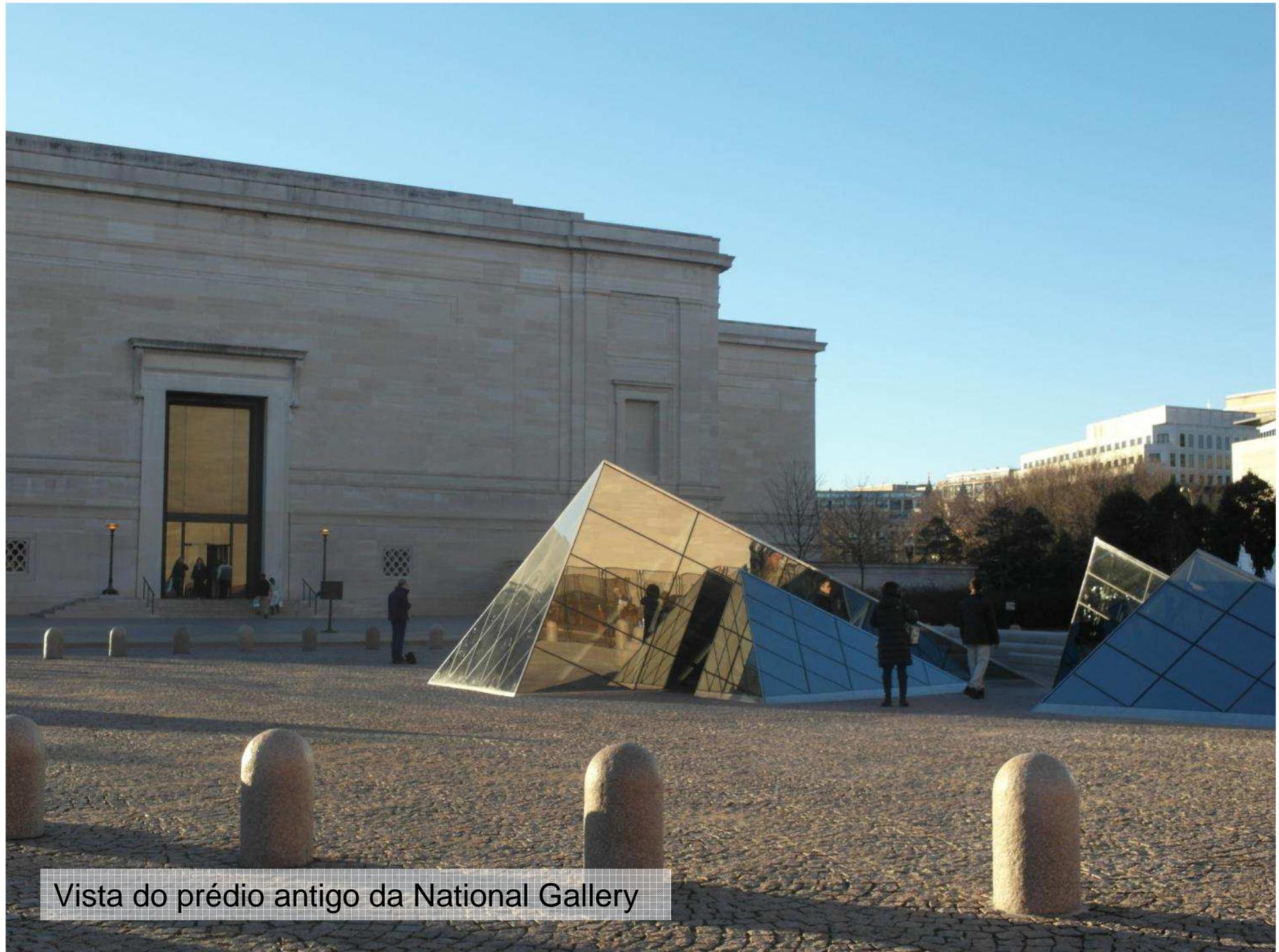


Arte moderna norte-americana
National Gallery de Washington

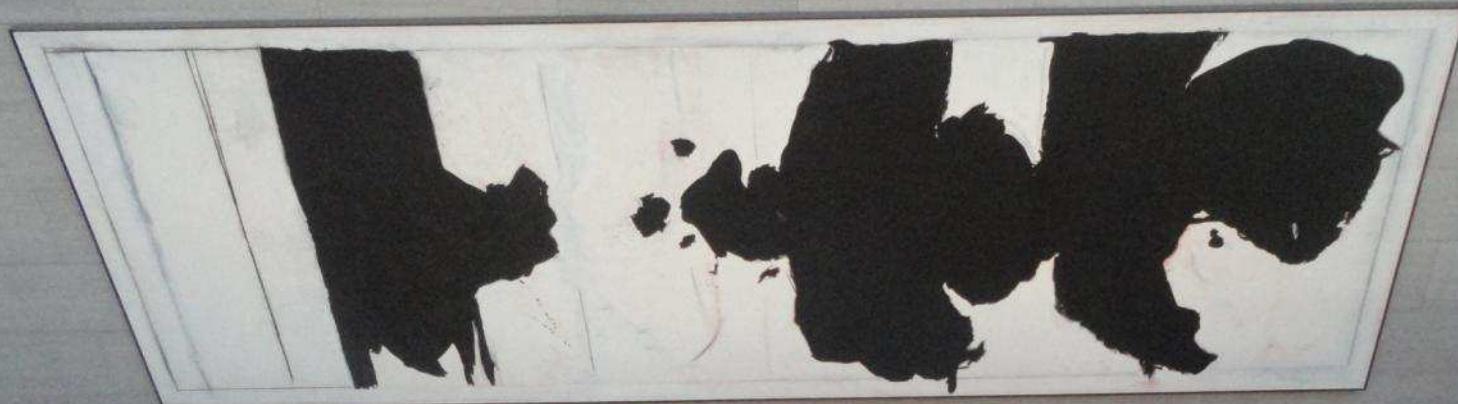
Prof. Dr. Percival Tirapeli
Instituto de Artes da UNESP



