

LEZIONE 3

LA LUCE DELLO STUDIO

La luce dello studio

L'illuminazione

L'artificiale

La libertà del colore

L'interiore

L'interno

L'atelier

Natura "morta"

Finestre nere

La lampada

Lo specchio

Ottiche

La linea analitica

L'autoreferenzialità

L'immaginario

L'astrazione

Il concettualismo

La presentazione

I precedenti

Impressionismo freddo

1886 Postimpressionismo

Fauve

Avanguardie storiche

Arte alla metà del secolo

Arte attuale

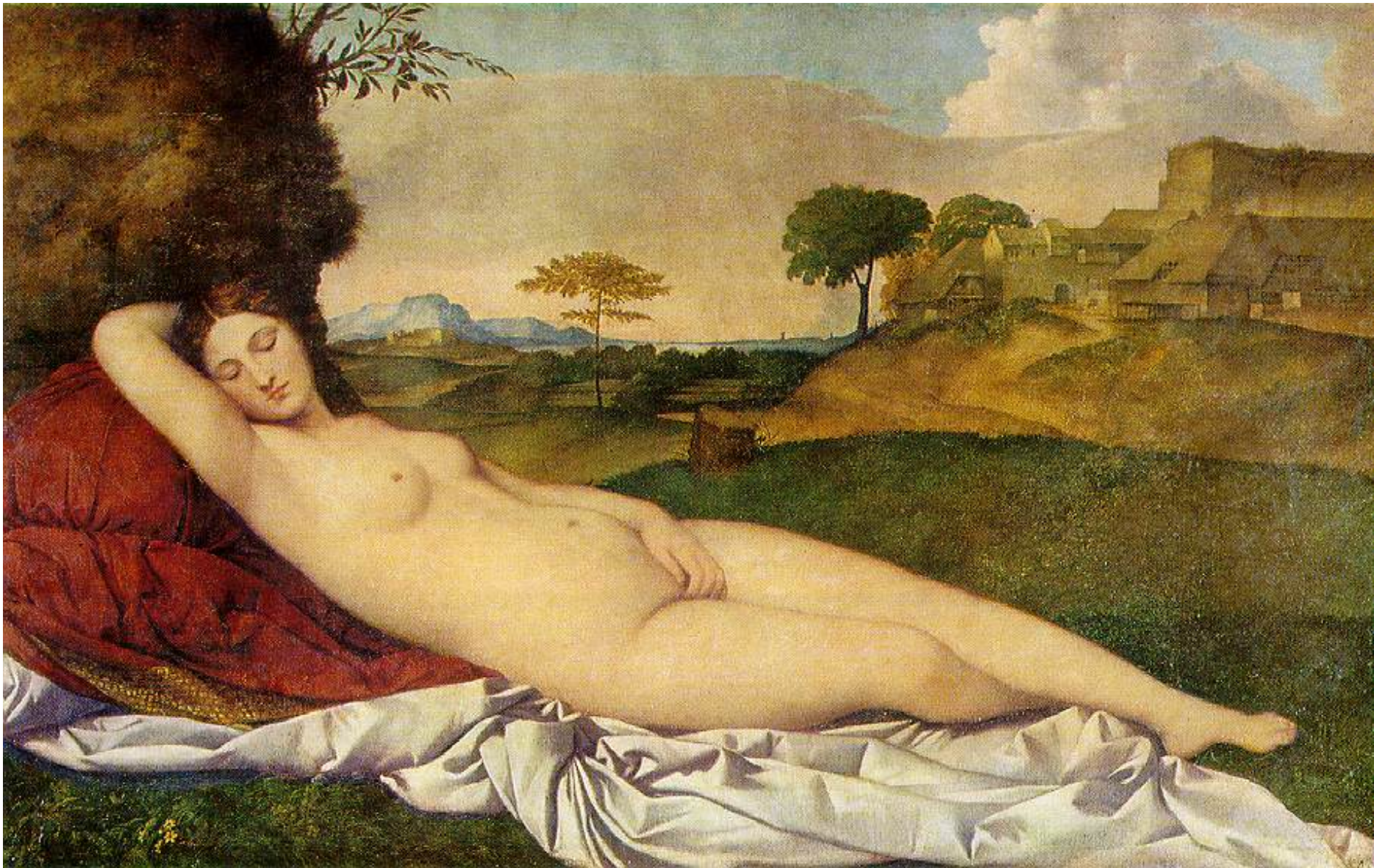
Dall'analogico al digitale



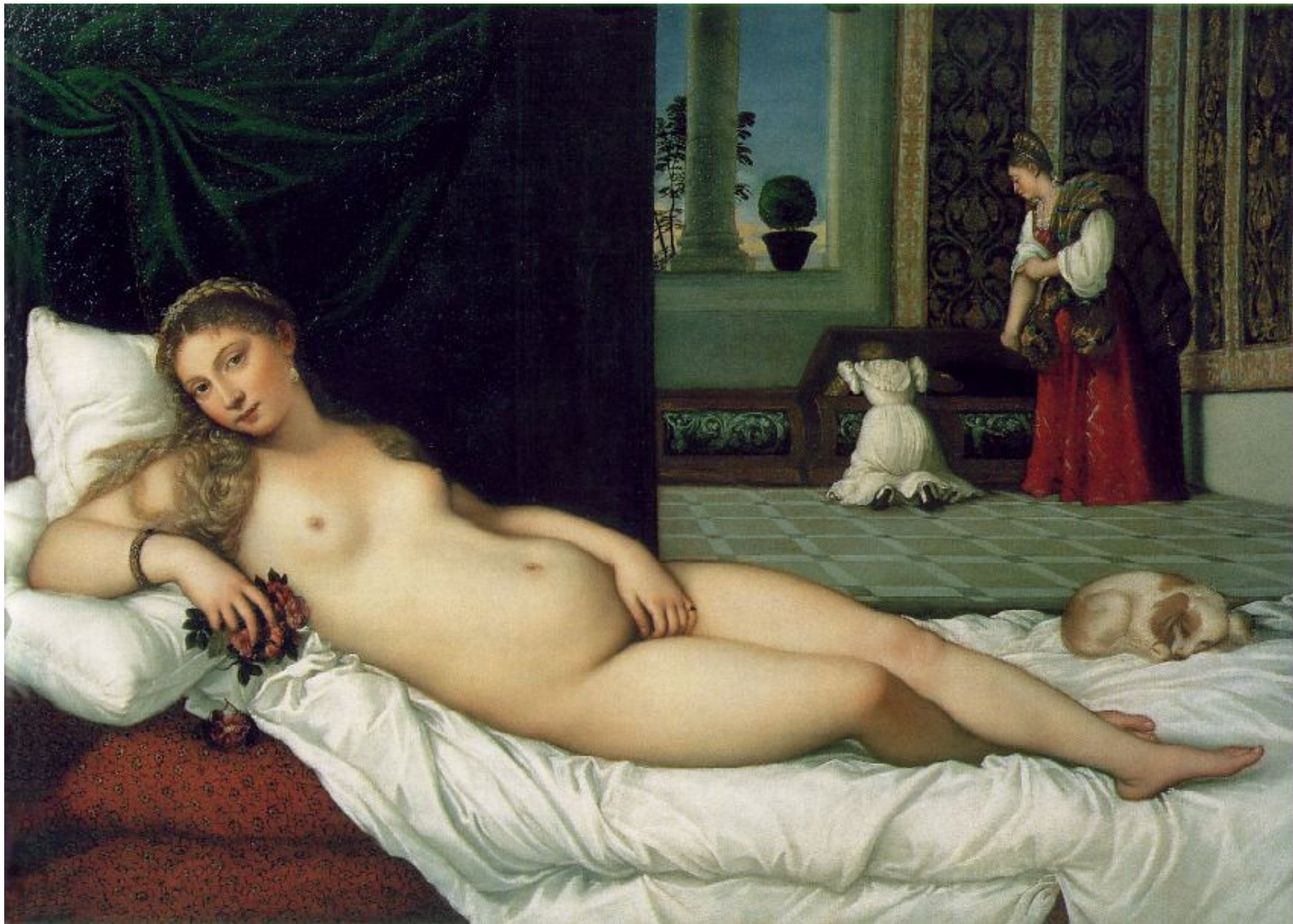
George Seurat, *Les Poseuses*, 1886-88, The Barnes Foundation, Merion.



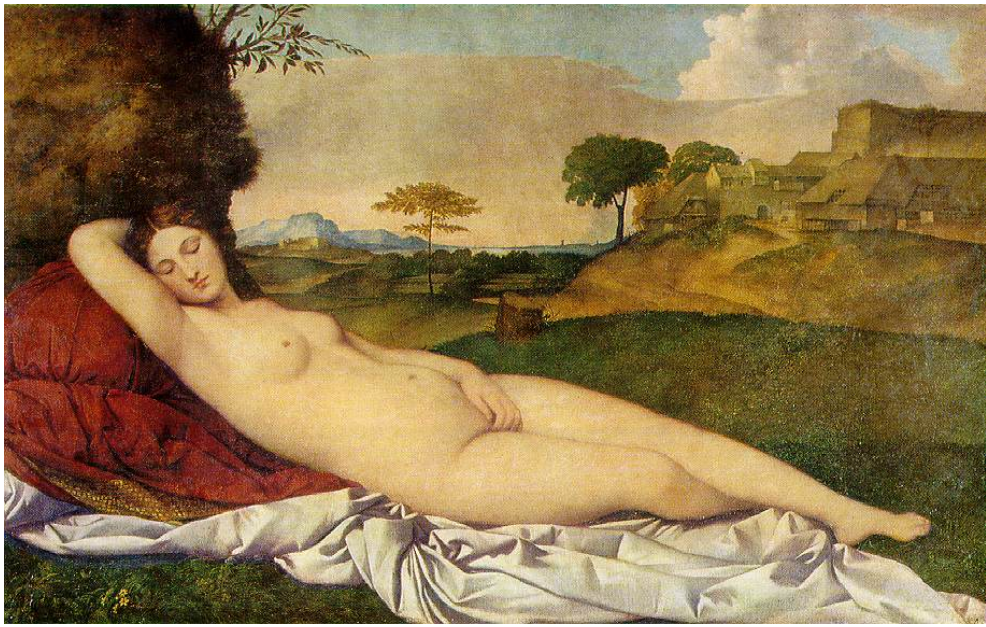
Tiziano, *Lo squoiamento di Marsia*, 1575-76, Museo di Stato, Kromeriz.

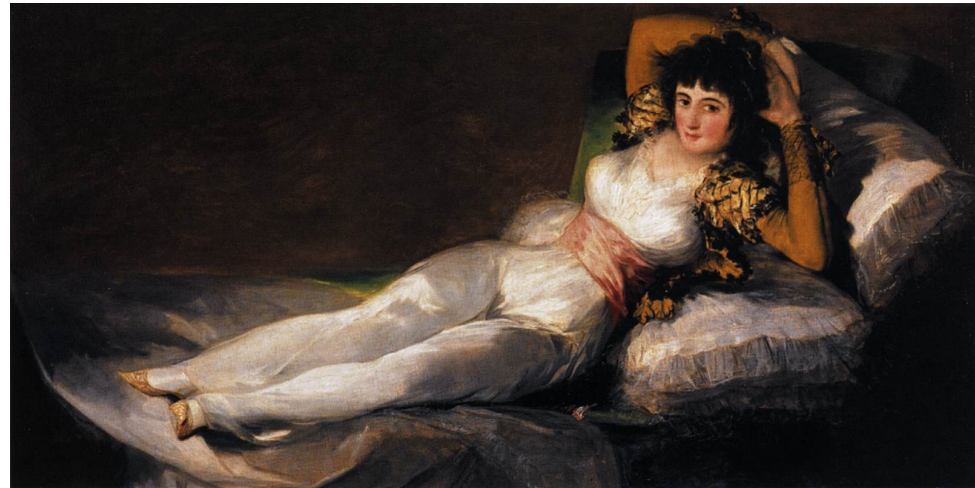


Giorgione, *Venere dormiente*, 1508-10, Gemälde Galerie, Dresda.



Tiziano, *Venere di Urbino*, 1538, Uffizi, Firenze.

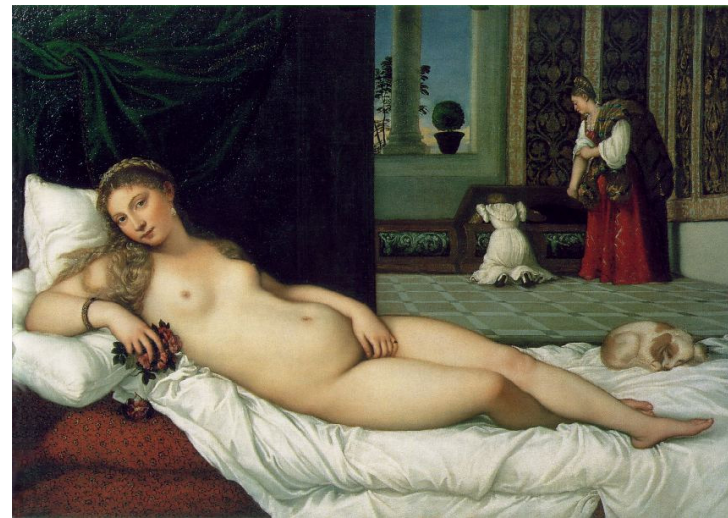




Tiziano, *Venere di Urbino*, 1538, Uffizi, Firenze; Eduard Manet, *Olimpia*, 1863, Musée d'Orsay, Parigi; Francisco Goya, *La Maja desnuda*, 1799-1800, Prado, Madrid; *La Maja vestida*, 1800-1803, Prado, Madrid.



Eduard Manet, *Olimpia*, 1863, Musée d'Orsay, Parigi.



Paul Cezanne, *Un'Olimpia moderna*, 1869-70, coll. pr.



Paul Gauguin, *Nevermore*, 1897, Courtauld Art Institute Gallery, Londra.



Jan Vermeer, *Donna in blu che legge una lettera*, 1663-64, Rijksmuseum, Amsterdam.



Jan Vermeer, *Il geografo*, 1668-1669, Städelsches Kunstinstitute und Galerie, Francoforte.

