

# National Gallery of Art

## NEWS RELEASE

FOR IMMEDIATE RELEASE  
October 8, 1997

Deborah Ziska, Information Officer

PRESS CONTACT:  
Patricia O'Connell, Publicist  
(202) 842-6353

### ONE OF TWENTIETH CENTURY'S MOST INNOVATIVE ARTISTS CELEBRATED

IN CENTENARY EXHIBITION, ALEXANDER CALDER: 1898-1976,

ON VIEW AT NATIONAL GALLERY OF ART, WASHINGTON

MARCH 29 - JULY 12, 1998

Washington, D.C. -- The dynamic career of one of the twentieth century's most innovative artists and great public sculptors will be presented in Alexander Calder: 1898-1976, the most important exhibition of the artist's work in more than fifty years. Organized by the National Gallery of Art to celebrate the centenary of Calder's birth, the retrospective will be on view at the National Gallery, March 29 - July 12, 1998. Its only other venue is the San Francisco Museum of Modern Art, September 4 - December 1, 1998.

The exhibition is made possible by GTE Corporation. It is the tenth exhibition that GTE Corporation has supported at the National Gallery of Art since 1980.

Approximately 250 works will be brought together to document Calder's development as a sculptor with supporting works on paper, paintings, and jewelry that provide additional context for the sculpture. The exhibition will be installed on several levels of the Gallery's East Building, in interior galleries and public spaces, and will

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Fourth Street at Constitution Avenue, N.W., Washington, D.C. 20565

(202) 842-6353, *Facsimile* (202) 842-2403

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include three outdoor sculptures.

The enormous breadth of Calder's career will be explored through works, ranging in size from small-scale to monumental, in every medium he employed: wire constructions, mobiles, standing mobiles, stabiles, constellations, and towers, among others. Many of the important early works in this exhibition have never been shown or have not been on public view since the 1943 Calder retrospective at the Museum of Modern Art (MOMA), New York. Some of the works have rarely been exhibited, such as the monumental outdoor sculpture, Southern Cross (1963), made for Calder's home in Connecticut, that has been on loan only once before to the Whitney Museum of American Art in 1976.

"We are extremely grateful to the GTE Corporation for their ongoing and generous support and to The Alexander and Louisa Calder Foundation and the Calder family for their collaboration in organizing this important exhibition," said Earl A. Powell III, director, National Gallery of Art. "The National Gallery has enjoyed a special relationship with the artist and is a major repository for his art, symbolized best by Untitled (1976), the grand mobile commissioned for the East Building." The exhibition will be on view during the twentieth anniversary of the East Building, which opened to the public on June 1, 1978.

"We are delighted to help bring this major retrospective exhibition of Alexander Calder's works to the National Gallery of Art," said Charles R. Lee, chairman and chief executive officer, GTE Corporation. "This continues a tradition of collaboration between GTE and the National Gallery of Art that spans over fifteen years. Calder's

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work reflects imagination, innovation, and creative genius -- qualities that are essential to success in the business world and throughout society."

Alexander Calder: 1898-1976 represents a unique and extensive collaboration between Marla Prather, the Gallery's curator of twentieth-century art; Alexander S.C. Rower, director of The Alexander and Louisa Calder Foundation; and the Calder family. Unprecedented access to works in the family collections and to the foundation's archive and catalogue raisonné research has provided information that enabled a selection of objects from the broadest variety of sources.

The very definition of sculpture was changed by Calder. Not only did he perpetually invent new shapes, he also created innovative forms of sculpture that necessitated coining the terms "mobile" and "stabile" to describe them. Although Calder was not the first sculptor to work kinetically, no other artist did so as extensively, exploring all the potential of motion.

### **WORKS IN THE EXHIBITION**

The exhibition explores Calder's stylistic development beginning with some of his earliest works, such as Dog and Duck of 1909, which show the artist's sculptural facility at the age of eleven. Included are examples of Calder's first wire sculptures made in Paris, such as the ambitious and fluid Rearing Stallion (c. 1928); the innovative, crank-driven Goldfish Bowl (1929), in which the fish "swim"; and portraits of artists and entertainers such as Fernand Léger (1930) and Aztec Josephine Baker (c. 1929). The latter construction is suspended from a single wire thread, one of a series on the American-born singer who startled Paris audiences with her exuberant dancing

## calder retrospective...page 4

in the 1920s.

Calder's movement into abstraction can be seen in Circus Scene (1929), in which he combines linear wire sculpture with gestural painting on a base that tends toward the abstract, and in Crosière (1931), one of the most successful of the first group of abstract works. The artist's Object with Red Ball (1931) is an example of an open composition in which the position of elements can be altered, and Cône d'ébène (1933), one of his earliest hanging mobiles, combines the technique of carving with an interest in geometric abstraction.

Also on view in the exhibition is the striking ten-foot-high construction Steel Fish, one of several large-scale standing mobiles produced in 1934 and the first of a number of outdoor wind-driven works. In Calder's Snake and the Cross (1936), a culmination of two aspects of experimentation, the use of a frame is combined with that of mobile elements. In the theatrical Tightrope (1936), a construction of two large wooden bollards holds a tightrope in place on which several wire elements are poised.

