools for instruction to be pilots for fighters, bombers, and transports. One of the Navy Pre-Flight Schools that focused on ground training for cadets was located in Iowa City on university grounds. Successful completion of the training program meant assignment to flight school for pilot training. For the Iowa Navy Pre-Flight School, art department faculty and students were trained by Chicago experts to create instructional materials and visual aids. Guston’s 1943 training mural *Celestial Navigation* was installed in the navigation lecture room (Slides 32–33). Later, Guston met with the director of visual aids for the Naval Training Unit in Washington, DC, to report on the projects made for the Iowa Navy Pre-Flight School and received a commission from the Arts and Poster Division of Navy Public Relations to create a series of drawings. In the final drawings from Guston’s commission, young draftees are engaged in the activities of becoming soldiers: jumping overboard in abandon-ship drills, floating in water while inflating their knotted clothes into makeshift life preservers, putting on uniforms, and learning how to throw hand grenades and climb walls (Slides 34–38). Formally, the compressed cadet figures are repeated and morphed into one element, changing and losing their individuality, as Guston may have perceived them.
In addition to the Navy Pre-Flight School drawings, Philip Guston’s major contributions to the war effort were his illustrations for three articles in *Fortune* magazine. On assignment beginning in August 1942, Guston began to create his drawings for *Fortune*, a venue celebrated for hiring artists (Slide 39).

Guston was told:

Here is your material, find a meaning in it, and get it here in a month. Moreover, the meaning you find must be related to our purpose to publish an informative article on the air corps, and while you may take more liberties than popular magazines would allow, you must essentially follow this line of information without any philosophical analysis or subtle overtones. Give us a decent visual metaphor, but be sure it is reasonably comprehensible, typical, and a statement of fact.  

Guston’s first job for *Fortune* was to illustrate Butler Manufacturing plant employees actively engaged in extensive plant tooling, manufacturing, and assembly (Slides 40–41). An agricultural concern absorbed by war production, Butler Manufacturing sheet metal plants located in Kansas City, Michigan, and Galesburg, Illinois, constructed transportable airports, among other products. The *Fortune* magazine article describes the runways, fuel tanks, and hangars that Butler manufactured for quick installation and dismantling by military units around the world. R. Buckminster Fuller created some of the new designs, such as the insulated and cooled “grain-bin” houses, popular with officers. In Guston’s drawings, multiple media including gouache, watercolor, colored pencil, and graphite are erased, layered, and scraped. The figures
are angular, heavy, and compact, with large hands and hollow eyes. They mingle with the
dynamism of the compositional structure, made more complex by the chiaroscuro created by the
bright overhead lights and Guston’s maximal use of deep, multi-point perspective, diagonals,
repetition, and foreshortening.

For the second Fortune issue, Guston visited U.S. Army Troop Carrier Command
training sites in Tennessee and at Bowman Field, Kentucky, to make drawings of such activities
as readying a glider for flight and waiting for the green light before parachuting (Slides 42–43).
The mission of this command was to fly ground troops and tactical supplies into combat at
assigned points of attack. The drawings reflect the unease of the soldiers training for extremely
dangerous circumstances. Twitchy, shaky, paint-laden brushstrokes and pen and ink marks
define the forms. A muted palette of blues and browns prevails, and the foreboding mood is
emphasized by wide-eyed stares.

Traveling throughout Texas for eighteen days on his third and final Fortune assignment,
Guston worked at Matagorda Island Air Force Base, Midland Army Field, the School of Aviation
at Randolph Field, and Laughlin Field (Slides 44–45). Guston participated in cadet endeavors so
that he could accurately portray their experiences. Oxygen Test Chamber was sketched at the
School of Aviation Medicine at Randolph Field, in the oxygen test chamber with the air cadets as
they were tested on their endurance of extreme air pressure. Guston said, “I wasn’t so much
interested in portraying the appearance of the nuts and bolts of the planes as I was in showing the
faces of the men, their tenseness, and determination.”41
Though the *Fortune* magazine articles tend to be propagandist, Guston’s drawings maintain an earnestness and emotional empathy that communicates the justified fear of battle. The harsh light of Texas resembles fluorescent light: Guston maximizes this to great effect as the men in the drawings appear mute, restrained, and blanched; their faces express intense anxiety and the destabilizing effects of insomnia and fear. *New York Times* art critic Roberta Smith commented, “His war drawings forced him off track into the world, where he depicted not children playing at war, but young men preparing for the real thing.”

With the major work of the war behind him as the end of the war approached, Guston was ready to make a change. In a December 1944 university review of Guston, Earl Harper wrote, “He is essentially a painter and we have noted great restlessness to be about the main business of his life in a more exclusive way and with greater concentration than is possible even under the very generous conditions of his contract with the State University of Iowa” (Slide 46). Indeed, after Guston’s first solo exhibition in New York at Midtown Gallery from January 15 through February 3, 1945, and with the end of the war, Guston left Iowa City for St. Louis and Washington University.

*University of Iowa Museum of Art*

1. According to records obtained from the Carnegie Institute regarding various arrangements for *Martial Memory* for the October 23 to December 14, 1941, exhibition *Directions in American Art*, the painting was shipped from New York City on September 15, and the paperwork indicates the
Guston’s address changed from Woodstock to Iowa City on the same date. Guston didn’t bring *Martial Memory* to Iowa City with him, thus it is unlikely that *Martial Memory* includes depictions of Iowa City buildings, unless Guston visited Iowa City prior to his appointment and referenced his recollections.


3. Information on Mr. Philip Guston, University Archives, Special Collections, University of Iowa Libraries.


13. Ibid., folder 8/20.


15. Lester D. Longman, “The Art of Philip Guston” (unpublished gallery talk at the opening of Guston’s exhibition; University Archives, Special Collections, University of Iowa Libraries; March 5, 1944), 6.

16. In academic year 1941–42, Guston’s title was Visiting Artist, for which he was paid $2,400; 1942–43, Assistant Professor of Art; 1943–45, Associate Professor of Art. University Archives, Special Collections, University of Iowa Libraries.


23. Ibid.

24. Ibid.
25. Ibid.
26. Ibid.
29. Ibid.
30. “St. Louisan’s Painting First-Prize Winner,” St. Louis Post-Dispatch, October, 1945.
34. Email and telephone conversations between Kathleen A. Edwards and Thomas Jayne, October 19–20, 2017.
37. This lithograph passed to Kenneth Longman from his father, Lester D. Longman, head of the art school during Guston’s tenure. Kenneth Longman donated the print to the University of Iowa Museum of Art in 2017.
41. “Air Corps Paintings by Art Professor to Appear in Fortune,” *The Daily Iowan*, January 27, 1944.


43. Earl Harper Review of Philip Guston (December 1944), University Archives, Special Collections, University of Iowa Libraries.