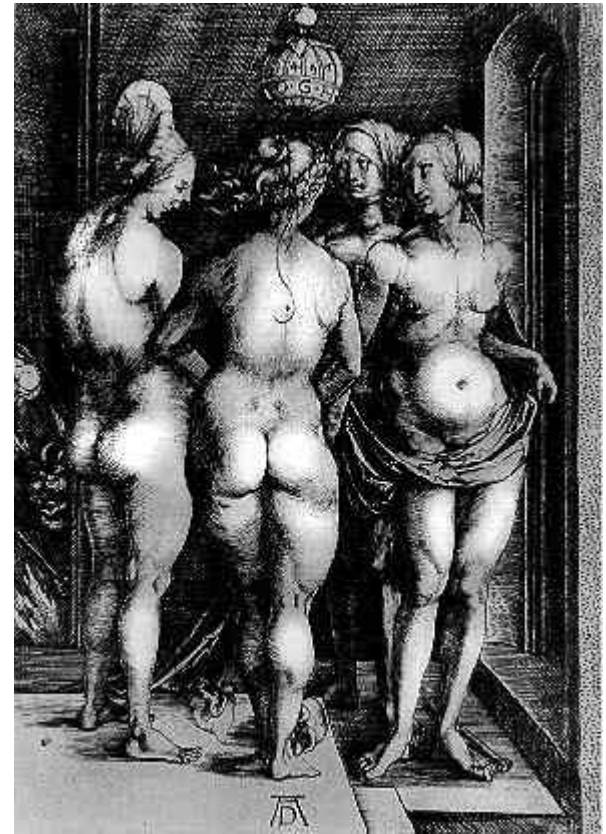
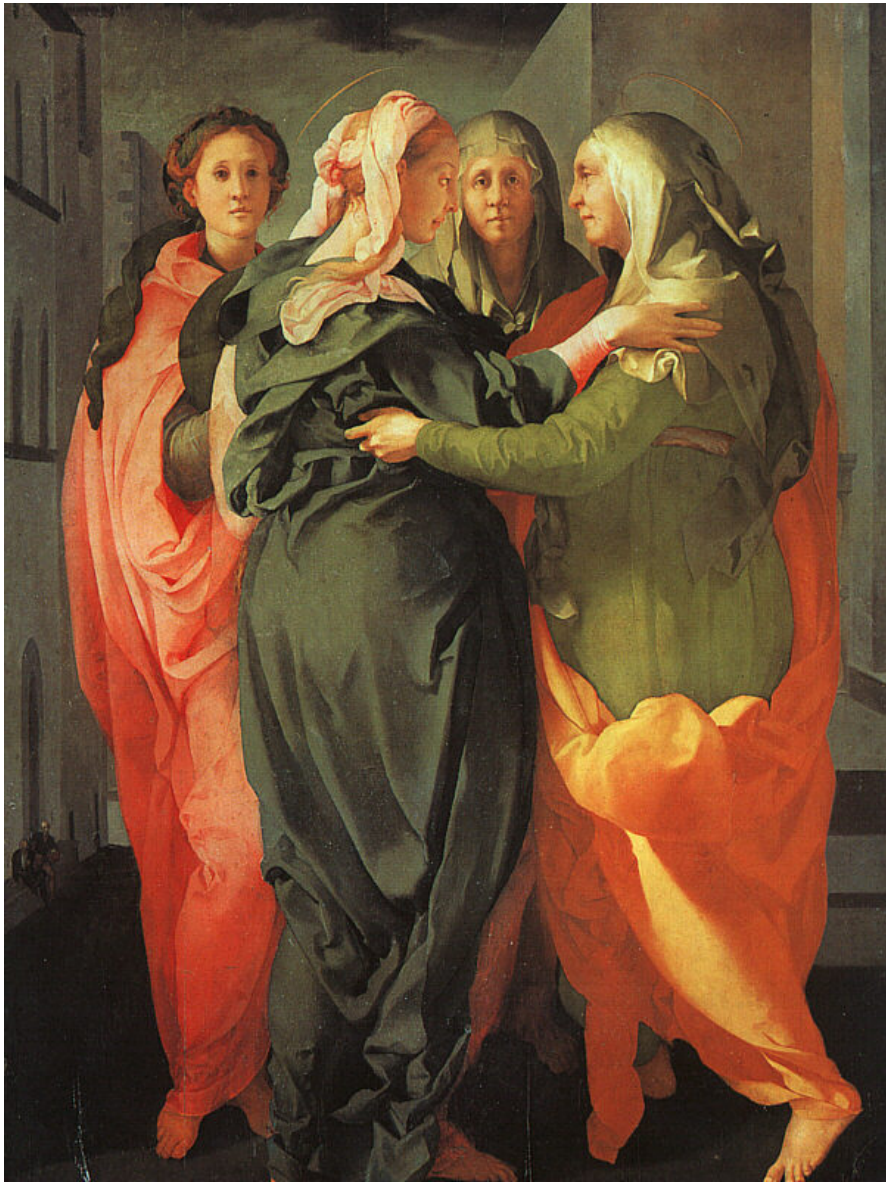


Jan Vermeer, *Donna con l'orecchino di perla*, 1665 ca, Mauritshuis, The Hague.

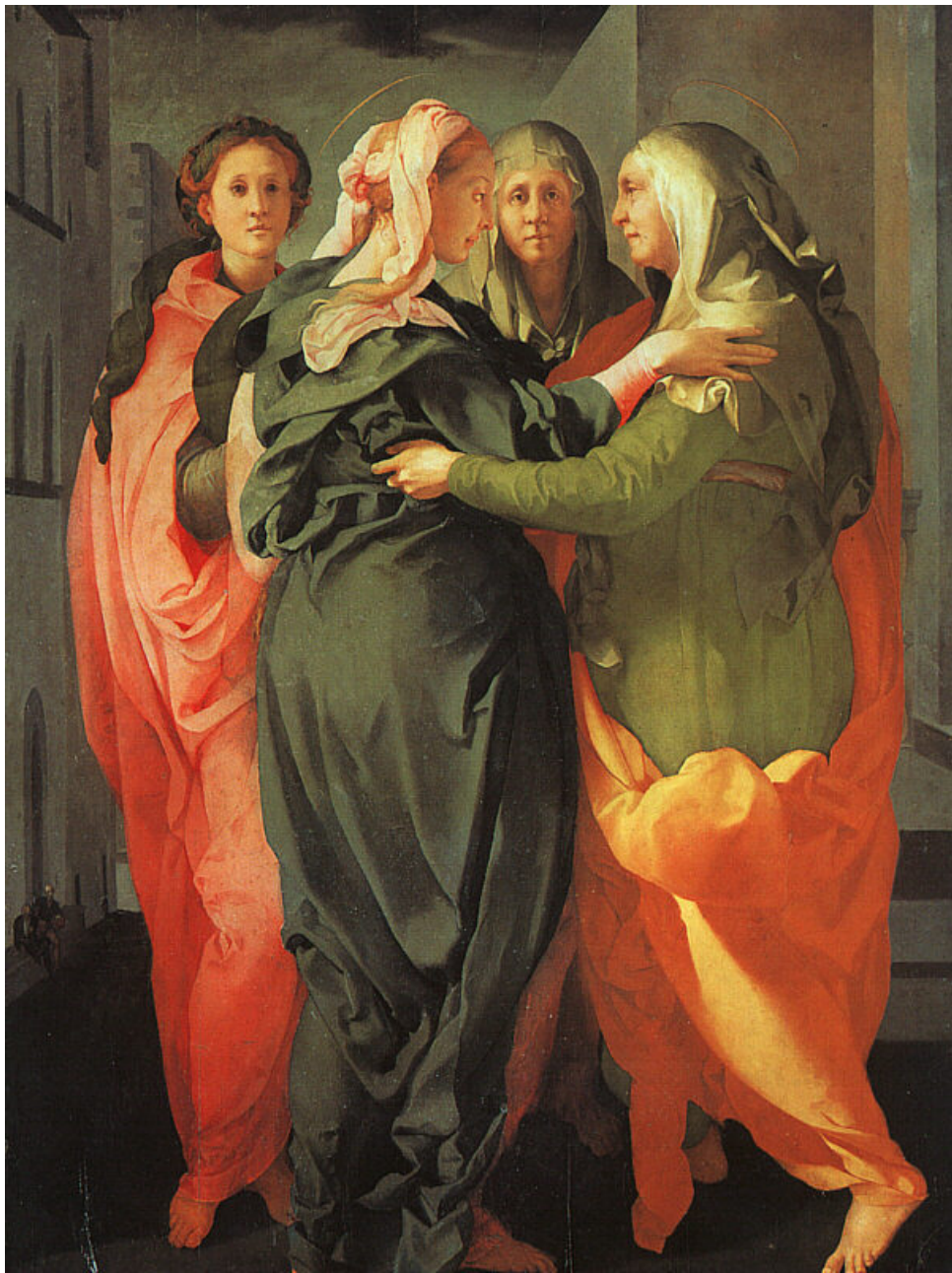


Foto di moda. Marcelina, orecchini vintage, C. Lacroix (Il Sabato di Repubblica, 1 ottobre 2005).





Pontormo, *La visitazione*, 1528-29, Pieve di san Michele, Carmignano; Albrecht Dürer, *Le quattro donne*, 1497, bulino, Museo Civico, Bassano.



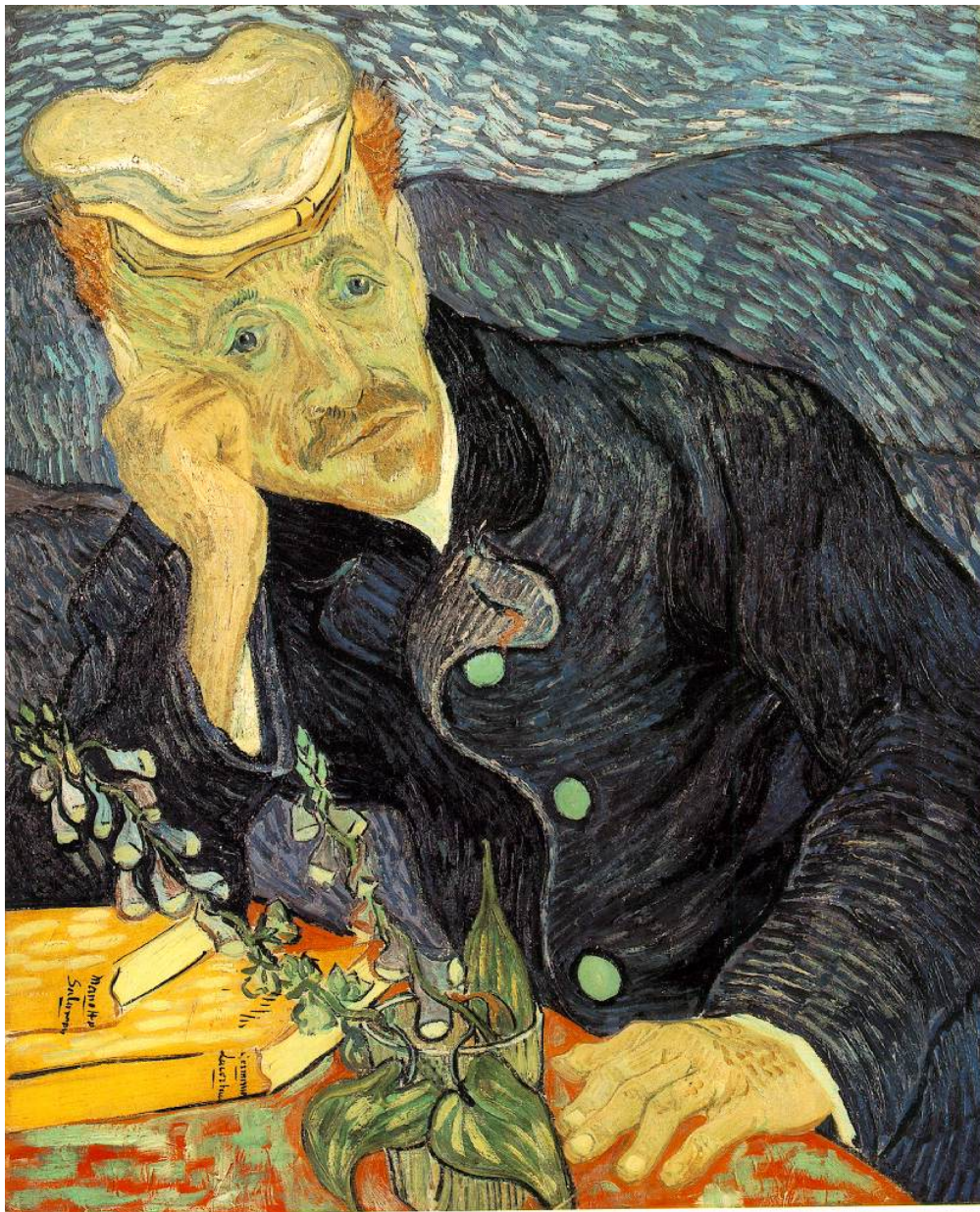
Pontormo, *La visitazione*, 1528-29, Pieve di san Michele, Carmignano; Bill Viola, *The Greeting*, 1995.



Goya, *Il sonno della ragione produce mostri*, acquaforte, 1796-98.



Albrecht Durer, *Melenconia 1*, 1515.