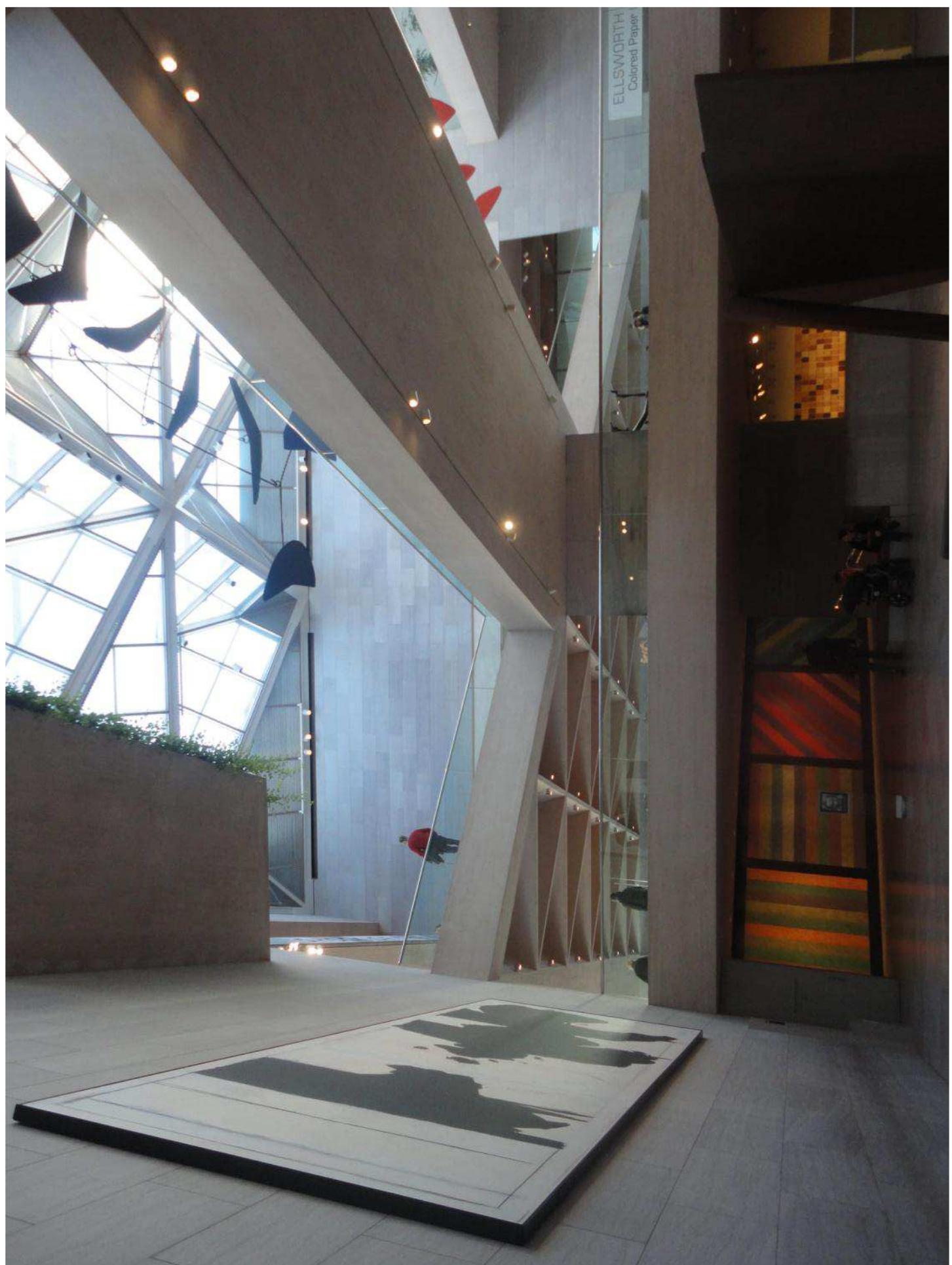
Vista do prédio antigo da National Gallery