Fantastical animal forms began to appear in Calder's art in 1937 and can be seen in his first bolted sculpture, Whale (1937), a six-foot-high stabile assembled from curving sheets of metal, delicately balanced on a few points, and in Black Beast (1940), the earliest industrially made object and largest scale work to date. Calder's Constellation of 1943 -- like his cosmic spheres of the 1930s -- is designed to mimic astral formations by attaching various elements to fragments of wire. Also on view from the same year is The Big Ear, made specifically for an extension of the 1943 exhibition at MOMA to take the place of Red Petals, which had to be returned to the

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Arts Club of Chicago at the expiration of the loan. Other exhibition-specific works that will be on view are Baby Flat Top and S-Shaped Vine -- both made for the 1946 showing at Galerie Louis Carré in Paris, organized by Marcel Duchamp -- which were designed to disassemble for shipping. Works from 1947 include the complex and majestic 1 Red, 4 Black plus X White, an example of one of Calder's earliest large mobiles in the artist's mature style; Little Parasite, described by Calder as his "favorite mobile" on a photograph of the work; Bougainvillier, one of Calder's final large inclusion disc standing mobiles; and The Lace On the Edge of Your Panties, a prime example of his lacy cut-out works of 1945-1949.

Included in the show is Calder's International Mobile (1949), made especially for the Third International Exhibition of Sculpture held at the Philadelphia Museum of Art. A final foray into wire constructions can be seen in Tower with Painting (1951), in which Calder combines a derrick-like construction of constellations with a painting of circa 1945.

### **CALDER: THE SCULPTOR**

Born in Philadelphia, Pennsylvania in 1898, Calder was the son of a successful sculptor, Alexander Stirling Calder (1870-1945), and Nanette Lederer (1866-1960), who remained an active painter throughout her entire life. Although Calder's father and grandfather were both well-known sculptors of public monuments in American cities, he initially decided on a career in mechanical engineering and received a bachelor's degree, which included training in physics and kinetics. This knowledge provided a sound basis for later experimentation with motorized devices and wind-driven mobiles that would make Calder unique among artists of the modern era. After receiving his

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undergraduate degree from the Stevens Institute of Technology in Hoboken, New Jersey, Calder worked at a variety of jobs. In 1923, he decided to enroll in the Art Students League with plans to become a painter.

Calder worked brilliantly in both figurative and abstract modes. From his student beginnings as a rather conventional ashcan school painter, he moved on to make sculpture in wood and then wire, and later to develop an abstract style; he subsequently worked simultaneously in both modes. Although Calder is primarily considered a sculptor, he was a marvelous draftsman as well, and much of his innovation first took place in two dimensions. In format, Calder's work ranges from the minute to the monumental. He was one of the great public sculptors of the twentieth century, and his outdoor works are installed in public spaces throughout the world.

### **CATALOGUE**

A fully illustrated 304-page catalogue will accompany the exhibition, including color plates of every work in the show. The scholarly catalogue includes essays by Marla Prather and French scholar Arnauld Pierre, and a comprehensive bibliography, exhibition history, and chronology provided by Alexander S.C. Rower, the author of the forthcoming catalogue raisonné of Calder's work. The exhibition catalogue will be published by the National Gallery of Art and distributed by Yale University Press (London and New Haven).

### **CALDER AND THE NATIONAL GALLERY OF ART**

Calder's work has been closely associated with the National Gallery since the installation of the large mobile Untitled (1976), one of Calder's last works, in the East

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Building in 1977. Other recently donated works have strengthened the representation of Calder's work in the collection, including forty sculptures and drawings given in 1996 by Mr. and Mrs. Klaus G. Perls, Calder's dealers in the United States for more than two decades, as well as the large stabile Obus (1972) and a group of ten "Animobiles" (1970-1976) given by Mr. and Mrs. Paul Mellon. These examples of Calder's work, covering six decades of the artist's career, establish the Gallery as a major repository for Alexander Calder's art.

### **SUPPORT FROM GTE CORPORATION**

GTE Corporation has sponsored nine other exhibitions at the National Gallery: Winslow Homer (1995-1996), Great French Paintings from the Barnes Foundation (1993), Art for the Nation: Gifts in Honor of the Fiftieth Anniversary of the National Gallery of Art (1991), Masterpieces of Impressionism and Post-Impressionism: The Annenberg Collection (1990), Paintings by Fitz Hugh Lane (1988), Henri Matisse: The Early Years in Nice, 1916-1930 (1986-1987), Art of Aztec Mexico: Treasures of Tenochtitlan (1983-1984), Mauritshuis: Dutch Painting of the Golden Age from the Royal Picture Gallery, The Hague (1982), and Post-Impressionism: Cross-Currents in European and American Painting, 1880-1906 (1980).

The National Gallery of Art, located on Constitution Avenue, between Third and Seventh Streets, N.W., is open Monday through Saturday from 10 a.m. to 5 p.m. and Sunday from 11 a.m. to 6 p.m. Admission is free. For general information, call (202) 737-4215, the Telecommunications Device for the Deaf at (202) 842-6176, or visit the National Gallery's Web site at <http://www.nga.gov>.