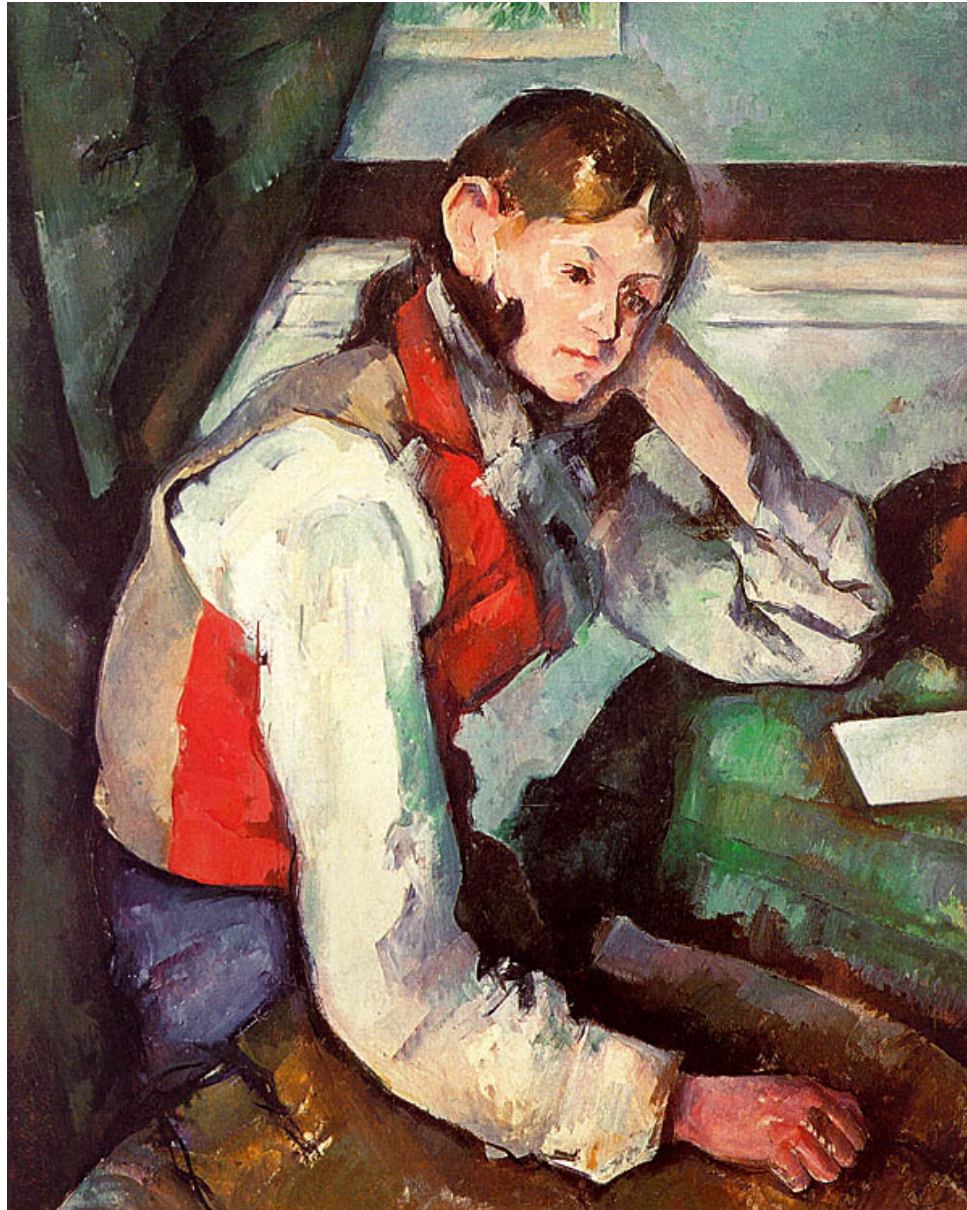
Vincent van Gogh, *Il dottor Paul Gachet*, 1890, Musee d'Orsay, Parigi.



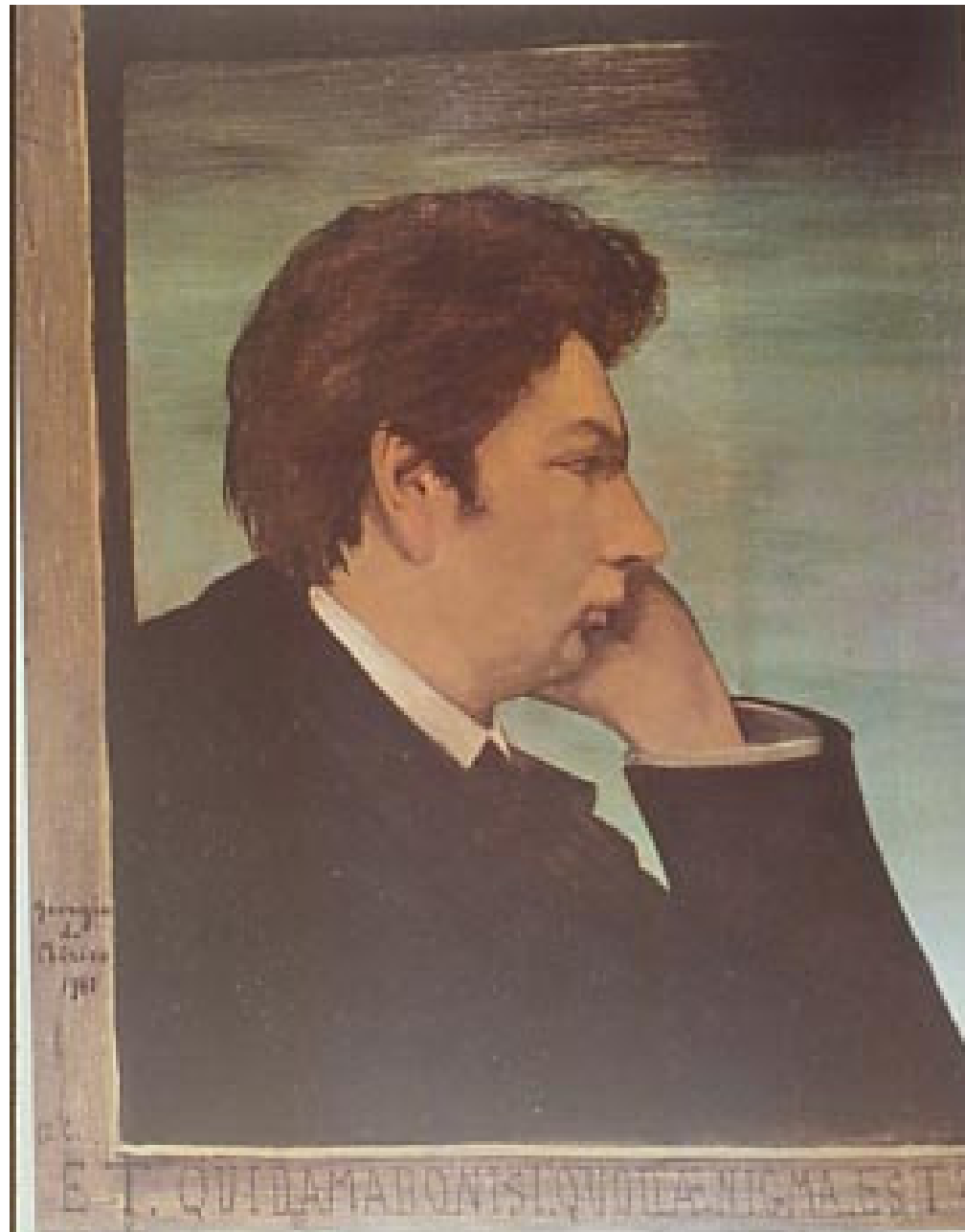
Gachet, *Ritratto di van Gogh sul letto di morte*, luglio 1890.



Felix Nadar, *Autoritratto*, 1855. Felix Nadar, *Ritratto di Sarah Bernhardt*.



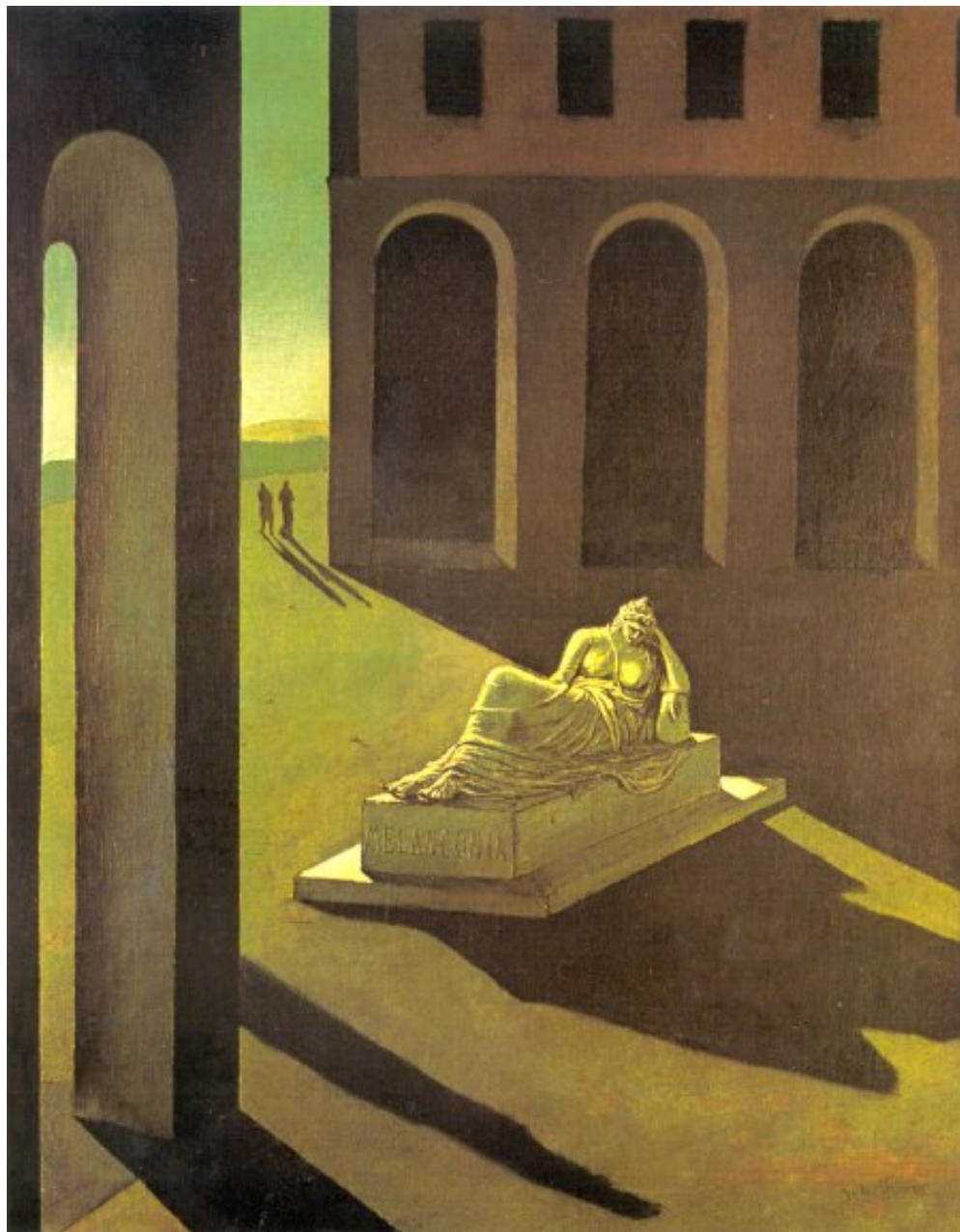
Paul Cezanne, *Giovane con il panciotto rosso*, 1890-95, Coll. E. G. Bürle, Zurigo, 1890-95, Galerie Beyeler, Basilea.



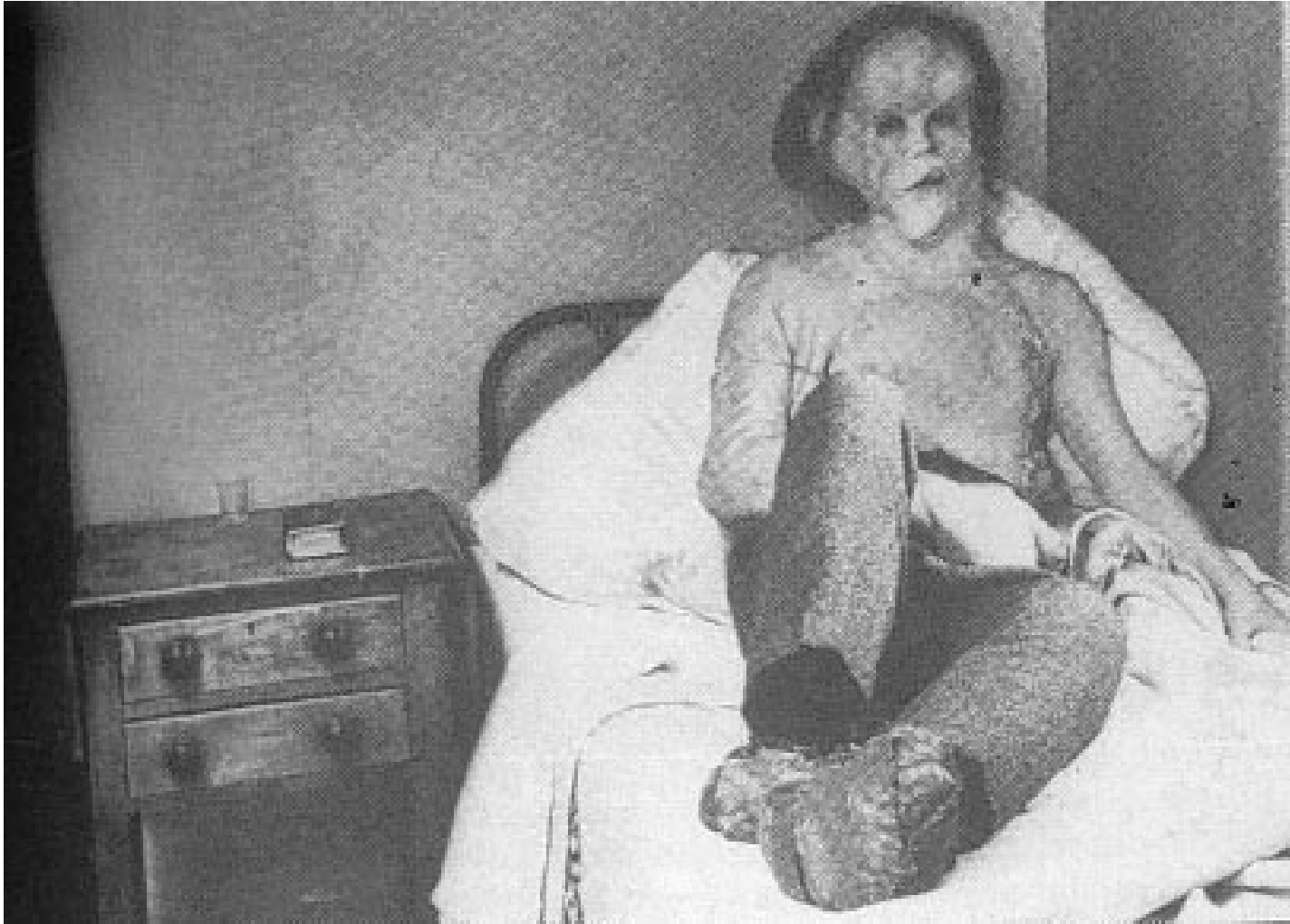
Giorgio de Chirico, *Et quid amabo nisi quod aenigma est ?*, 1911, Museo d'Arte Moderna, Lugano.