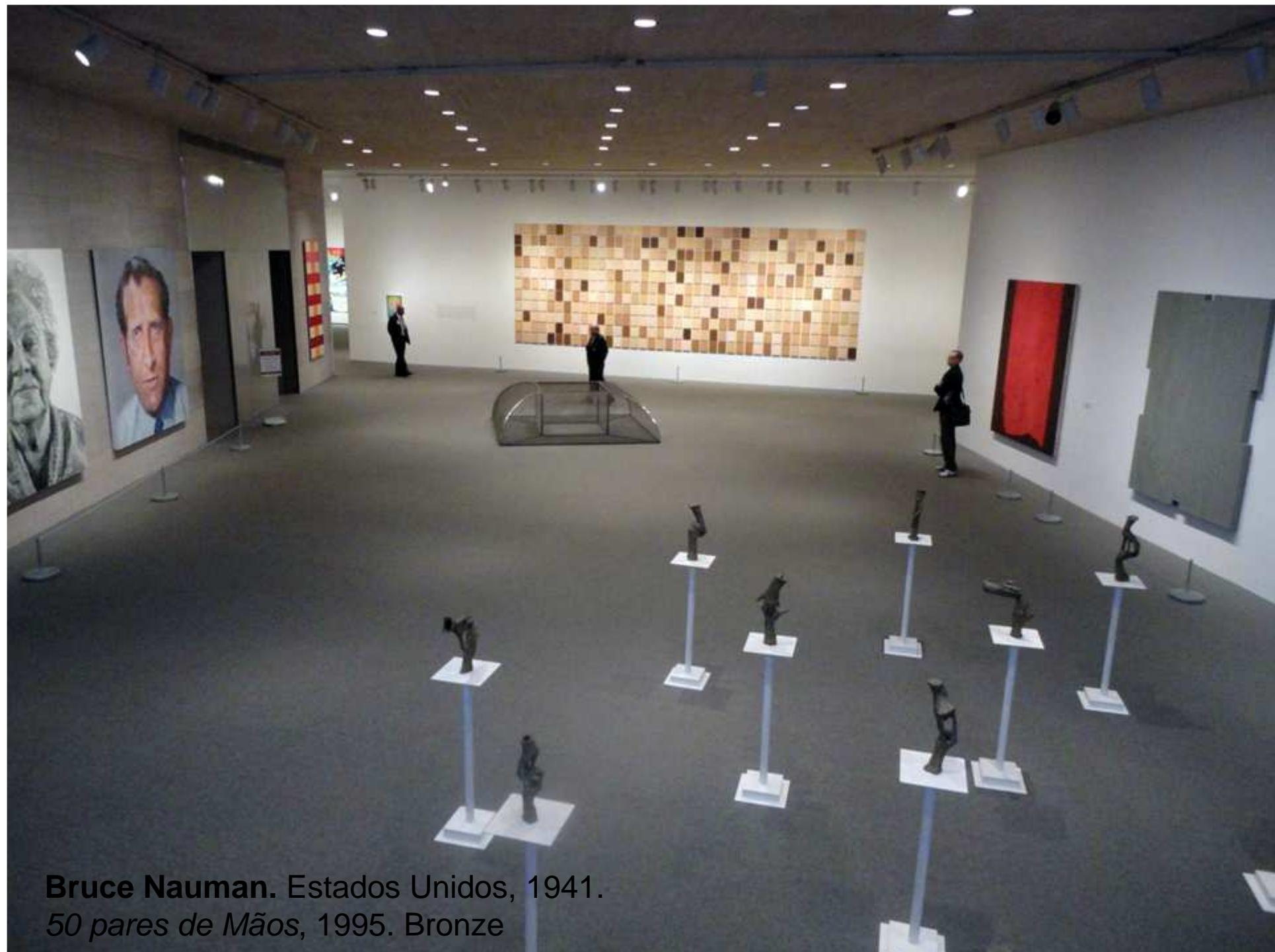


— Henry Moore. Inglaterra, 1898-1986. *Knife Edge Mirror Two Piece*, 1976-78. Bronze.

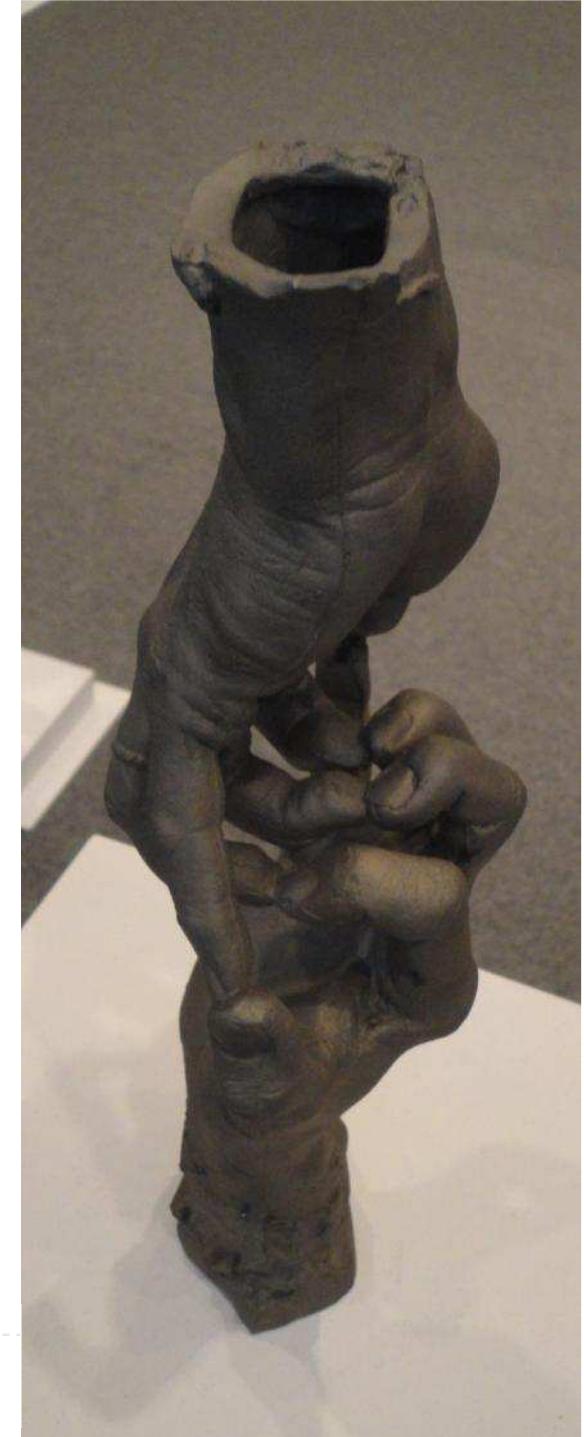


Robert Motherwell. Estados Unidos, 1915-1991. *Reconciliation Edge*, 1978.
Acrílica s tela





Bruce Nauman. Estados Unidos, 1941.
50 pares de Mãos, 1995. Bronze



Bruce Nauman. Estados Unidos, 1941.
50 pares de Mãos, 1995. Bronze



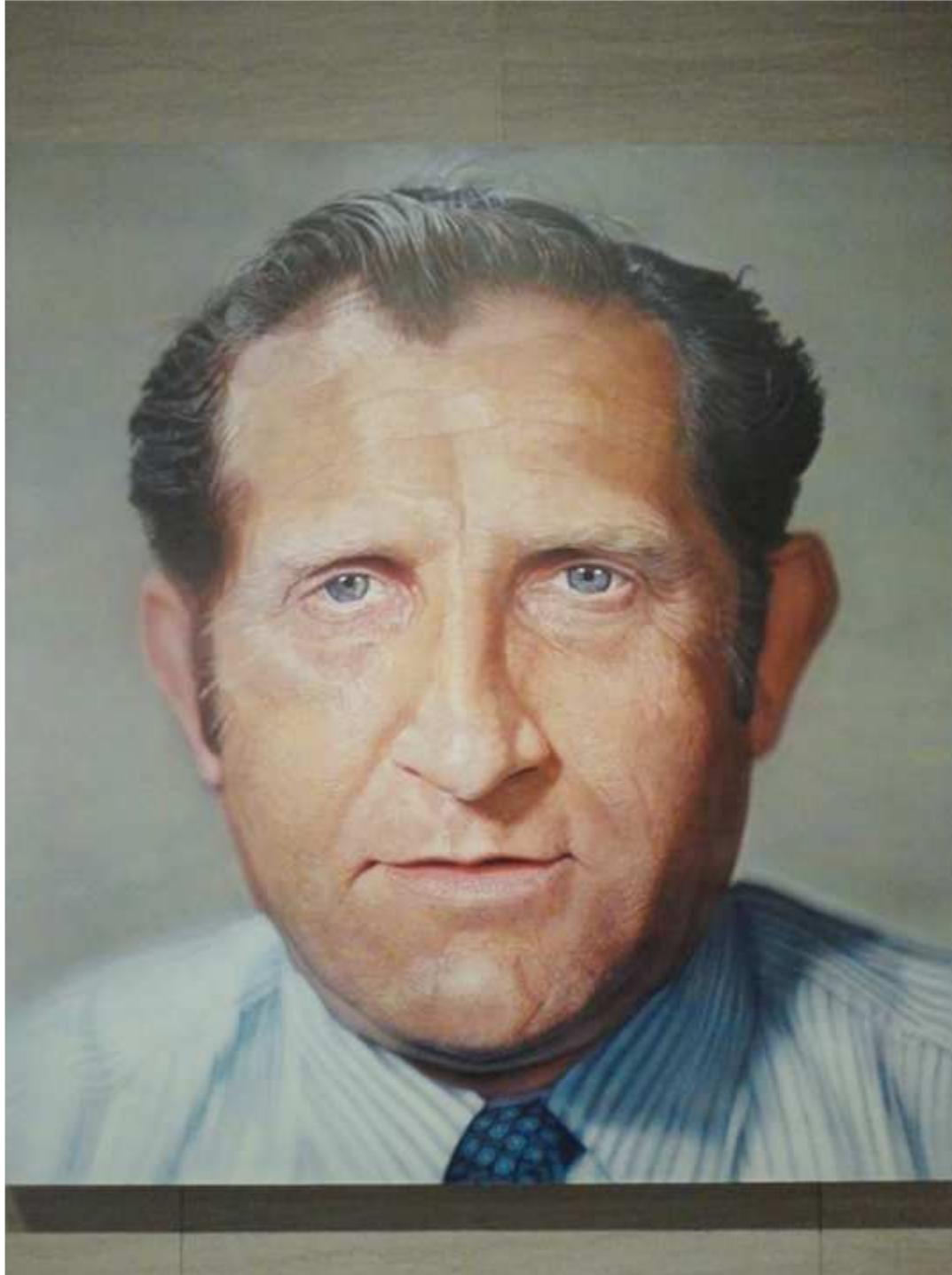
Frank Stella
Estados Unidos, 1936.
Marquise de Portago, 1960.
Alumínio.