# # #

## Alexander Calder: 1898 – 1976

National Gallery of Art  
March 29 – July 12, 1998

### Checklist

- Black & White Photographs available
- Slides available
- Color Transparencies available

1. ***Duck***, 1909
  - Brass sheet
  - 4.4 x 10.8 x 5.1 cm (1 3/4 x 4 1/4 x 2)
  - Private Collection
  - © 1998 Estate of Alexander Calder/Artists Rights Society (ARS), New York
2. ***Dog***, 1909
  - Brass sheet
  - 5.7 x 11.4 x 2.5 cm (2 1/4 x 4 1/2 x 1)
  - Private Collection
  - © 1998 Estate of Alexander Calder/Artists Rights Society (ARS), New York
3. ***Candy***, 1925
  - oil on canvas
  - 91.5 x 76 cm (36 x 29 15/16)
  - Anonymous Lender
  - © 1998 Estate of Alexander Calder/Artists Rights Society (ARS), New York
4. ***St. Regis Restaurant***, 1925
  - oil on canvas
  - 64.1 x 76.2 cm (25 1/4 x 30)
  - Private Collection, New York
  - © 1998 Estate of Alexander Calder/Artists Rights Society (ARS), New York
5. ***Fourteenth Street***, 1925
  - oil on canvas
  - 76.5 x 63.5 cm (30 1/8 x 25)
  - Private Collection, New York
  - © 1998 Estate of Alexander Calder/Artists Rights Society (ARS), New York

6. ***The Flying Trapeze*, 1925**  
oil on canvas  
91.4 x 106.7 cm (36 x 42)  
Private Collection, New York  
© 1998 Estate of Alexander Calder/Artists Rights Society (ARS), New York
7. ***Firemen's Dinner for Brancusi*, 1926**  
oil on canvas  
91.4 x 106.7 cm (36 x 42)  
Whitney Museum of American Art, New York, Gift of the artist  
© 1998 Estate of Alexander Calder/Artists Rights Society (ARS), New York
8. ***Circus Scene*, 1926**  
gouache on canvas  
177.2 x 212.1 cm (69 3/4 x 83 1/2)  
University of California, Berkeley Art Museum, Gift of Richard B. Bailey and Nanette C. Sexton in memory of Margaret Calder Hayes  
© 1998 Estate of Alexander Calder/Artists Rights Society (ARS), New York
9. ***Calvin Coolidge*, 1927**  
wire, wood, and paint  
45.7 x 43.2 x 22.9 cm (18 x 17 x 9)  
Anonymous Lender  
© 1998 Estate of Alexander Calder/Artists Rights Society (ARS), New York
10. ***Rearing Stallion*, c. 1928**  
 wire, wood, and paint  
● 57.8 x 34.3 x 24.8 cm (22 3/4 x 13 1/2 x 9 3/4)  
■ National Gallery of Art, Washington, Gift of Mr. and Mrs. Klaus G. Perls  
© 1998 Estate of Alexander Calder/Artists Rights Society (ARS), New York
11. ***Elephant*, c. 1928**  
wire and wood  
29.2 x 14.6 x 29.2 cm (11 1/2 x 5 3/4 x 11 1/2)  
Private Collection  
© 1998 Estate of Alexander Calder/Artists Rights Society (ARS), New York
12. ***Elephant*, 1928**  
 wood  
● 50.2 x 16.5 x 24.8 cm (19 3/4 x 6 1/2 x 9 3/4)  
Private Collection, New York  
© 1998 Estate of Alexander Calder/Artists Rights Society (ARS), New York
13. ***Horse*, 1928**  
walnut  
39.4 x 88.3 x 20.6 cm (15 1/2 x 34 3/4 x 8 1/8)  
The Museum of Modern Art, New York, Acquired through the Lillie P. Bliss Bequest, 1943  
© 1998 Estate of Alexander Calder/Artists Rights Society (ARS), New York
14. ***Lioness*, 1929**  
wood  
40.6 x 81.3 x 11.4 cm (16 x 32 x 4 1/2)  
Private Collection, France  
© 1998 Estate of Alexander Calder/Artists Rights Society (ARS), New York

15. **Cow**, 1928  
wood  
height: 32.1 cm (12 5/8)  
Helen P. Ladd  
© 1998 Estate of Alexander Calder/Artists Rights Society (ARS), New York
16. **Pelican**, 1929  
ebony and tropical hardwood  
80.7 x 23.8 x 14.9 cm (31 3/4 x 9 3/8 x 5 7/8)  
Private Collection, New York  
© 1998 Estate of Alexander Calder/Artists Rights Society (ARS), New York
17. **Nymph**, 1928  
wood  
90.8 x 56.5 x 44.5 cm (35 3/4 x 22 1/4 x 17 1/2)  
Anonymous Lender  
© 1998 Estate of Alexander Calder/Artists Rights Society (ARS), New York
18. **Totem Pole**, 1929  
wood  
165.7 x 21 x 12.1 cm (65 1/4 x 8 1/4 x 4 3/4)  
Private Collection  
© 1998 Estate of Alexander Calder/Artists Rights Society (ARS), New York
19. **Jimmy Durante**, 1928  
wire  
30.5 x 30.5 x 23.8 cm (12 x 12 x 9 3/8)  
Collection of Jean Lipman  
© 1998 Estate of Alexander Calder/Artists Rights Society (ARS), New York
20. **Kiki de Montparnasse (II)**, c. 1930  
wire  
30.5 x 26.5 x 34.5 (12 x 10 7/16 x 13 9/16)  
Musée National d'Art Moderne/Centre de Création Industrielle, Centre Georges Pompidou,  
Paris, Gift of the artist, 1966  
© 1998 Estate of Alexander Calder/Artists Rights Society (ARS), New York
21. **Edgar Varèse**, 1930  
wire  
34.9 x 29.5 x 36.8 cm (13 3/4 x 11 5/8 x 14 1/2)  
Whitney Museum of American Art, New York, 50<sup>th</sup> anniversary gift of Mrs. Louise Varèse in  
honor of Gertrude Vanderbilt Whitney  
© 1998 Estate of Alexander Calder/Artists Rights Society (ARS), New York
22. **Fernand Léger**, 1930  
□ wire  
42 x 38 cm (16 9/16 x 14 15/16)  
Private Collection  
© 1998 Estate of Alexander Calder/Artists Rights Society (ARS), New York