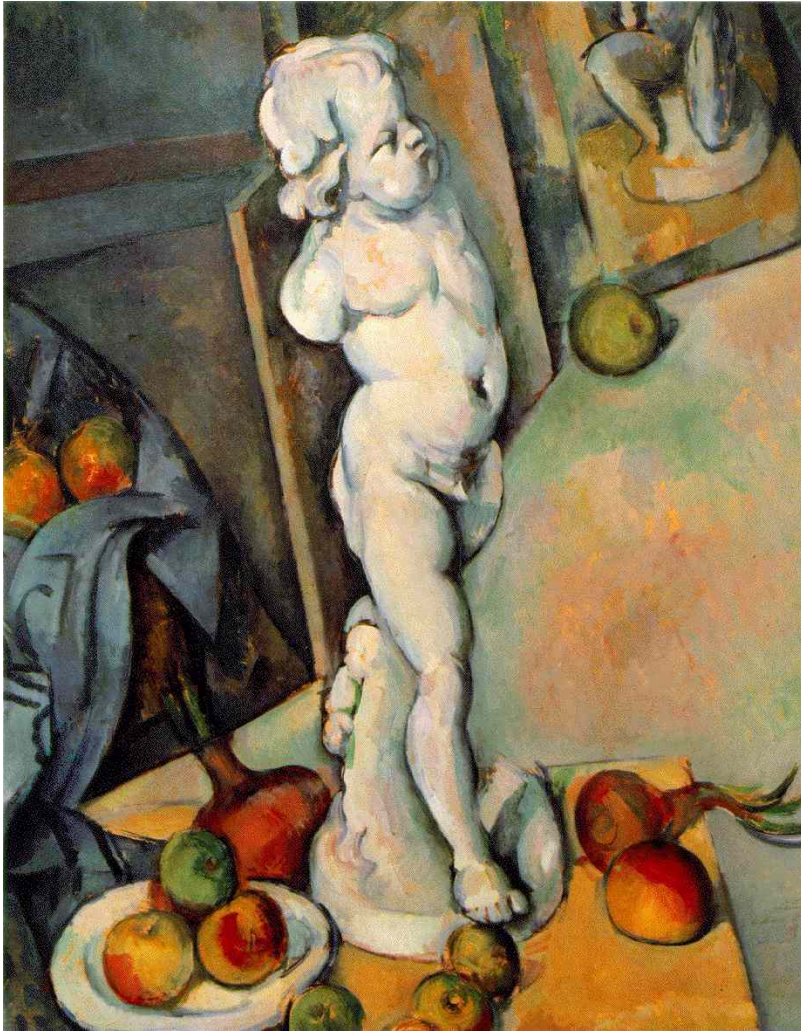
Giorgio de Chirico, *Autoritratto*, 1922 ca, The Toledo Art Museum, Toledo, Ohio.



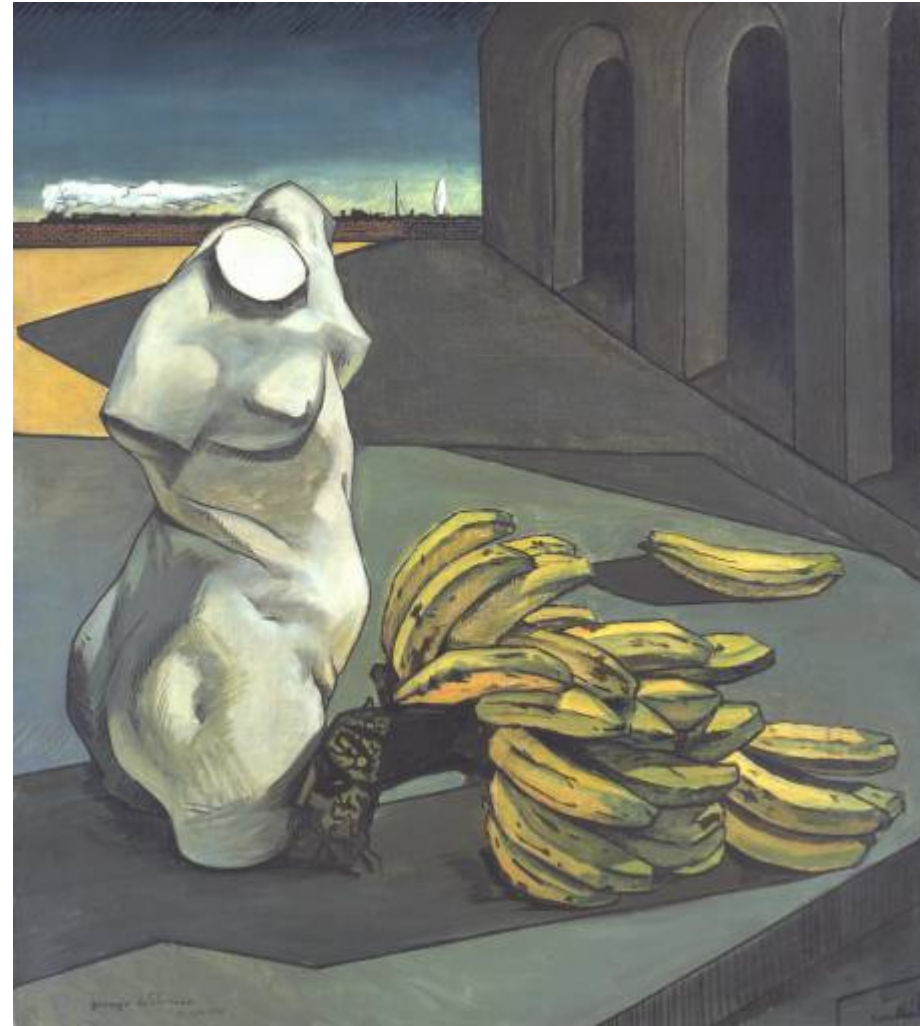
Giorgio de Chirico, *Malinconia*, 1912 (1914), coll. privata.



David Lynch, *The Elephant Man*, G.B. – USA 1980.



Paul Cézanne, *Natura morta con scultura in gesso di amorino*, 1894 ca, Courtauld Institute Gallery, Londra.



Giorgio de Chirico, *L'incertezza del poeta*, 1913, Tate Gallery, Londra.





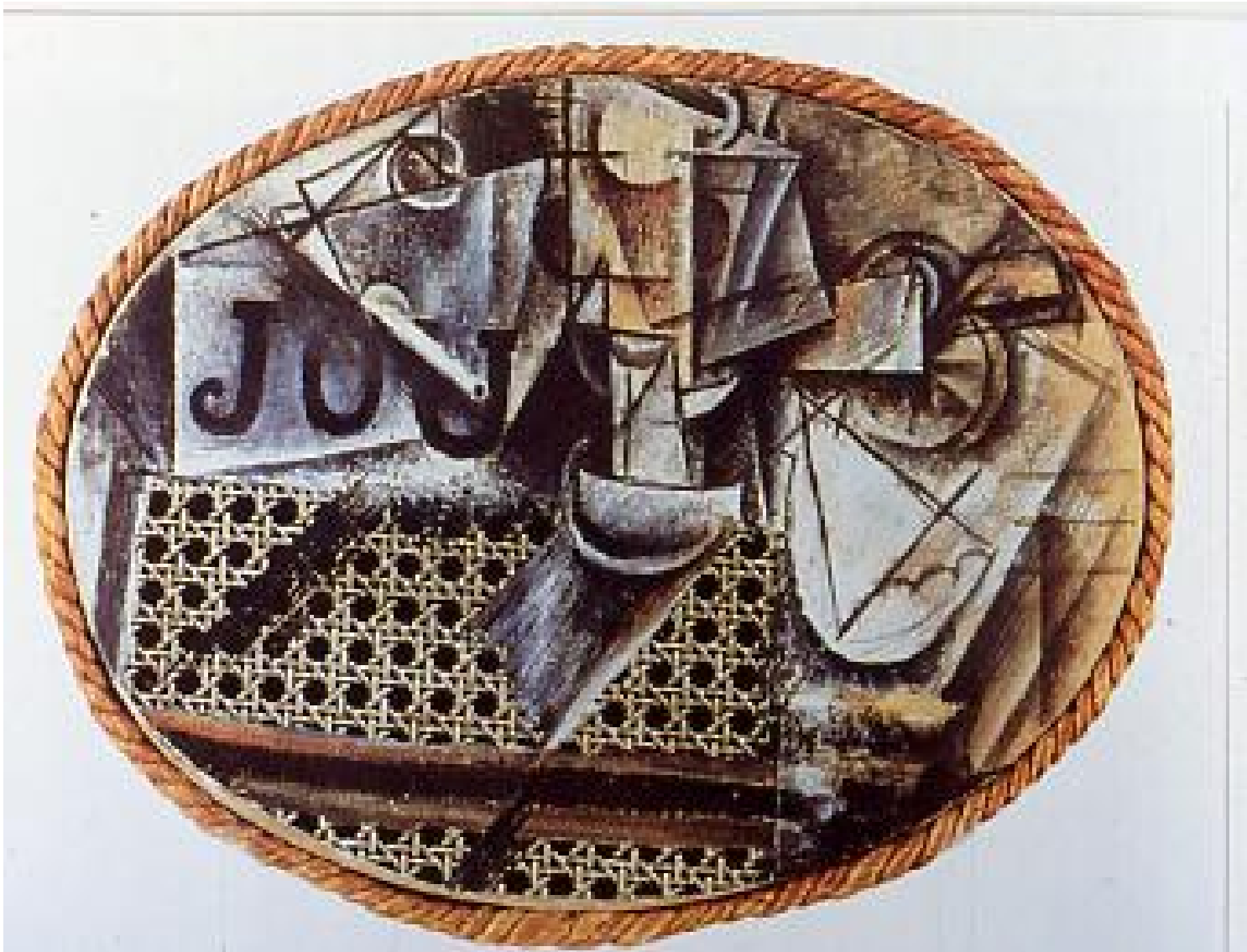
Kenneth Noland, *Turnsole*, 1961, MOMA, New York.



Kenneth Noland, *Wintersun*, 1962, Kunstmuseum, Basilea.



Pablo Picasso, *Les Femmes d'Alger (O. J. R. Version O)*, 1907, MoMA, New York.



Pablo Picasso, *Natura morta con giornale*, 1912, MoMA, New York.



Henry Matisse, *Lo studio rosso*, 1911, MoMA, New York.



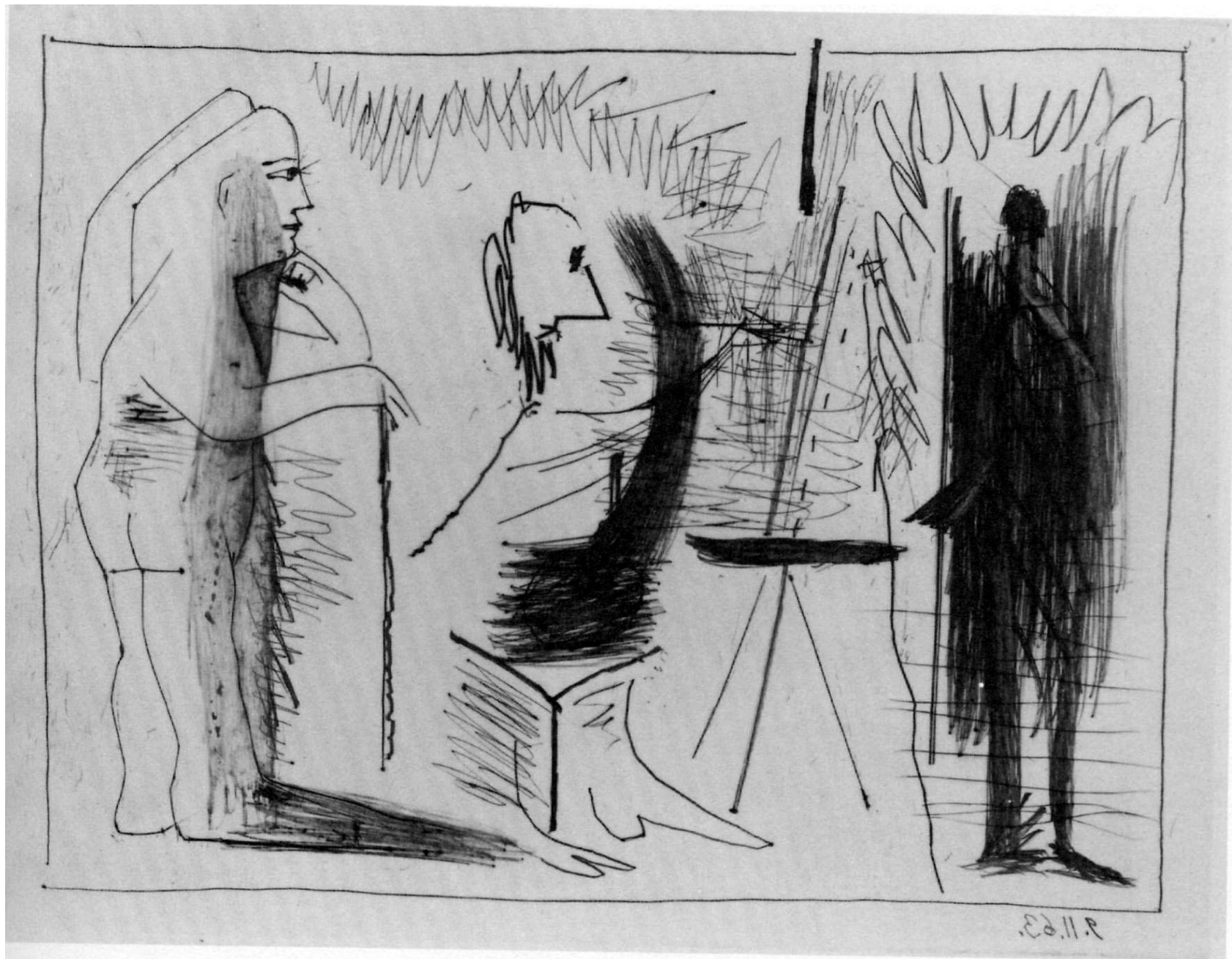
Henry Matisse, *Dance (1)*, 1909, MoMA, New York.



Henry Matisse, *Dance (1)*, 1909, MoMA, New York; *Dance (2)*, The Museum of Ermitage, San Pietroburgo.



Roy Lichtenstein, *Studio dell'artista - La danza*, 1974, Newhouse Collection, New York.



Pablo Picasso, *Scène d'atelier* 1963.



Pablo Picasso, *Lo studio*, Parigi, 1927-28, MoMA, New York.