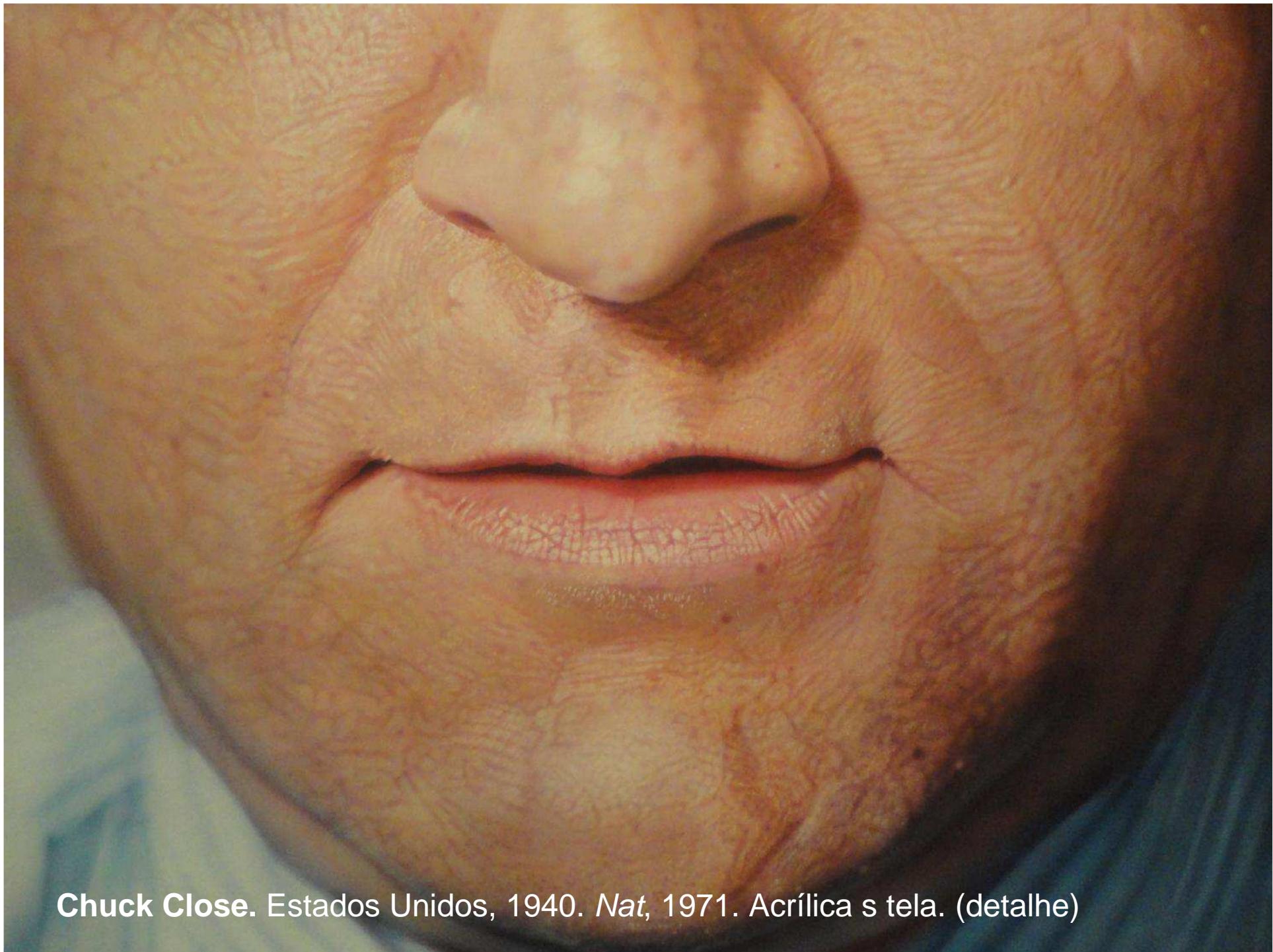
Frank Stella. Estados Unidos, 1936
Flin Flon IV, 1969. Pintura s tela.