23. **Joan Miró**, c. 1930  
wire  
29 x 27 cm (11 7/16 x 10 5/8)  
Private Collection  
© 1998 Estate of Alexander Calder/Artists Rights Society (ARS), New York
24. **Medusa**, c. 1930  
wire  
31.1 x 43.8 x 24.1 cm (12 1/4 x 17 1/4 x 9 1/2)  
Private Collection  
© 1998 Estate of Alexander Calder/Artists Rights Society (ARS), New York
25. **Spring**, 1928  
wire and wood  
240 x 91.4 x 49.5 cm (94 1/2 x 36 x 19 1/2)  
Solomon R. Guggenheim Museum, New York, Gift of the artist, 1965  
© 1998 Estate of Alexander Calder/Artists Rights Society (ARS), New York
26. **Romulus and Remus**, 1928  
wire and wood  
77.5 x 316.2 x 66 cm (30 1/2 x 124 1/2 x 26)  
Solomon R. Guggenheim Museum, New York, Gift of the artist, 1965  
© 1998 Estate of Alexander Calder/Artists Rights Society (ARS), New York
27. **Two Acrobats**, c. 1928  
brass wire and wood  
91.4 x 68.6 x 15.6 cm (36 x 27 x 6 1/8)  
Honolulu Academy of Arts, Gift of Mrs. Theodore A. Cooke, Mrs. Philip E. Spalding,  
and Mrs. Walter F. Dillingham, 1937  
© 1998 Estate of Alexander Calder/Artists Rights Society (ARS), New York
28. **Acrobat**, 1929  
wire and wood  
73 x 40 x 10.8 cm (28 3/4 x 15 3/4 x 4 1/4)  
Private Collection  
© 1998 Estate of Alexander Calder/Artists Rights Society (ARS), New York
29. **Hercules and Lion**, 1929  
wire  
152.4 x 121.9 x 61 cm (60 x 48 x 24)  
Private Collection  
© 1998 Estate of Alexander Calder/Artists Rights Society (ARS), New York
30. **Aztec Josephine Baker**, c. 1929  
□ wire  
● 134.6 x 25.4 x 22.9 cm (53 x 10 x 9)  
Private Collection  
© 1998 Estate of Alexander Calder/Artists Rights Society (ARS), New York
31. **Circus Scene**, 1929  
□ wire, wood, and paint  
● 127 x 118.7 x 46 cm (50 x 46 3/4 x 18 1/8)  
■ Private Collection, New York  
© 1998 Estate of Alexander Calder/Artists Rights Society (ARS), New York

32. **Goldfish Bowl**, 1929  
□ wire  
● 40.6 x 38.1 x 15.2 cm (16 x 15 x 6)  
■ Private Collection  
◉ 1998 Estate of Alexander Calder/Artists Rights Society (ARS), New York
33. **Horse with Rider**, c. 1930  
wire  
35 x 43 x 14 cm (13 3/4 x 16 15/16 x 5 1/2)  
Collection Paule and Adrien Maeght, Paris  
◉ 1998 Estate of Alexander Calder/Artists Rights Society (ARS), New York
34. **Chat (Cat)**, 1930  
plaster  
15.2 x 19.1 x 11.4 cm (6 x 7 1/2 x 4 1/2)  
Private Collection, France  
◉ 1998 Estate of Alexander Calder/Artists Rights Society (ARS), New York
35. **Eléphant**, 1930  
plaster  
15.2 x 10.2 x 23.8 cm (6 x 4 x 9 3/8)  
Private Collection  
◉ 1998 Estate of Alexander Calder/Artists Rights Society (ARS), New York
36. **Ane (Donkey)**, 1930  
bronze  
11.4 x 4.8 x 15.2 cm (4 1/2 x 1 7/8 x 6)  
Private Collection  
◉ 1998 Estate of Alexander Calder/Artists Rights Society (ARS), New York
37. **Vache (Cow)**, 1930  
bronze  
14.6 x 20.3 x 8.6 cm (5 3/4 x 8 x 3 3/8)  
Private Collection  
◉ 1998 Estate of Alexander Calder/Artists Rights Society (ARS), New York
38. **Untitled**, 1930  
oil on canvas  
46 x 38.1 cm (18 1/8 x 15)  
Private Collection, New York  
◉ 1998 Estate of Alexander Calder/Artists Rights Society (ARS), New York
39. **Untitled**, 1930  
oil on canvas  
80 x 63.7 cm (31 1/2 x 25 1/16)  
Private Collection, France  
◉ 1998 Estate of Alexander Calder/Artists Rights Society (ARS), New York
40. **Untitled**, 1930  
oil on canvas  
53.7 x 81.3 cm (21 1/8 x 32)  
Private Collection  
◉ 1998 Estate of Alexander Calder/Artists Rights Society (ARS), New York