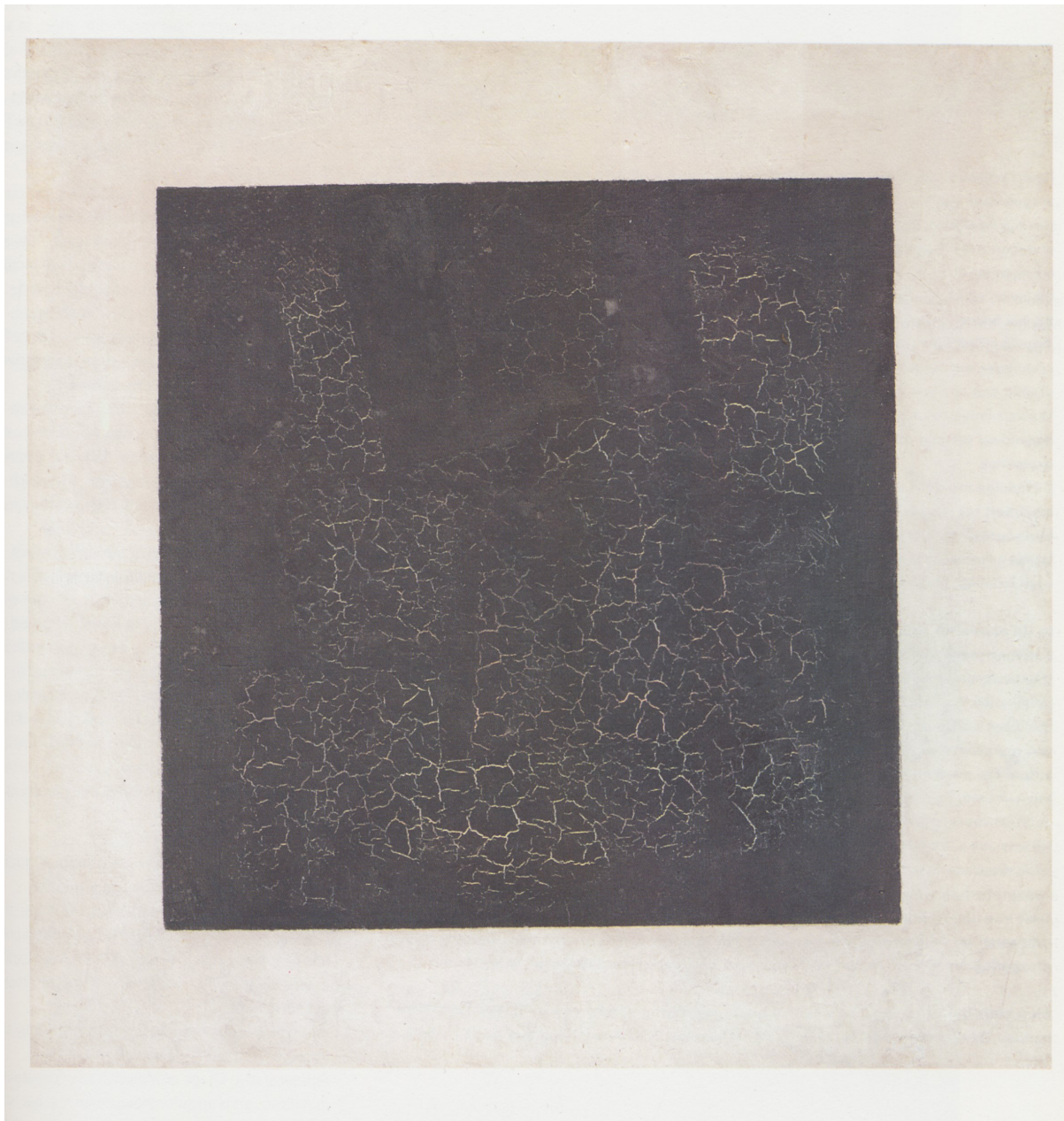
Wassily Kandinsky, Primo acquerello astratto, 1910.



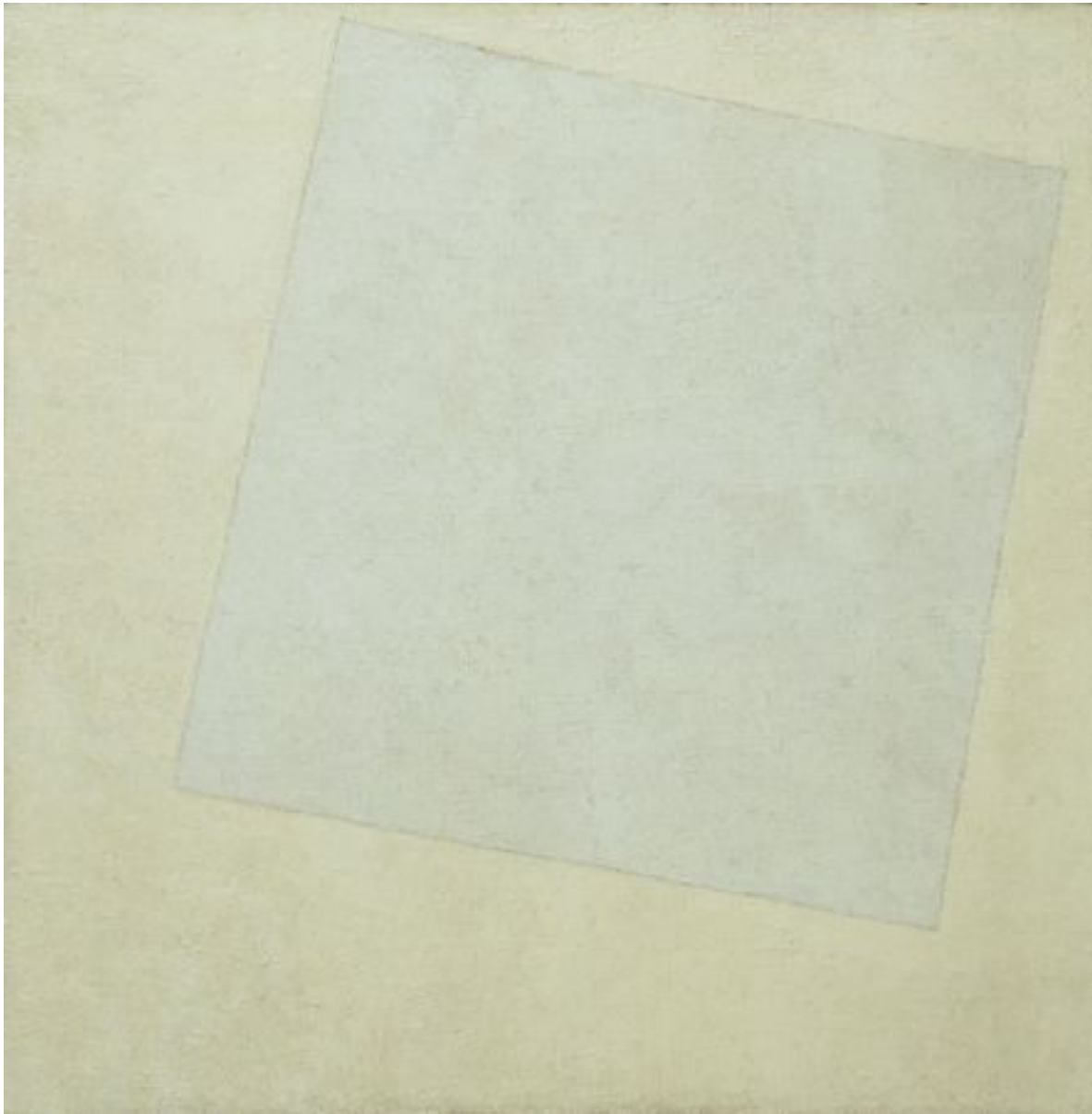
Marcel Duchamp, *Nudo che discende le scale*, 1912, Museum of Art, Philadelphia.



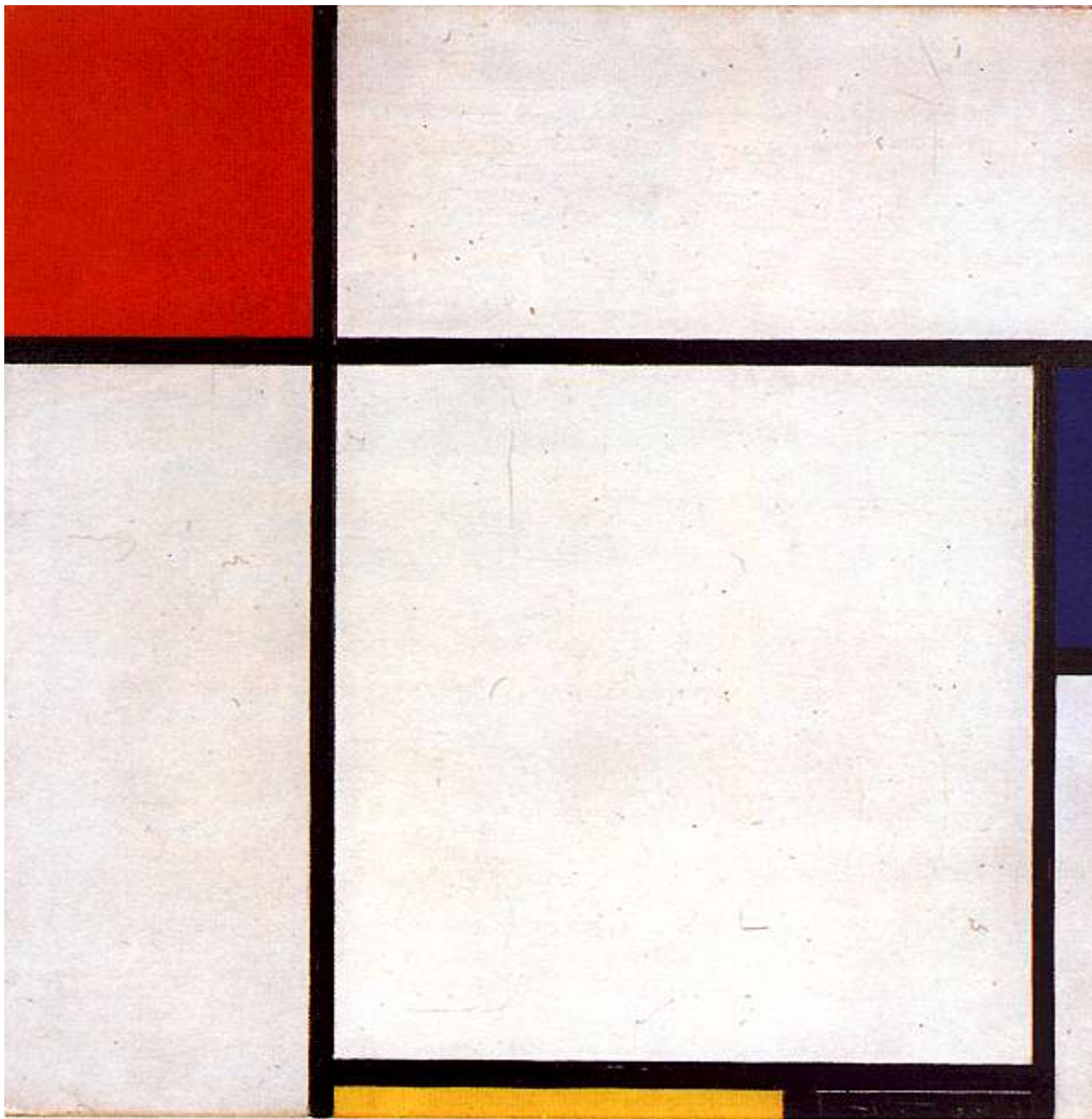
Marcel Duchamp, *Fresh Widow*, 1920-64.



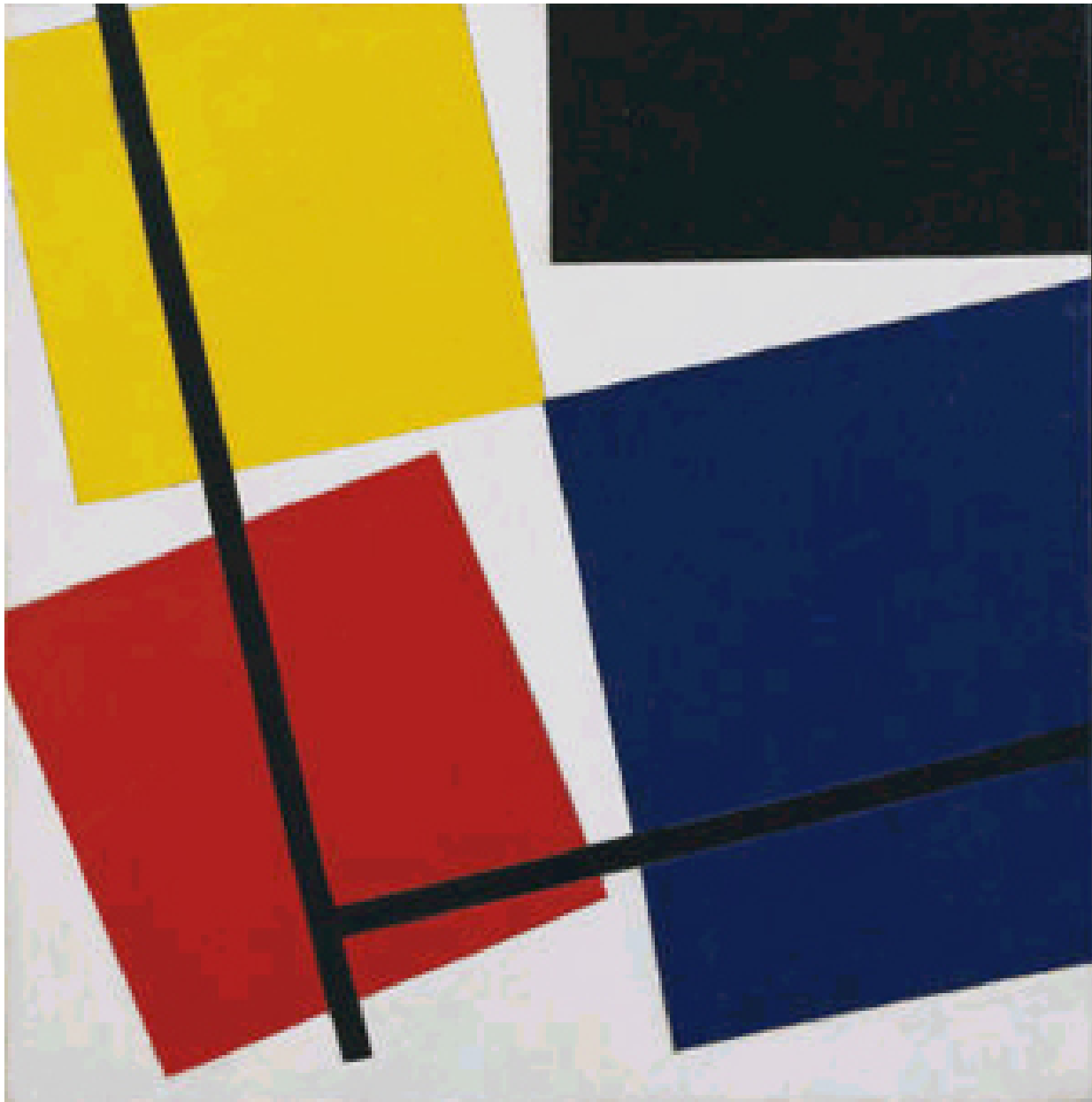
Kazimir Malevich, *Quadrato nero suprematista*, 1914-15, Tretyakov Gallery, Mosca.