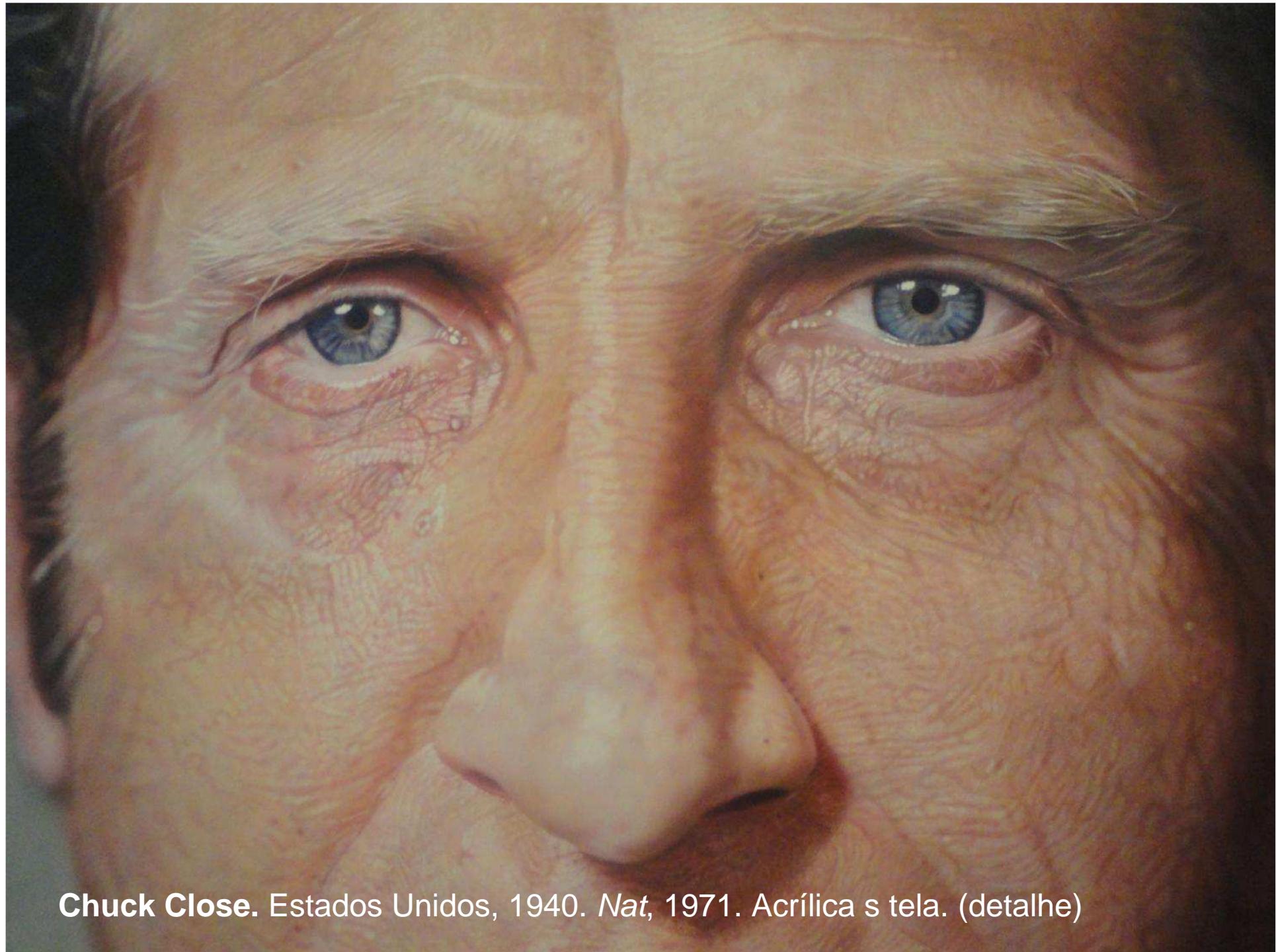
Chuck Close
Estados Unidos, 1940.
Pintura engraçada, 1985.
Óleo com digitais.



Chuck Close
Estados Unidos, 1940.
Nat, 1971.
Acrílica s tela.



Chuck Close. Estados Unidos, 1940. *Nat*, 1971. Acrílica s tela. (detalhe)



Chuck Close. Estados Unidos, 1940. *Nat*, 1971. Acrílica s tela. (detalhe)



Helen Frankenthaler, 1928-2011. Montanhas e oceano, 1952. Aquarela.



Vista das salas no piso inferior



Alexander Calder, 1898-1976. Sala especial com móveis e estáveis.

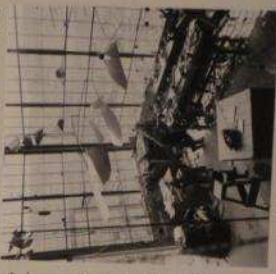


Calder MOBILES

"Just as one can compose colors, so one can compose motions," Alexander Calder observed. This scintillating room traces the evolution of Calder's definitive invention: the hanging, freely moving sculpture that the artist Marcel Duchamp dubbed *mobile*.

As a boy, Calder crafted objects of metal, string, wood, and wire. After attending engineering and art schools, he moved to Paris (1926), where he made wine sculptures of circus performers, animals, Calvin Coolidge, and the dancer Josephine Baker. Wire, Calder noted, let him draw in three dimensions.

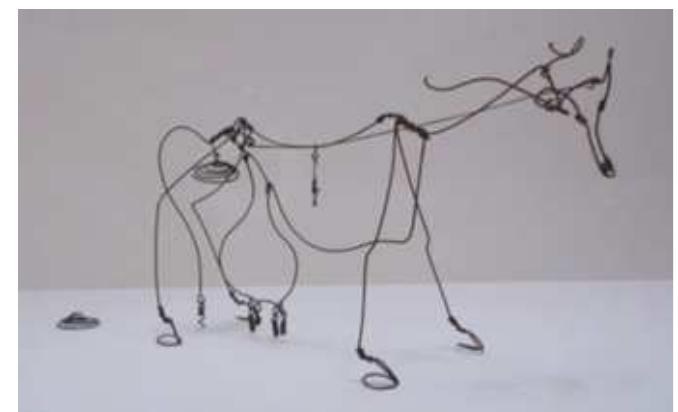
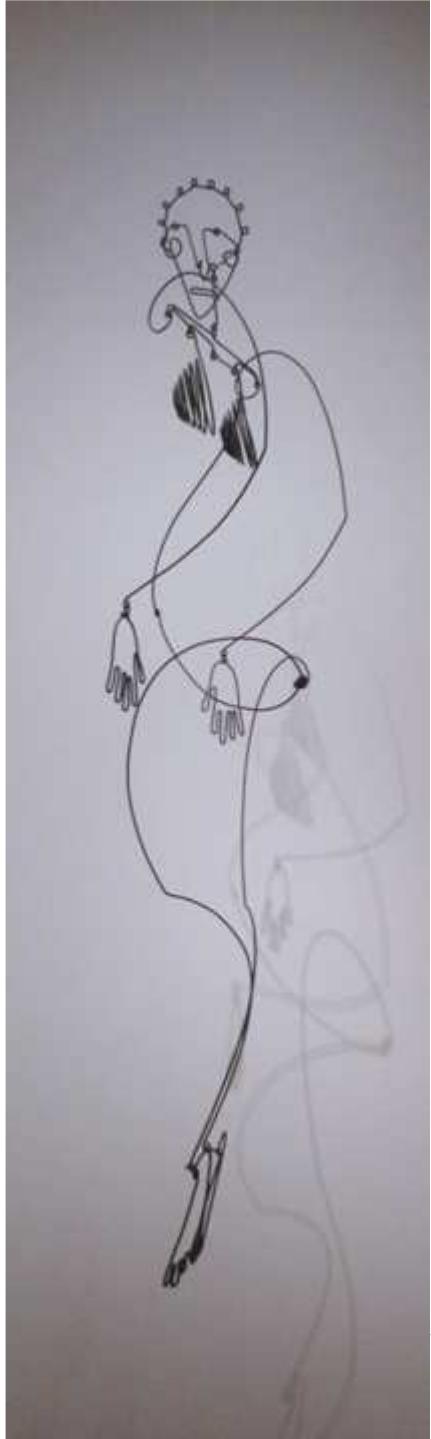
A visit in 1930 to Piet Mondrian's studio, whose walls were filled with colored cardboard rectangles, "shocked" Calder, as he put it, into working more abstractly. Soon the mobile was born. During World War II, when sheet metal became scarce, Calder returned to wire, wood, and other materials. In *Funny Fish*, shards of glass, a spoon, and a sardine-can opener are suspended in a net that a fish seems to have swallowed, rather than vice versa.



