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Fig. 5.32 Louise Nevelson, Martha Graham, c. 1950, cast bronze with patina, 8 x 18 x 10", Farnsworth Art Museum, Rockland, Maine © Estate of Louise Nevelson / Artists Rights Society (ARS), New York.

Fig. 5.33 William Meyerowitz, Dancer (Martha Graham), 1935, oil on canvas, dimensions unknown, private collection.

Fig. 5.34 Miguel Covarrubias, “Impossible Interview: Sally Rand vs. Martha Graham” illustration for Vanity Fair, December 1934, Rockwell Center for American Visual Culture, Stockbridge, Massachusetts.
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Fig. 6.1 Jackson Pollock, Dancing Head, c. 1938-1941, oil and sand on masonite, private collection.

Fig. 6.2 Jackson Pollock, Night Dancer, 1944, oil on canvas, dimensions unknown, whereabouts unknown in Italo Tomassoni, Pollock: The Life and Work of the Artist, (New York: Grosset & Dunlap, 1969), plate 30 © 2011 Pollock-Krasner Foundation / Artists Rights Society (ARS), New York.

Fig. 6.3 Jackson Pollock, Rhythmical Dance, 1948, mixed media on paper, 32x24”, Sotheby's, New York.

Fig 6.5 Jackson Pollock, Mural, 1943-1944, oil on canvas, 8' 1 1/4” x 19' 10”, University of Iowa Museum of Art, Gift of Peggy Guggenheim, 1959.6 © 2011 Pollock-Krasner Foundation / Artists Rights Society (ARS), New York.

Fig 6.6 Jackson Pollock, Blue Poles Number 11, 1952, enamel and aluminum paint with glass on canvas, 6' 10 7/8” x 15' 11 5/8”, National Gallery of Australia, Canberra.
Fig. 6.7 Hans Namuth, Jackson Pollock in his East Hampton studio, summer 1950 in Hans Namuth and Barbara Rose, Pollock Painting (New York: Agrinde Publications, 1980), plates.

Fig. 6.8 Hans Namuth, Jackson Pollock in his East Hampton studio, summer 1950 in Namuth, Pollock Painting, plates.

Fig. 6.9 Hans Namuth and Paul Falkenburg, still from Jackson Pollock, 1951.
Fig. 6.10 Jackson Pollock, *Cathedral*, 1947, enamel and aluminum paint on canvas, 71 ½ x 35 1/16", Dallas Museum of Art, Texas.

Fig. 6.11 Jackson Pollock, *One Number 31*, 1950, oil and enamel on canvas, 8’ 10" × 17’ 5 5/8", The Museum of Modern Art, New York.

Fig. 6.12 Jackson Pollock, *Autumn Rhythm (Number 30)*, 1950, enamel on canvas, 8’9” × 17’3”, The Metropolitan Museum of Art, New York, George A. Hearn Fund, 1957.
Fig. 6.13 Photo of Piet Mondrian in his Paris studio, November 2, 1933, http://www.domburgetart.nl/sparkling_light/light.html.

Fig. 6.14 Alexander Calder, Dancing Torpedo Shape, 1932, wood, iron, and aluminum, 32 ½" Berkshire Museum, Pittsfield, Massachusetts, photograph by Mark Vaux © 2011 Calder Foundation, New York, Artists Rights Society (ARS), New York.

Fig. 6.15 Alexander Calder, Untitled (Model for Ballet-Object), c. 1936, sheet metal, wood, wire, string, paint, and motor © 2011 Calder Foundation, New York / Artists Rights Society (ARS), New York.
Fig. 6.16 Alexander Calder, Red Frame, 1932, sheet metal, wood, wire, and paint, 35 x 30 ¼ x 26 ½”, Philadelphia Museum of Art, Pennsylvania.

Fig. 6.17 Alexander Calder, The White Frame, 1934, wood and wire, 7’ 6” x 9’, Moderna Museet, Stockholm.

Fig. 6.19 Alexander Calder in his Roxbury icehouse studio at work on Project for Mechanical Ballet (A14999) for Harrison Kerr, 1934, © 2011 Calder Foundation, New York / Artists Rights Society (ARS), New York.

Fig. 6.20 Alexander Calder, Dancers and Sphere, 1936, painted sheet metal, wood, wire, motor, 17¾", private collection.

Fig. 6.21 Alexander Calder, Four Elements, 1962, sheet metal and motor, 30', Moderna Museet, Stockholm.
Fig. 6.22 Alexander Calder, *Orange Panel*, 1936, wood, sheet metal, wire, motor, and paint, 36" x 48" x 9", private collection.

Fig. 6.23 Alexander Calder, *Untitled (Blue Panel)*, c. 1936, wood, sheet metal, wire, string, motor, and paint, photograph by Herbert Matter, © 2011 Calder Foundation, New York / Artists Rights Society (ARS), New York.

Fig. 6.24 Alexander Calder, *Study for Ballet in Four Parts*, c. 1934, colored pencils, pencil, and ink on paper, 22 x 30", Instituto Valenciano de Arte Moderno, Generalitat Valenciana, Spain.

Fig. 6.25 Raoul-Augur Feuillet in *Premier Recueil de danses de bal*.
Fig. 6.26 Alexander Calder, Untitled, 1941, sheet metal and wood, 36” x 50” x 31”, National Gallery of Art, Washington, D.C.

Fig. 6.27 Alexander Calder, Hanging Mobile, 1936, aluminum, steel wire, 28” wide, Collection Mrs. Meric Callery, Paris. Still (upper left) and in motion in Sweeney, Five American Sculptors, 32.
Fig. 6.28 Alexander Calder, Preliminary Drawing for Socrate 1936 in Alexander Calder “Mobiles” in The Painter’s Object, ed. Myfanwy Evans (London: Gerold Howe, 1937), 65.

Fig. 6.29 Alexander Calder, Scene from Work in Progress in G. di San Lazzaro, Homage to Calder (New York: Tudor Pub. Co., 1972), 71.

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