Kazimir Malevich, *Composizione suprematista - Bianco su bianco*, 1918, MoMA, New York.



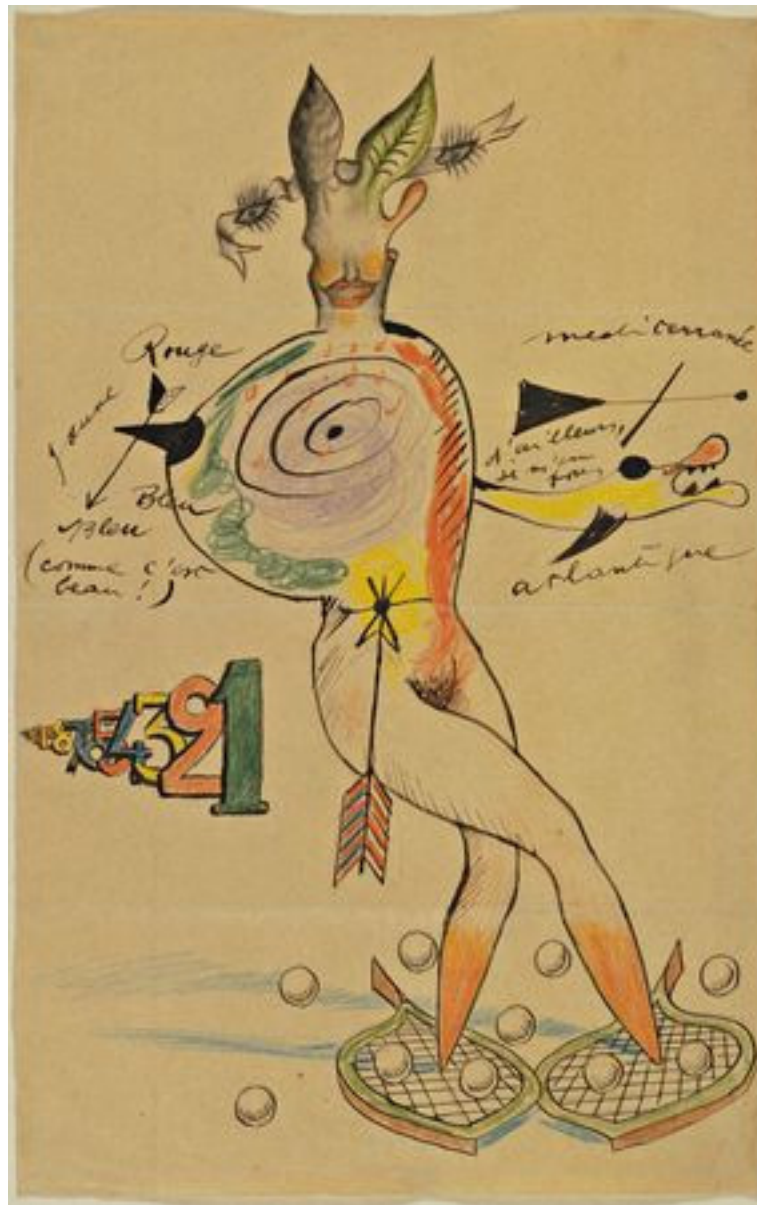
Piet Mondrian, *Composizione*, 1929, MoMA, New York.



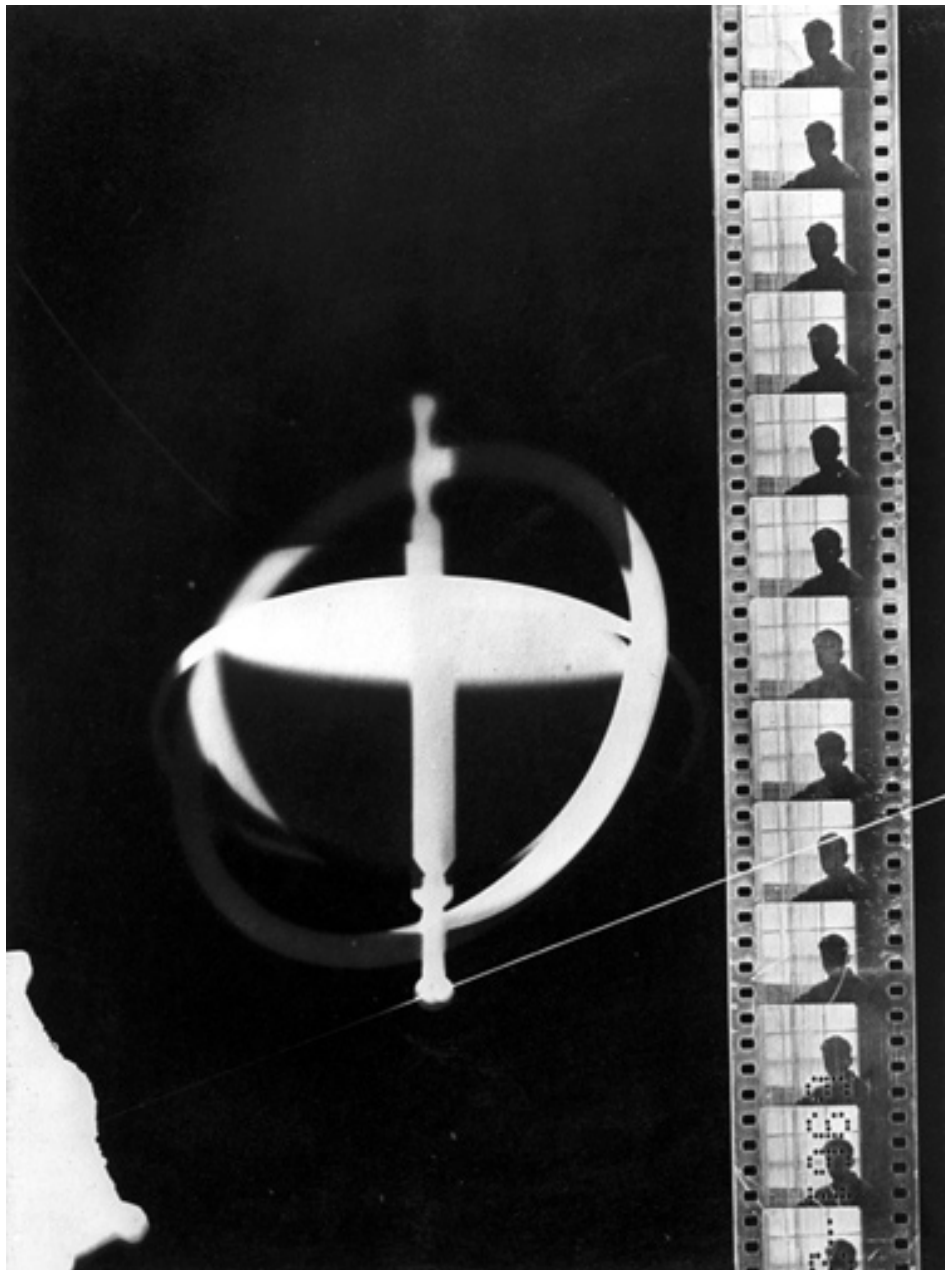
Theo van Doesburg, *Simultaneous Counter-Composition*, 1929-30, MoMA, New York.



Man Ray, *Palettable*, 1941.



Man Ray, Cadavre Exquis avec Yves Tanguy, Joan Mirò, Max Morise and Man Ray, *Nude*, 1926-27, MoMA, New York.



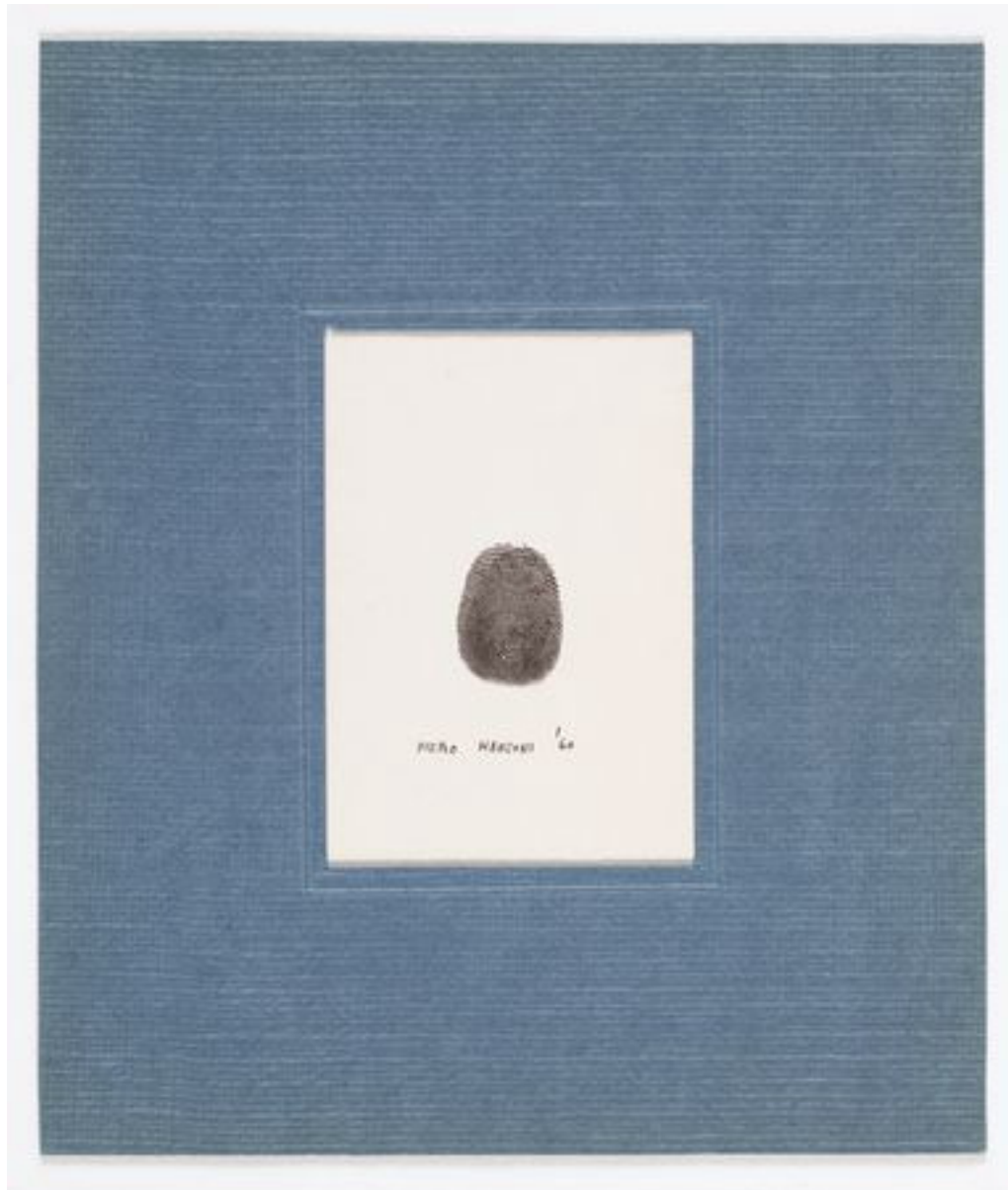
Man Ray, *Rayograph*, 1921.



Renè Magritte, *La fidélité des images*, 1928-1955 (da una serie di 16 foto). Yves Klein, *The Monotone Symphony Performance*, 1960.



Piero Manzoni, *Living Sculpture*, 1961.



Piero Manzoni, *Impronta*, 1960, MoMA, New York.



Yves Klein, *Blue Monochrome*, 1961, MoMA, New York.



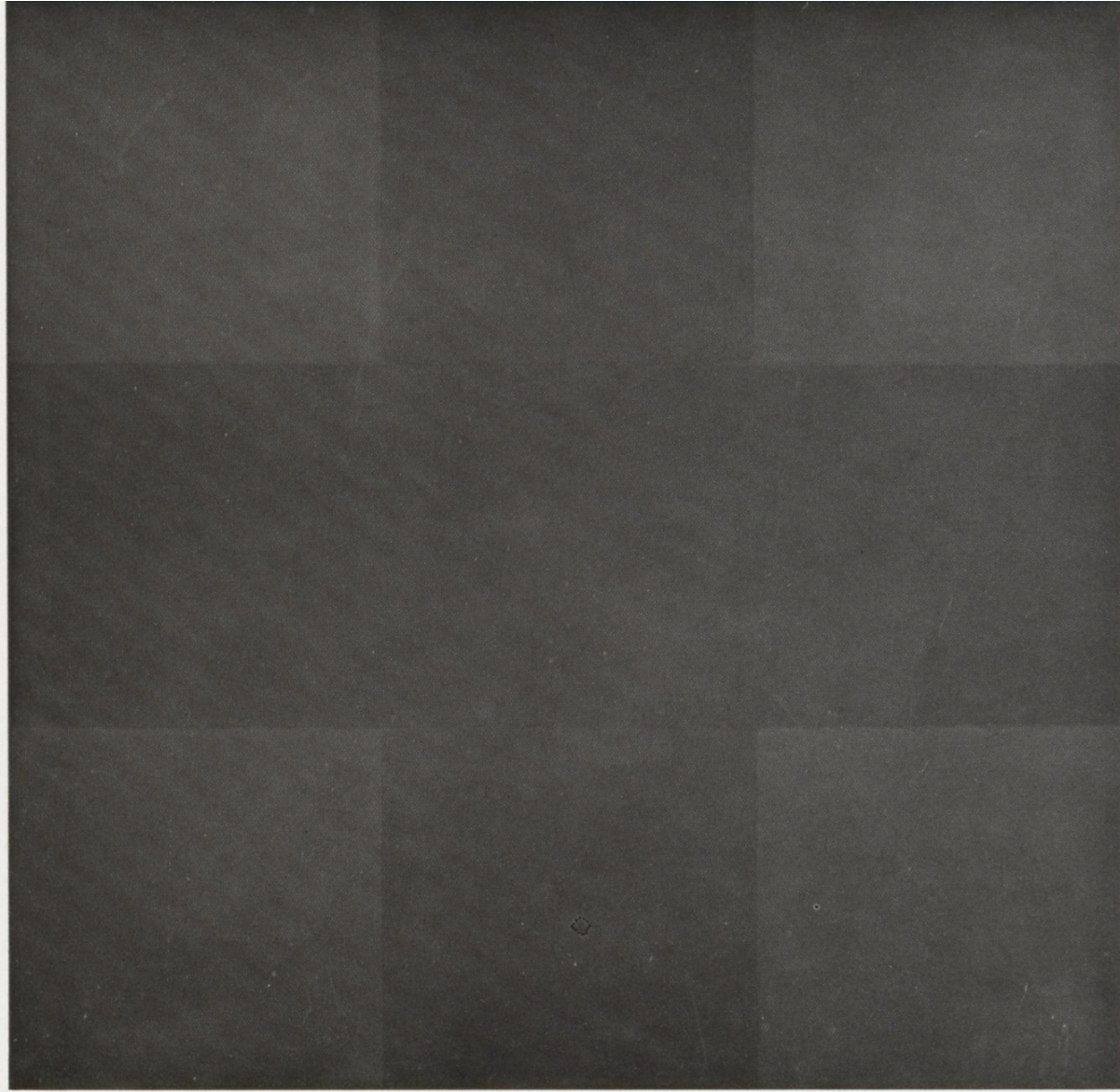
Piero Manzoni, *Achrome*, 1962, MoMA, New York.