In the 1960s Calder was sought after as a sculptor of works of monumental scale. Both mobiles and "stabiles" (without moving parts), *Model for East Building Mobile*, 1972, is a tiny study for the work in the atrium of this building, the artist's last and largest commission.



Alexander Calder, 1898-1976.
Painel Vermelho, 1933.
Sala especial com móveis e
estáveis.



Alexander Calder, 1898-1976.

Na sequência: *Josephine Baker como Asteca*, *Ararinha* e
A vaca, 1929.

Sala especial com móveis e estábiles.



Jackson Pollock
Estados Unidos, 1912-56.
N.7, 1951.
Esmalte.





Franz Kline
Estados Unidos, 1919-62.
C&O, 1952.
Óleo s.tela



Sala de expressionismo abstrato.



Andy Warhol
Estados Unidos, 1928-87.
Marilyn Verde, 1962
Serigrafia



Richard Diebenkorn. Estados Unidos, 1922 -73. *Park Ocean*, 1973. óleo s. tela.



Tony Smith. Estados Unidos, 1912-80. *Morrer*, 1962.



Frank Stella

Estados Unidos, 1936

Chodorow II, 1971

Pintura e colagem.



► **Sam Gilliam**. Estados Unidos, 1933. *Escolha de Dorothy*, 1974. Acrílica s tela.



Sam Gilliam
Estados Unidos, 1933
Parente, 1969.
acrílica s tela



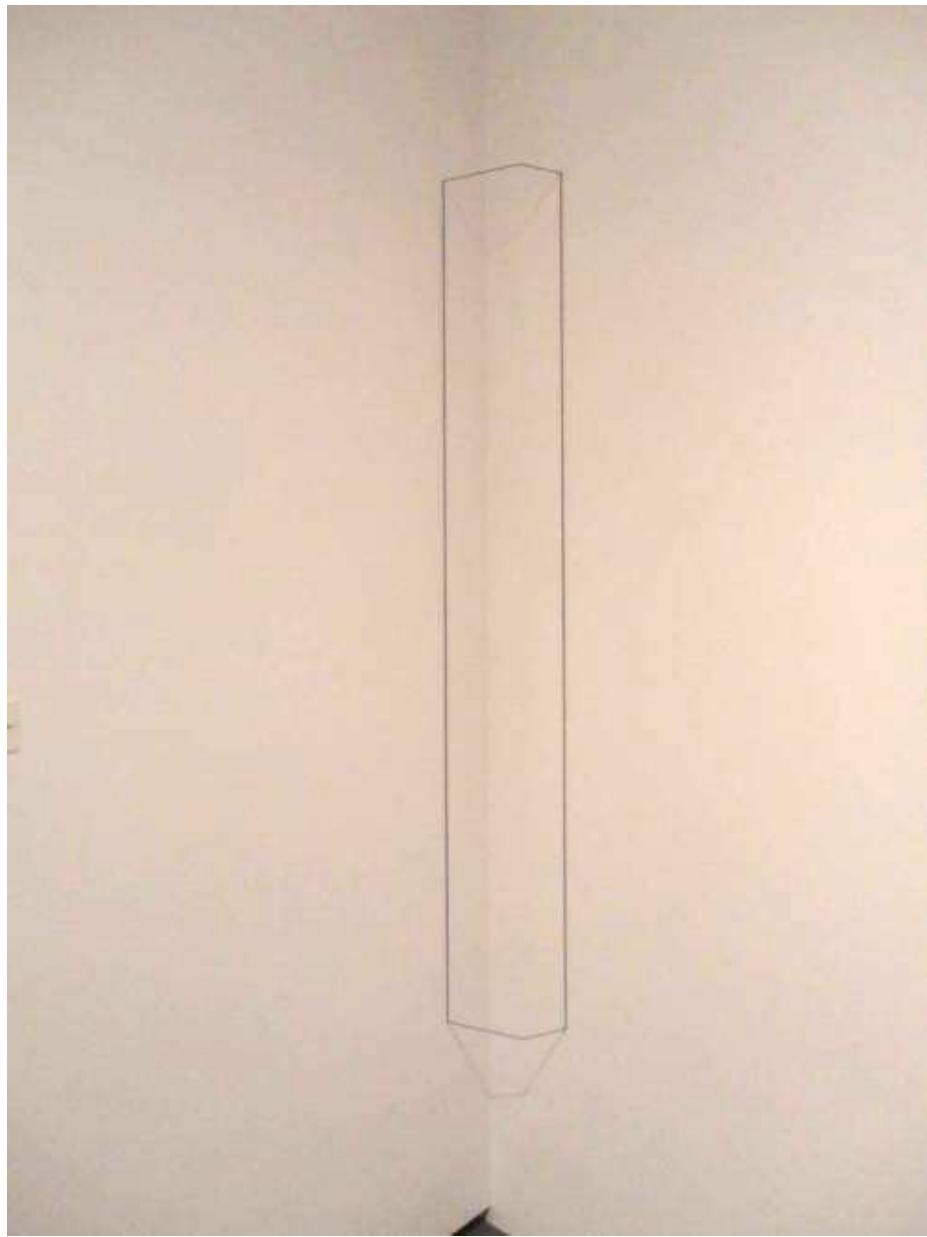
► Wayne Thiebaud, Estados Unidos, 1920. *Bolos*, 1963.