41. **Untitled**, 1930  
oil on canvas  
45.7 x 38.1 cm (18 x 15)  
Private Collection, New York  
© 1998 Estate of Alexander Calder/Artists Rights Society (ARS), New York
42. **Untitled**, 1930  
oil on canvas  
73 x 60.3 cm (28 3/4 x 23 3/4)  
Private Collection, New York  
© 1998 Estate of Alexander Calder/Artists Rights Society (ARS), New York
43. **Sphérique I/The Pistil**, 1930  
wire, brass, wood, and paint  
101.6 x 32.4 x 32.4 cm (40 x 12 3/4 x 12 3/4)  
Whitney Museum of American Art, New York, Purchase, with funds from the Howard and Jean Lipman Foundation, Inc.  
© 1998 Estate of Alexander Calder/Artists Rights Society (ARS), New York
44. **Croisière**, 1931  
 wire, wood, and paint  
● 94 x 58.4 x 58.4 cm (37 x 23 x 23)  
■ Private Collection, New York  
© 1998 Estate of Alexander Calder/Artists Rights Society (ARS), New York
45. **Two Spheres Within a Sphere**, 1931  
 wire, wood, and paint  
● 95.3 x 81.3 x 35.6 cm (37 1/2 x 32 x 14)  
Private Collection  
© 1998 Estate of Alexander Calder/Artists Rights Society (ARS), New York
46. **Feathers**, 1931  
 wire, wood, lead, and paint  
● 97.8 x 81.3 x 40.6 cm (38 1/2 x 32 x 16)  
Private Collection  
© 1998 Estate of Alexander Calder/Artists Rights Society (ARS), New York
47. **Little Ball with Counter-Weight**, c. 1931  
sheet metal, wire, wood, and paint  
161.9 x 31.8 x 31.8 cm (63 3/4 x 12 1/2 x 12 1/2)  
Mrs. Ruth Horwich  
© 1998 Estate of Alexander Calder/Artists Rights Society (ARS), New York
48. **Object with Red Ball**, 1931  
 wood, sheet metal, wire, and paint  
● 155.6 x 97.8 x 31.1 cm (61 1/4 x 38 1/2 x 12 1/4)  
Private Collection  
© 1998 Estate of Alexander Calder/Artists Rights Society (ARS), New York
49. **Pantograph**, 1931  
wood, wire, sheet metal, motor, and paint  
90 x 113 x 56 cm (35 7/16 x 44 1/2 x 22 1/16)  
Moderna Museet, Stockholm  
© 1998 Estate of Alexander Calder/Artists Rights Society (ARS), New York

50. **The Engineers**, 1930  
ink on paper  
67 x 86 cm (26 3/8 x 33 7/8)  
Private Collection  
◉ 1998 Estate of Alexander Calder/Artists Rights Society (ARS), New York
51. **Far Away Zebras**, 1930  
ink on paper  
63 x 77.5 cm (24 13/16 x 30 1/2)  
Private Collection  
◉ 1998 Estate of Alexander Calder/Artists Rights Society (ARS), New York
52. **The Cowboy and the Rattler**, 1931  
ink on paper  
48.3 x 62.2 cm (19 x 24 1/2)  
Private Collection  
◉ 1998 Estate of Alexander Calder/Artists Rights Society (ARS), New York
53. **Tumbler on Swing**, 1931  
ink on paper  
78.1 x 57.8 cm (30 3/4 x 22 3/4)  
Whitney Museum of American Art, New York, Gift of Howard and Jean Lipman  
◉ 1998 Estate of Alexander Calder/Artists Rights Society (ARS), New York
54. **The Wild Beast Cage**, 1932  
ink on paper  
55.3 x 52.7 cm (21 3/4 x 20 3/4)  
Whitney Museum of American Art, New York, Gift of Howard and Jean Lipman  
◉ 1998 Estate of Alexander Calder/Artists Rights Society (ARS), New York
55. **The Circus**, 1932  
 ink on paper  
● 51.4 x 74.3 cm (20 1/4 x 29 1/4)  
■ National Gallery of Art, Washington, Gift of Mr. and Mrs. Klaus G. Perls  
◉ 1998 Estate of Alexander Calder/Artists Rights Society (ARS), New York
56. **Up, Over the Horizon**, 1931  
ink on paper  
50 x 65.1 cm (19 11/16 x 25 5/8)  
Hirshhorn Museum and Sculpture Garden, Smithsonian Institution, Washington, Joseph H. Hirshhorn Bequest, 1981  
◉ 1998 Estate of Alexander Calder/Artists Rights Society (ARS), New York
57. **Ninety Degrees in View**, 1931  
ink on paper  
57.8 x 78.1 cm (22 3/4 x 30 3/4)  
Collection Dr. and Mrs. Arthur E. Kahn  
◉ 1998 Estate of Alexander Calder/Artists Rights Society (ARS), New York
58. **Many**, 1931  
ink on paper  
49.9 x 64.8 cm (19 5/8 x 25 1/2)  
The Museum of Modern Art, New York, Gift of Mr. and Mrs. Klaus G. Perls  
◉ 1998 Estate of Alexander Calder/Artists Rights Society (ARS), New York