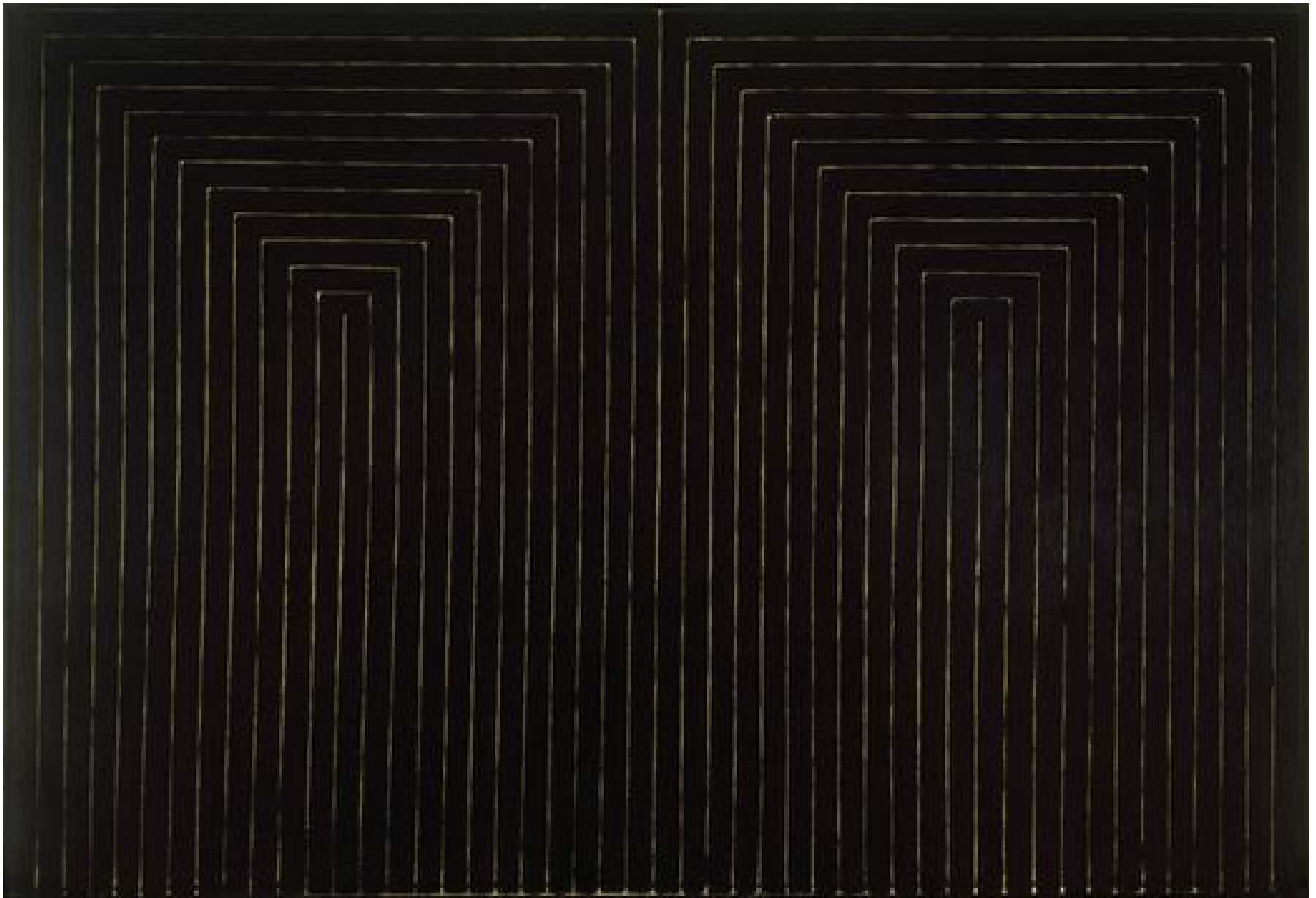
Ad Reinhardt, *Abstract Painting*, 1957, MoMA, New York.



Ad Reinhardt, *Abstract Painting*, 1960-61, MoMA, New York.



Ad Reinhardt, *Pittura astratta*, 1963.



Frank Stella, *The Marriage of Reason and Squalor*, 1959, MoMA, New York.



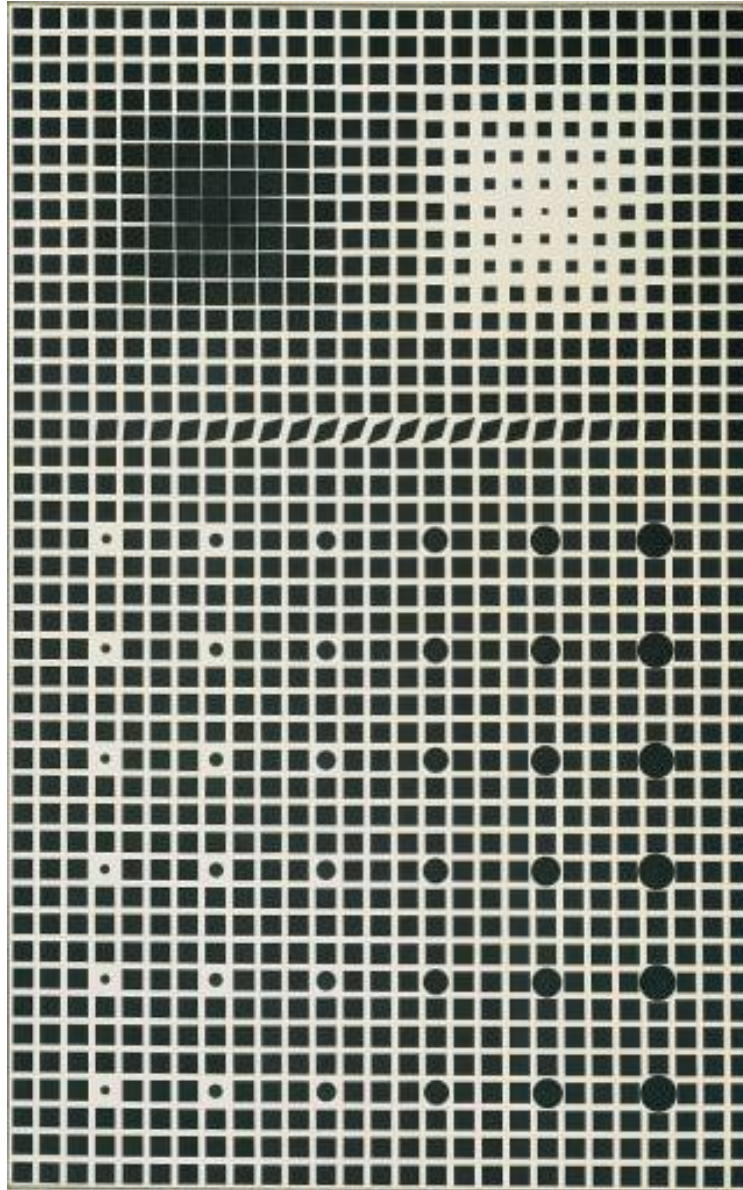
Marcel Duchamp, *Ruota di Bicicletta*, 1951, terza versione dopo la perdita dell'originale del 1913, MoMA, New York.



Marcel Duchamp, *Rotative demi.sphère (optique de precision)*, 1924 (versione 1925), MoMA, New York.



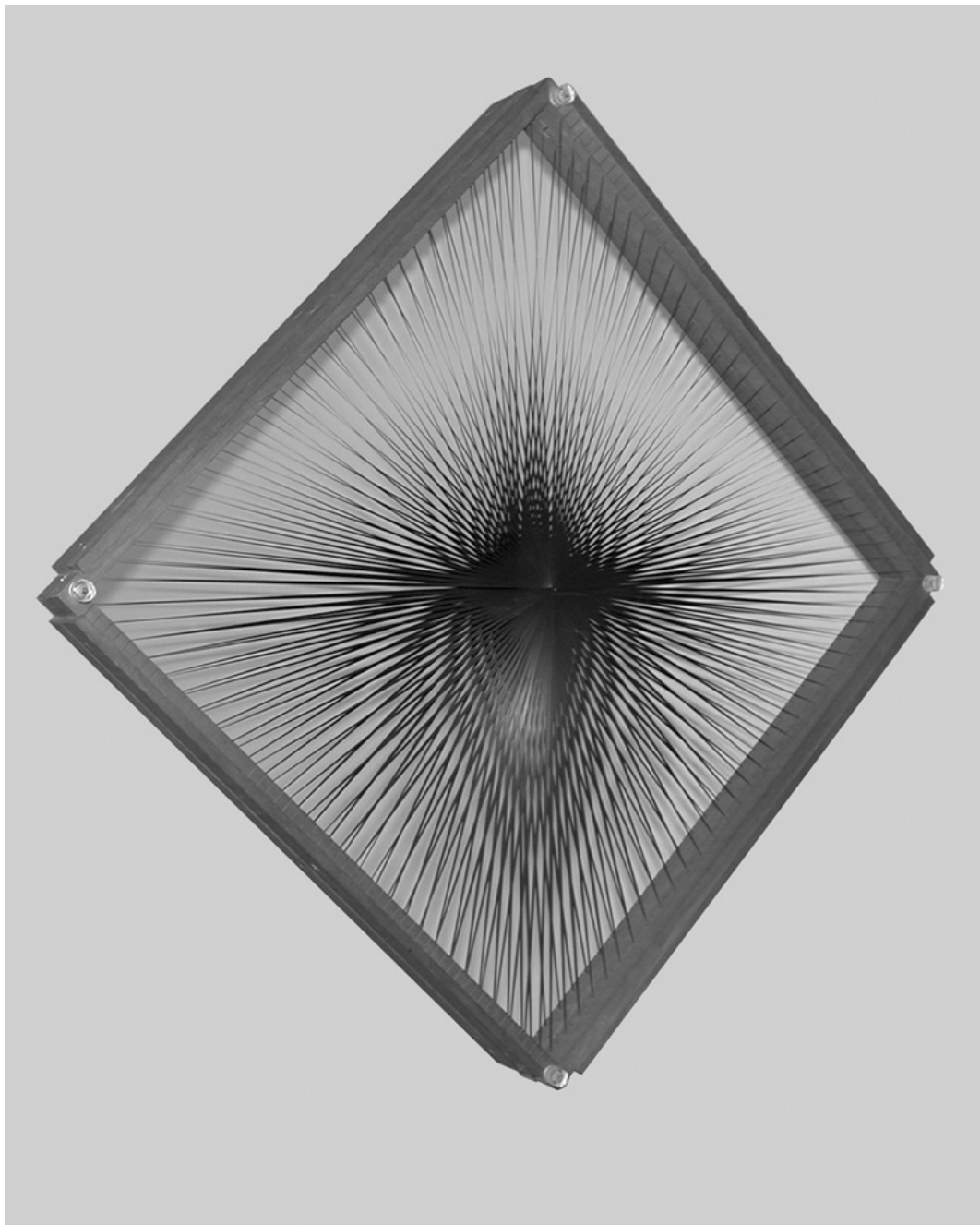
Marcel Duchamp, *Disque avec Spirales*, 1926.



Victor Vasarely, *Supernovae*, 1959-61, Tate Gallery, Londra.



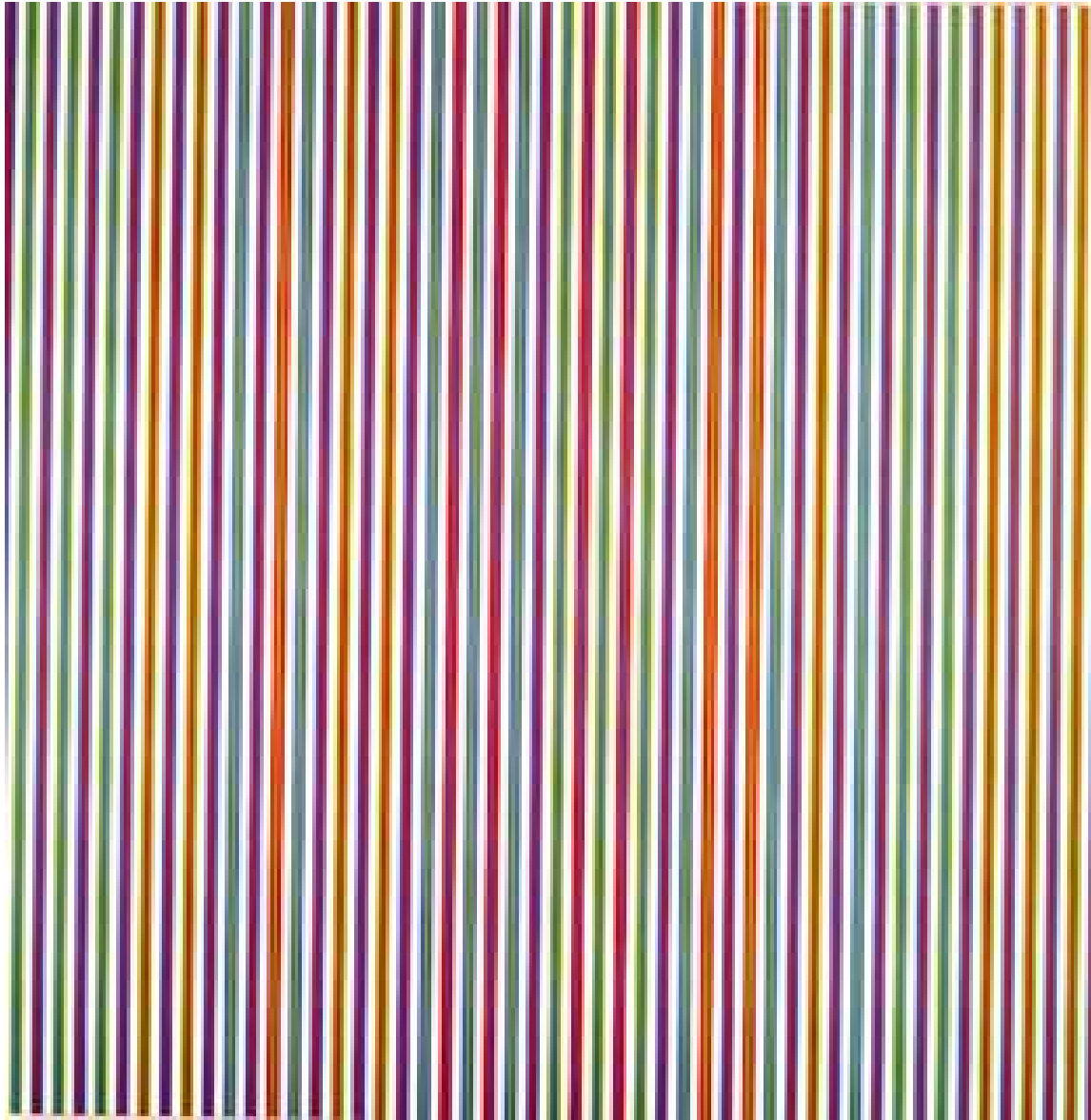
Aneschi e Boriani all'interno dell'Ambiente per un test di estetica sperimentale (Zagreb 1965, Strasburgo 2005).