Wayne Thiebaud, Estados Unidos, 1920. *Bolos*, 1963. (detalhe)



Anne Truitt, 1921-2004. *Legado do Rei*, 1963. acrílica s madeira



Fred Sandback
Estados Unidos, 1943-2003.
Quina cinza em construção, 1968.





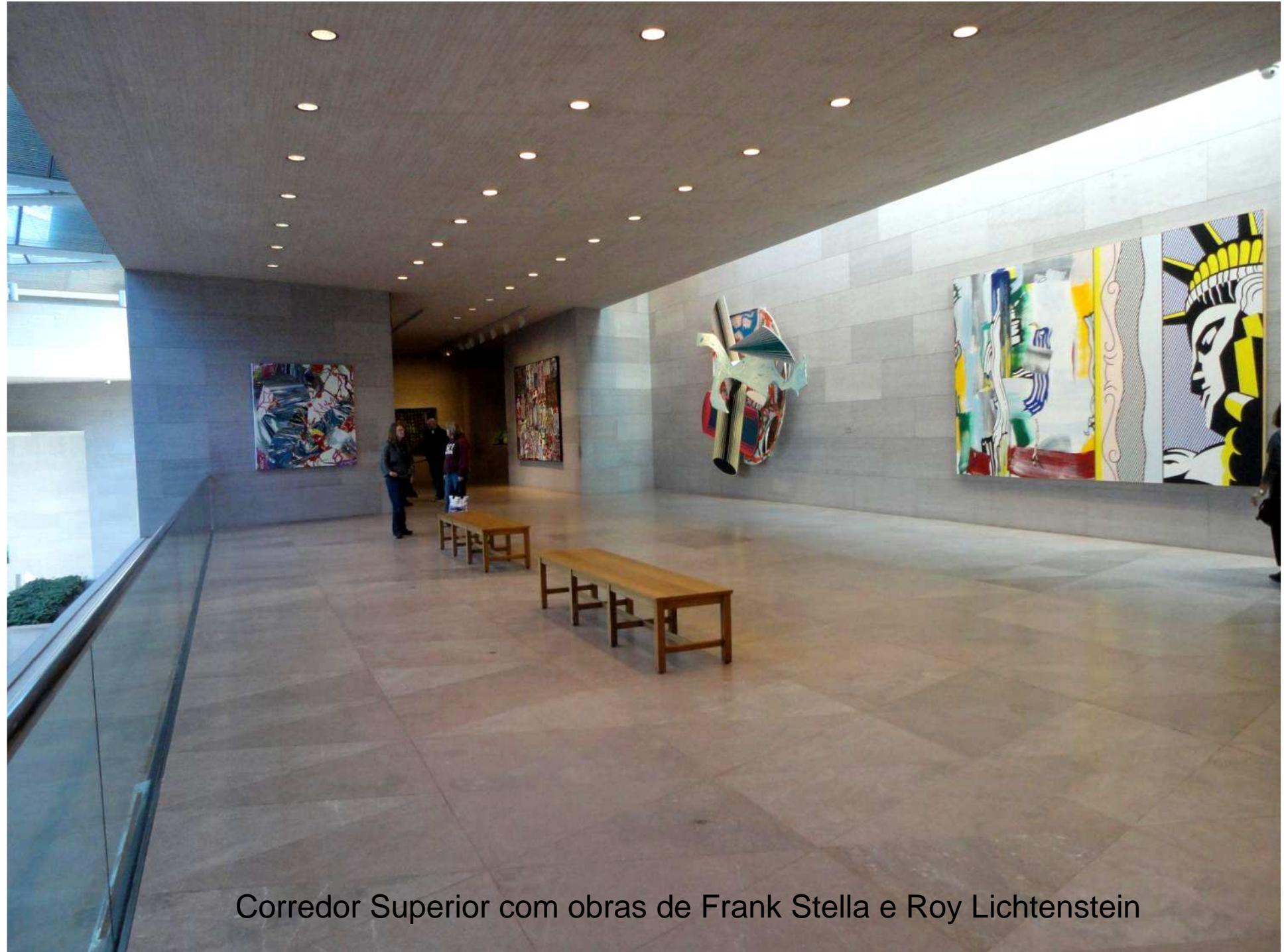
Fred Sandback – Arte Conceitual



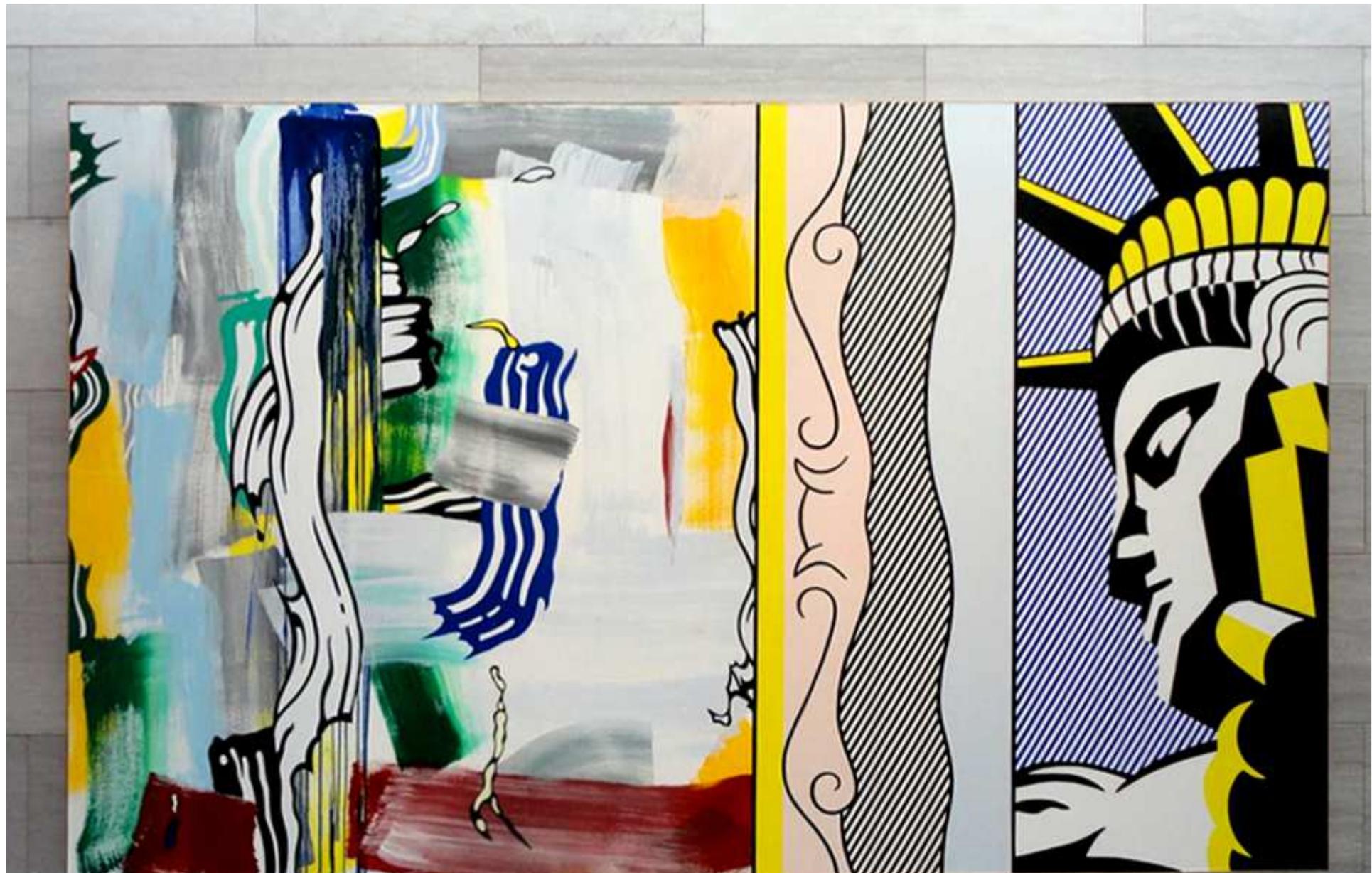
Rampas e níveis do piso inferior



Móobile de Calder – Mesanino



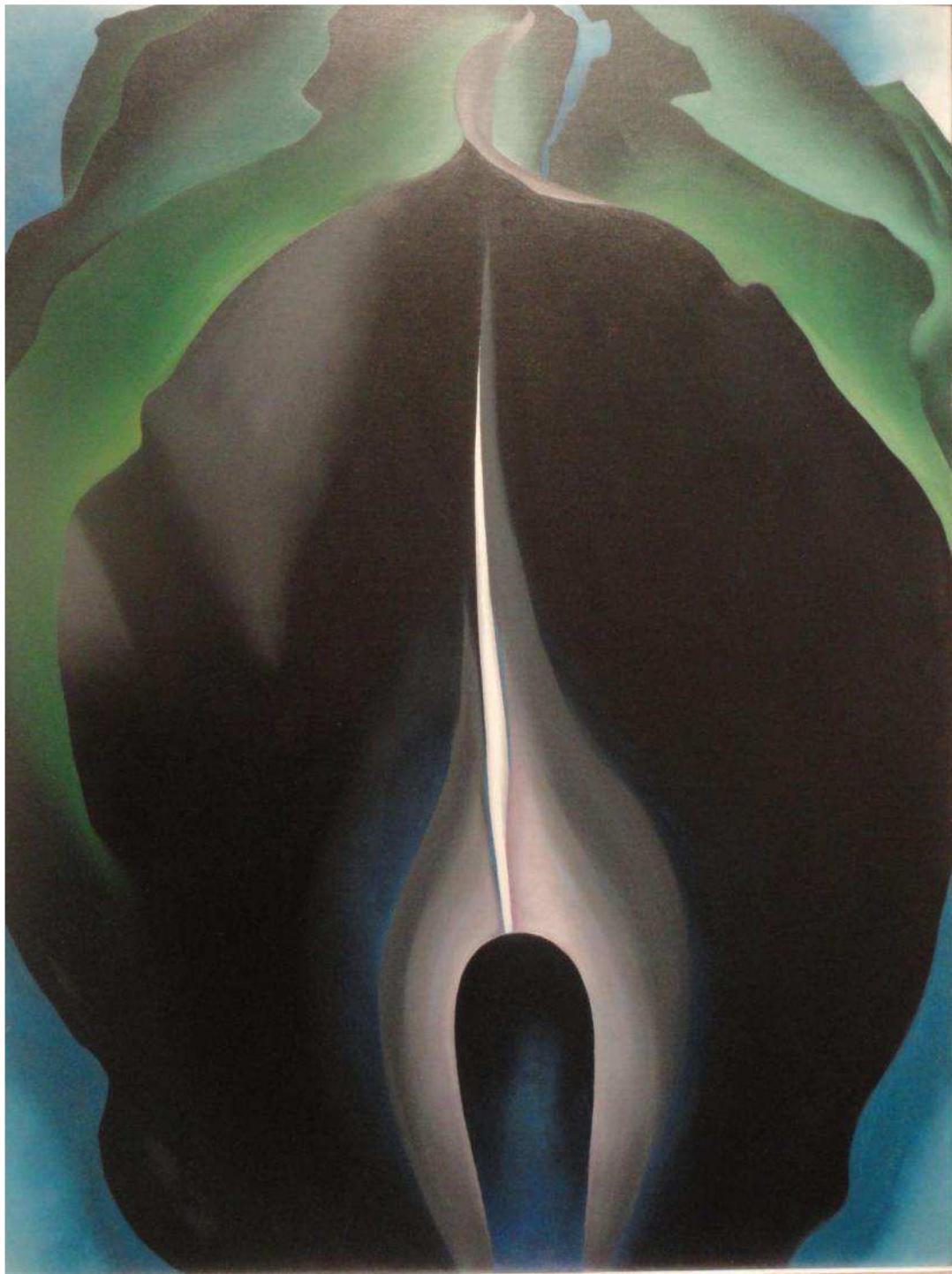
Corredor Superior com obras de Frank Stella e Roy Lichtenstein



Roy Lichtenstein. Estados Unidos, 1923-1997.
Painting with Statue of Liberty, 1983. Óleo e magna s tela



Frank Stella. Estados Unidos, 1936. *La scienza della pigrizia* (*The Science of Laziness*), 1984. Técnica mista.



Georgia O'Keeffe

Estados Unidos, 1887 - 1986

*Jack-in-the-Pulpit Abstraction - No.
IV, 1930*
óleo s tela



Georgia O'Keeffe

Estados Unidos, 1887 - 1986

Jack-in-the-Pulpit Abstraction - No. V, 1930

óleo s tela



Franz Kline
Estados Unidos, 1910 – 1962

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