59. **Untitled (Study for Mobile)**, 1932  
□ watercolor and ink on paper  
● 57.8 x 78.1 cm (22 3/4 x 30 3/4)  
■ National Gallery of Art, Washington, Gift of Mr. and Mrs. Klaus G. Perls  
© 1998 Estate of Alexander Calder/Artists Rights Society (ARS), New York
60. **Space Tunnel**, 1932  
watercolor and ink on paper  
57.8 x 77.5 cm (22 3/4 x 30 1/2)  
Private Collection, New York  
© 1998 Estate of Alexander Calder/Artists Rights Society (ARS), New York
61. **Movement in Space**, 1932  
gouache and ink on paper  
57.8 x 78.1 cm (22 3/4 x 30 3/4)  
National Gallery of Art, Washington, Gift of Mr. and Mrs. Klaus G. Perls  
© 1998 Estate of Alexander Calder/Artists Rights Society (ARS), New York
62. **Untitled**, 1932  
watercolor and ink on paper  
78.1 x 58.4 cm (30 3/4 x 23)  
Private Collection, New York  
© 1998 Estate of Alexander Calder/Artists Rights Society (ARS), New York
63. **The Venomous Potato**, 1932  
watercolor and ink on paper  
76.2 x 55.9 cm (30 x 22)  
Private Collection, Courtesy of the Crane Kalman Gallery, London  
© 1998 Estate of Alexander Calder/Artists Rights Society (ARS), New York
64. **Untitled**, 1932  
ink on paper  
76.2 x 55.9 cm (30 x 22)  
Private Collection, New York  
© 1998 Estate of Alexander Calder/Artists Rights Society (ARS), New York
65. **Untitled**, 1932  
ink on paper  
76.2 x 55.9 cm (30 x 22)  
Private Collection, New York  
© 1998 Estate of Alexander Calder/Artists Rights Society (ARS), New York
66. **Untitled**, 1932  
ink on paper  
58.3 x 78.4 cm (22 15/16 x 30 7/8)  
Private Collection, New York  
© 1998 Estate of Alexander Calder/Artists Rights Society (ARS), New York
67. **Untitled**, 1932  
ink on paper  
58.4 x 78.1 cm (23 x 30 3/4)  
Anonymous Lender  
© 1998 Estate of Alexander Calder/Artists Rights Society (ARS), New York

68. **The Planet**, 1933  
ink on paper  
54.9 x 74.9 cm (21 5/8 x 29 1/2)  
Private Collection, New York  
© 1998 Estate of Alexander Calder/Artists Rights Society (ARS), New York
69. **Untitled**, 1933  
gouache and ink on paper  
55.6 x 75.9 cm (21 7/8 x 29 7/8)  
Private Collection  
© 1998 Estate of Alexander Calder/Artists Rights Society (ARS), New York
70. **Cône d'ébène**, 1933  
 ebony, wire, and metal bar  
● 269.2 x 139.7 x 61 cm (106 x 55 x 24)  
Private Collection, New York  
© 1998 Estate of Alexander Calder/Artists Rights Society (ARS), New York
71. **Cadre Rouge (Red Frame)**, 1932  
sheet metal, wood, wire, and paint  
88.9 x 76.8 x 67.3 cm (35 x 30 1/4 x 26 1/2)  
Philadelphia Museum of Art, A.E. Gallatin Collection  
© 1998 Estate of Alexander Calder/Artists Rights Society (ARS), New York
72. **A Universe**, 1934  
iron pipe, wire, wood, string, motor, and paint  
102.9 x 78.7 x 73.7 cm (40 1/2 x 31 x 29)  
The Museum of Modern Art, New York, Gift of Abby Aldrich Rockefeller  
(by exchange), 1934  
© 1998 Estate of Alexander Calder/Artists Rights Society (ARS), New York
73. **Red and Yellow Vane**, 1934  
sheet metal, wire, lead, and paint  
175.3 x 203.2 x 71.1 cm (69 x 80 x 28)  
Private Collection  
© 1998 Estate of Alexander Calder/Artists Rights Society (ARS), New York
74. **Untitled**, 1934  
sheet metal, wire, lead, and paint  
287 x 172.7 x 134.6 cm (113 x 68 x 53)  
Private Collection  
© 1998 Estate of Alexander Calder/Artists Rights Society (ARS), New York
75. **Steel Fish**, 1934  
 sheet metal, wire, rod, lead, and paint  
● 292.1 x 348 x 304.8 cm (115 x 137 x 120)  
Private Collection  
© 1998 Estate of Alexander Calder/Artists Rights Society (ARS), New York
76. **Black Frame**, 1934  
wood, sheet metal, motor, wire, and paint  
94 x 94 x 61 cm (37 x 37 x 24)  
Private Collection, New York  
© 1998 Estate of Alexander Calder/Artists Rights Society (ARS), New York