A. Biasi. "Ottica-dinamica" 1961



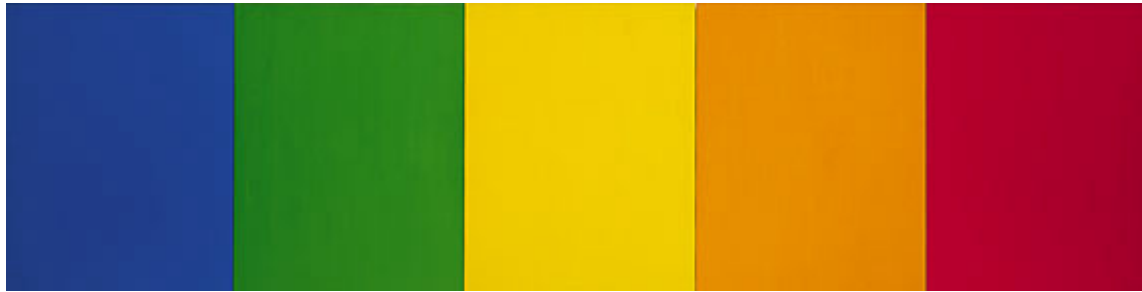
Jesus Raphael Soto, *Desplazamiento de un Cuadrado Transparente*, 1953-54,
The Soto Museum of Modern Art, Ciudad Bolívar.



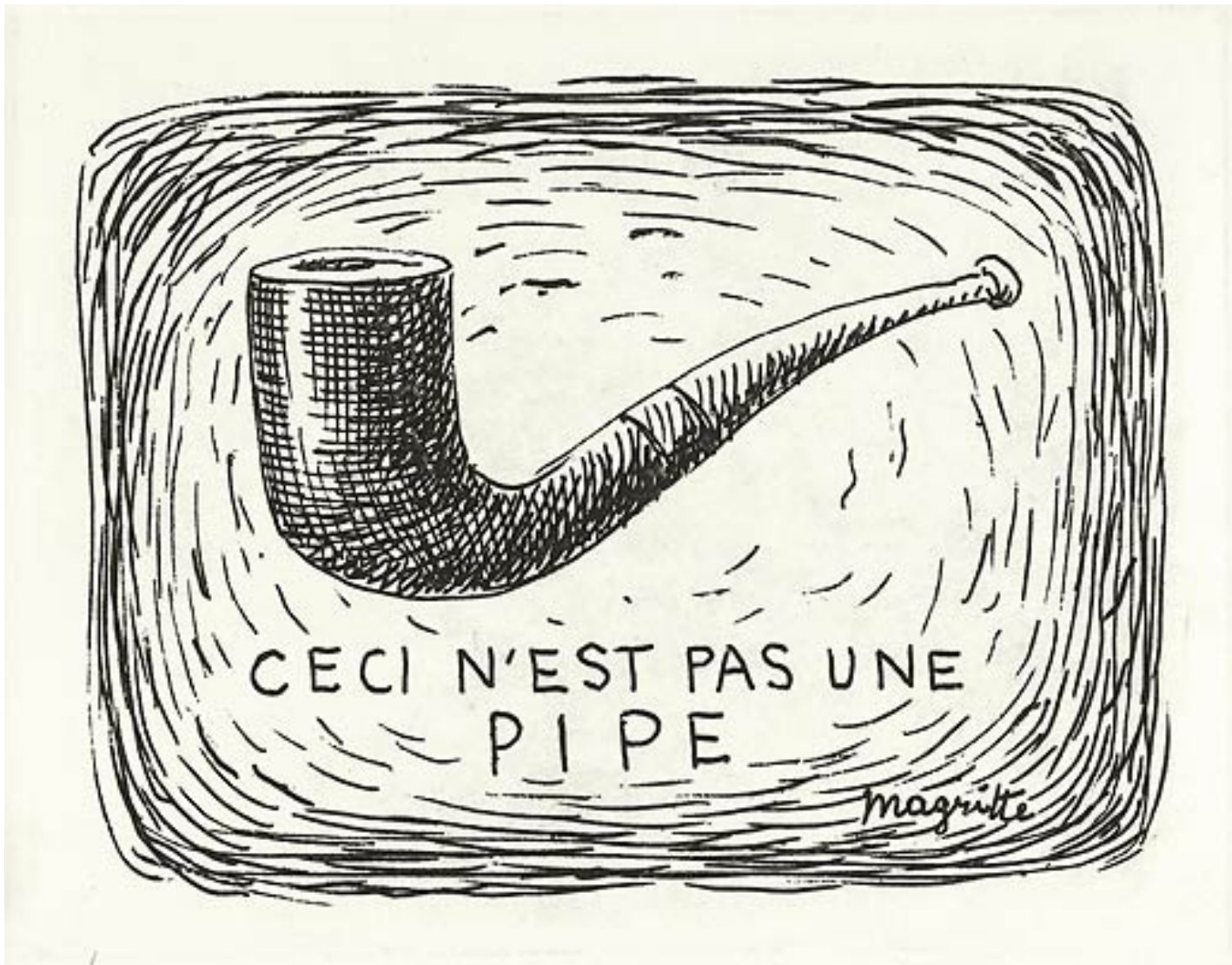
Bridget Riley, *Paeon, Reconnaissance*, 1973, National Museum of Modern Art, Tokyo.



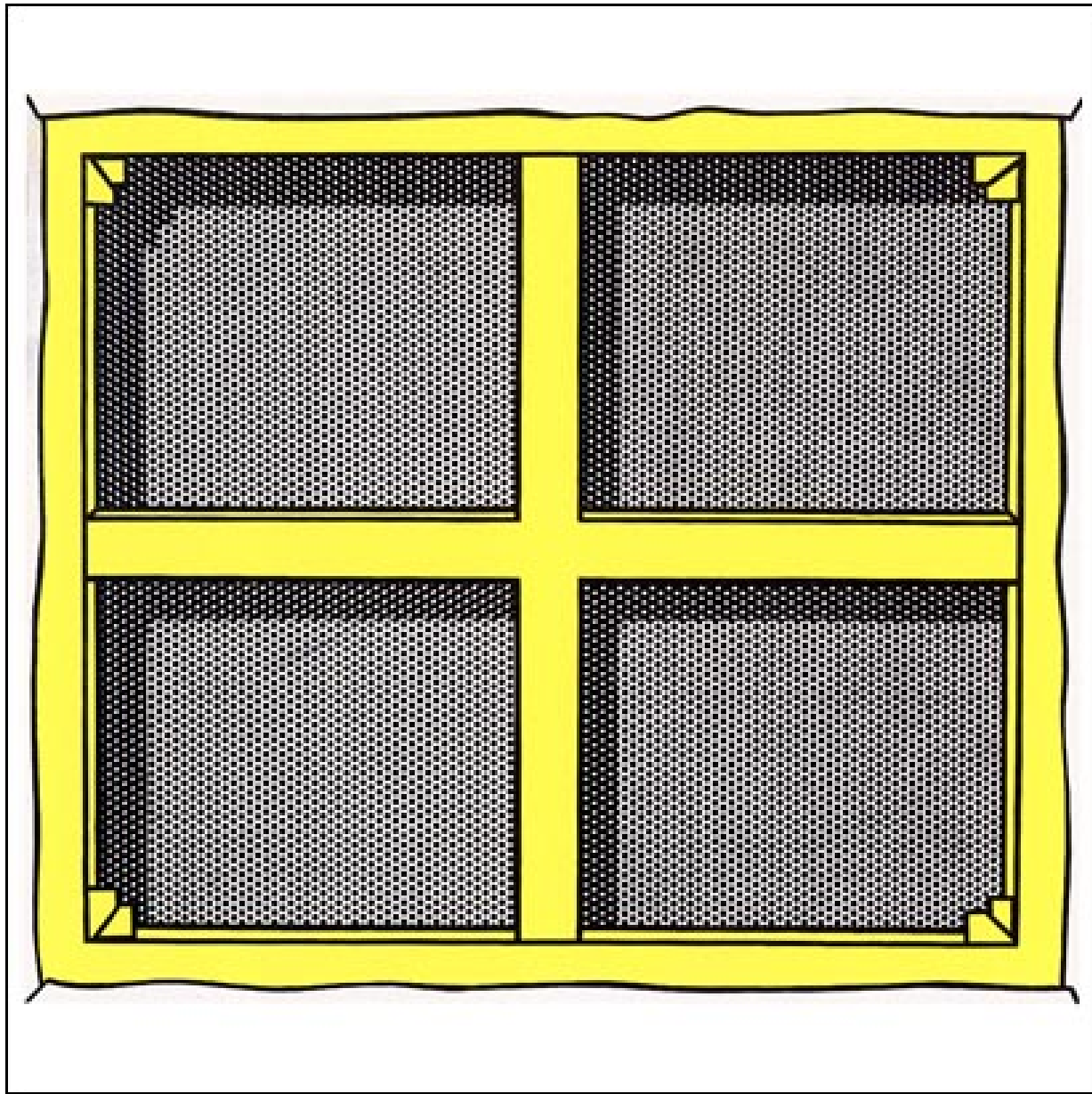
Maurits Cornelis Escher, *Circle Limit IV*, 1960.



Ellsworth Kelly, *Blue, Green, Yellow, Orange, Red*, 1966, Guggenheim Museum, New York.



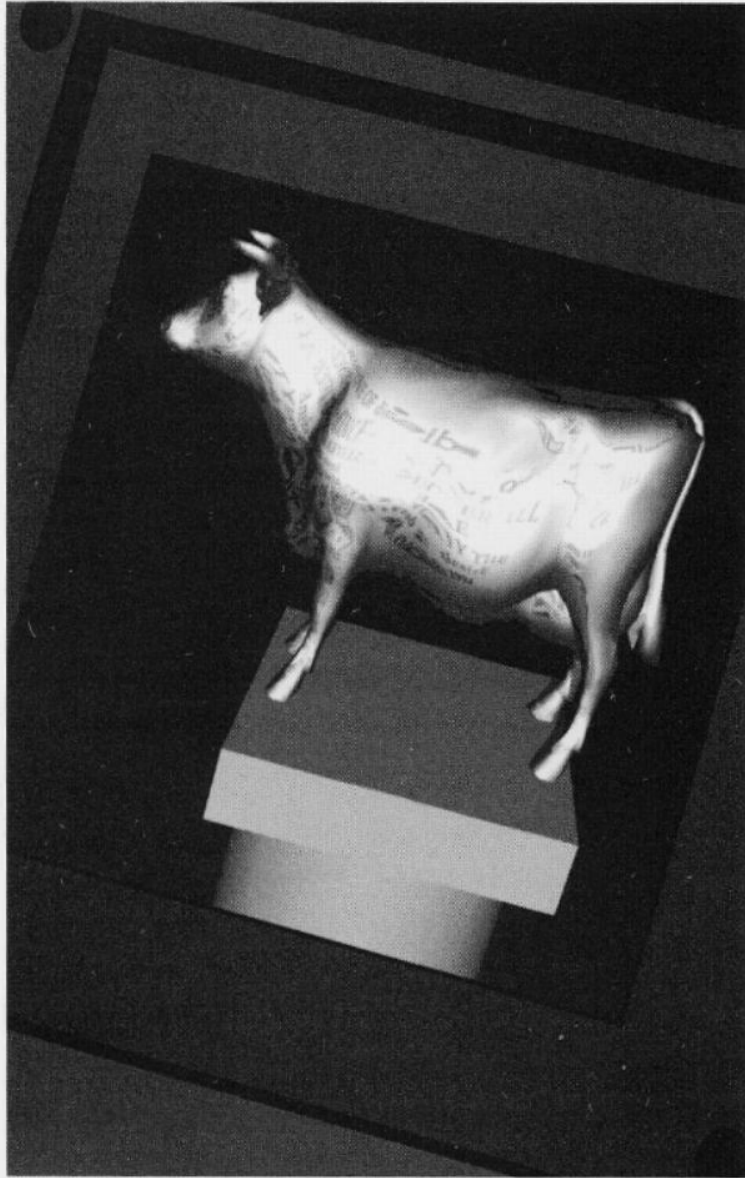
René Magritte, *Ceci n'est une pipe*, 1962, Minneapolis Institute of Art, Minnesota.



Roy Lichtenstein, *Stretcher Frame with Cross Bar III*, 1968, private collection.



Joseph Kosuth, *One and Three Chairs*, 1965 (varie versioni).



Jeffrey Shaw, *The Golden Calf*, 1994, Ars Electronica, Linz.



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Caravaggio, *Canestro di frutta*, 1597-98, Pinacoteca Ambrosiana, Milano.



Daniel Rozin, *Heasel*, 1999, Cyberarts - Ars Electronica, Linz (frame da video elf).