77. **Mobile**, c. 1934  
wood, wire, string, and paint  
99.1 x 91.4 cm (39 x 36)  
Solomon R. Guggenheim Museum, New York, Collection Mary Reynolds,  
Gift of her brother, 1954  
◉ 1998 Estate of Alexander Calder/Artists Rights Society (ARS), New York
78. **The Circle**, 1934  
 wire, sheet metal, wood, ceramic, string, and paint  
● 91.1 x 80 x 33 cm (35 7/8 x 31 1/2 x 13)  
■ Frances Lehman Loeb Art Center, Vassar College, Poughkeepsie, NY, Gift of  
Agnes Rindge Clafin  
◉ 1998 Estate of Alexander Calder/Artists Rights Society (ARS), New York
79. **Wood Mobile**, 1935  
wood and wire  
100 x 59.7 x 20 cm (39 3/8 x 23 1/2 x 7 7/8)  
Collection of Helyn and Ralph Goldenberg  
◉ 1998 Estate of Alexander Calder/Artists Rights Society (ARS), New York
80. **Untitled**, 1935  
wire and wood  
40.3 x 28.6 x 11.4 cm (15 7/8 x 11 1/4 x 4 1/2)  
Private Collection  
◉ 1998 Estate of Alexander Calder/Artists Rights Society (ARS), New York
81. **T and Swallow**, 1936  
wood, wire, and sheet metal  
76.2 x 32.4 x 28.6 cm (30 x 12 3/4 x 11 1/4)  
Tate Gallery, London, Purchased 1969  
◉ 1998 Estate of Alexander Calder/Artists Rights Society (ARS), New York
82. **Diana**, c. 1936  
walnut and sheet metal  
77.5 x 66 x 30.5 cm (30 1/2 x 26 x 12)  
Museum of Fine Arts, Boston, Frederick Brown Fund  
◉ 1998 Estate of Alexander Calder/Artists Rights Society (ARS), New York
83. **Untitled**, 1936  
cocobolo  
96.5 x 22.9 x 5.1 cm (38 x 9 x 2)  
IVAM, Instituto Valenciano de Arte Moderno, Generalitat Valenciana, Valencia  
◉ 1998 Estate of Alexander Calder/Artists Rights Society (ARS), New York
84. **Gibraltar**, 1936  
 lignum vitae, walnut, wire, wood, and paint  
● 131.8 x 61.6 x 28.9 cm (51 7/8 x 24 1/4 x 11 3/8)  
The Museum of Modern Art, New York, Gift of the artist, 1966  
◉ 1998 Estate of Alexander Calder/Artists Rights Society (ARS), New York

85. **Ruby-Eyed**, 1936  
sheet metal, glass, and paint  
38.1 x 15.9 x 33 cm (15 x 6 1/4 x 13)  
National Gallery of Art, Washington, Gift of Mr. and Mrs. Klaus G. Perls  
◉ 1998 Estate of Alexander Calder/Artists Rights Society (ARS), New York
86. **The Orange Panel**, 1936  
□ wood, sheet metal, wire, motor, and paint  
● 91.4 x 121.9 x 22.9 cm (36 x 48 x 9)  
Private Collection  
◉ 1998 Estate of Alexander Calder/Artists Rights Society (ARS), New York
87. **Starfish**, 1936  
wood, string, and wire  
221 x 144.8 x 144.8 cm (87 x 57 x 57)  
Private Collection  
◉ 1998 Estate of Alexander Calder/Artists Rights Society (ARS), New York
88. **Tightrope**, 1936  
□ ebony, wire, lead weights, and paint  
● 115.6 x 69.9 x 351.8 cm (45 1/2 x 27 1/2 x 138 1/2)  
Private Collection  
◉ 1998 Estate of Alexander Calder/Artists Rights Society (ARS), New York
89. **Ritou**, c. 1936  
sheet metal, wire, string, and paint  
drop: 61 cm (24)  
Private Collection  
◉ 1998 Estate of Alexander Calder/Artists Rights Society (ARS), New York
90. **Untitled (The McCausland Mobile)**, 1937  
sheet metal, wood, wire, string, and paint  
63.5 x 58.4 cm (25 x 23)  
National Gallery of Art, Washington, Gift of Mr. and Mrs. Klaus G. Perls  
◉ 1998 Estate of Alexander Calder/Artists Rights Society (ARS), New York
91. **Form Against Yellow**, 1936  
□ sheet metal, wire, plywood, string, and paint  
● 122.2 x 81.6 x 77.5 cm (48 1/8 x 32 1/8 x 30 1/2)  
■ Hirshhorn Museum and Sculpture Garden, Smithsonian Institution, Washington, Gift of Joseph H. Hirshhorn, 1972  
◉ 1998 Estate of Alexander Calder/Artists Rights Society (ARS), New York
92. **Elephant Head**, 1936  
sheet metal, wire, lead, and paint  
69.9 x 83.8 x 88.9 cm (27 1/2 x 33 x 35)  
Arne and Milly Glimcher  
◉ 1998 Estate of Alexander Calder/Artists Rights Society (ARS), New York
93. **Swizzle Sticks**, 1936  
wire, wood, lead, plywood panel, and paint  
overall: 143.2 x 115.9 x 123.2 cm (56 3/8 x 45 5/8 x 48 1/2)  
The Museum of Modern Art, New York, James Thrall Soby Bequest, 1979  
◉ 1998 Estate of Alexander Calder/Artists Rights Society (ARS), New York

94. **Snake and the Cross**, 1936  
□ sheet metal, wire, wood, string, and paint  
● 205.7 x 129.5 x 111.8 cm (81 x 51 x 44)  
Private Collection, New York  
© 1998 Estate of Alexander Calder/Artists Rights Society (ARS), New York
95. **White Panel**, 1936  
sheet metal, wire, plywood, string, and paint  
214.6 x 119.4 x 129.5 cm (84 1/2 x 47 x 51)  
Private Collection  
© 1998 Estate of Alexander Calder/Artists Rights Society (ARS), New York
96. **Red Panel**, 1936  
□ sheet metal, copper tubing, wire, plywood, lead, string, and paint  
● 274.3 x 152.4 x 114.3 cm (108 x 60 x 45)  
■ Private Collection  
© 1998 Estate of Alexander Calder/Artists Rights Society (ARS), New York
97. **Whale [maquette]**, 1936  
sheet metal and paint  
80.5 x 64.6 x 58.5 (31 11/16 x 25 7/16 x 23 1/16)  
The Art Museum, Princeton University, Gift of Mrs. Alfred H. Barr, Jr.  
© 1998 Estate of Alexander Calder/Artists Rights Society (ARS), New York
98. **Whale**, 1937  
□ sheet metal, bolts, and paint  
● 172.7 x 162.6 x 119.4 cm (68 x 64 x 47)  
■ Private Collection  
© 1998 Estate of Alexander Calder/Artists Rights Society (ARS), New York
99. **Big Bird [maquette]**, 1936  
sheet metal, wire, and paint  
33.7 x 21 x 18.4 cm (13 1/4 x 8 1/4 x 7 1/4)  
Yale University Art Gallery, New Haven, Conn., Gift from the Estate of Katherine S. Dreier  
© 1998 Estate of Alexander Calder/Artists Rights Society (ARS), New York
100. **Big Bird**, 1937  
sheet metal, bolts, and paint  
223.5 x 127 x 149.9 cm (88 x 50 x 59)  
Private Collection, New York  
© 1998 Estate of Alexander Calder/Artists Rights Society (ARS), New York
101. **Untitled**, c. 1937  
wood, wire, sheet metal, and paint  
21.5 x 24 x 20 cm (8 7/16 x 9 7/16 x 7 7/8)  
Collection Paule and Adrien Maeght, Paris  
© 1998 Estate of Alexander Calder/Artists Rights Society (ARS), New York
102. **Untitled**, 1938  
wood, wire, sheet metal, string, and paint  
205.7 x 243.8 cm (81 x 96)  
Private Collection, U.S.  
© 1998 Estate of Alexander Calder/Artists Rights Society (ARS), New York

103. **Untitled**, c. 1938  
wire, sheet metal, string, wooden balls, and paint  
129.5 x 213.4 cm (51 x 84)  
Anonymous Lender  
© 1998 Estate of Alexander Calder/Artists Rights Society (ARS), New York
104. **1939 New York World's Fair [maquette]**, 1938  
 sheet metal, wire, wood, string, and paint  
 37.5 x 50.2 x 24.8 cm (14 3/4 x 19 3/4 x 9 3/4)  
 Private Collection, New York  
© 1998 Estate of Alexander Calder/Artists Rights Society (ARS), New York
105. **Untitled**, c. 1938  
wood, sheet metal, wire, lead, and paint  
26 x 9.5 x 7 cm (10 1/4 x 3 3/4 x 2 3/4)  
Private Collection  
© 1998 Estate of Alexander Calder/Artists Rights Society (ARS), New York
106. **Untitled**, c. 1938  
wood, sheet metal, wire, lead, and paint  
24.1 x 15.2 x 4.1 cm (9 1/2 x 6 x 1 5/8)  
Private Collection  
© 1998 Estate of Alexander Calder/Artists Rights Society (ARS), New York
107. **Untitled**, c. 1938  
wood, sheet metal, wire, lead, and paint  
24.1 x 7.6 x 3.8 cm (9 1/2 x 3 x 1 1/2)  
Private Collection  
© 1998 Estate of Alexander Calder/Artists Rights Society (ARS), New York
108. **Untitled**, c. 1938  
wood, sheet metal, wire, lead, and paint  
19.1 x 9.5 x 6.4 cm (7 1/2 x 3 3/4 x 2 1/2)  
Private Collection  
© 1998 Estate of Alexander Calder/Artists Rights Society (ARS), New York
109. **Untitled**, c. 1938  
wood, sheet metal, wire, lead, and paint  
17.8 x 5.1 x 5.1 cm (7 x 2 x 2)  
Private Collection  
© 1998 Estate of Alexander Calder/Artists Rights Society (ARS), New York
110. **Untitled**, c. 1938  
wood, sheet metal, wire, lead, and paint  
23.2 x 15.2 x 13.3 cm (9 1/8 x 6 x 5 1/4)  
Private Collection  
© 1998 Estate of Alexander Calder/Artists Rights Society (ARS), New York
111. **Spherical Triangle [maquette]**, c. 1938  
sheet metal, wire, lead, and paint  
101.6 x 35.6 x 35.6 cm (40 x 14 x 14)  
Aaron I. Fleischman  
© 1998 Estate of Alexander Calder/Artists Rights Society (ARS), New York

112. **Apple Monster**, 1938  
 wood (apple branch), wire, and paint  
● 167.6 x 141 x 82.6 (66 x 55 1/2 x 32 1/2)  
Private Collection  
◉ 1998 Estate of Alexander Calder/Artists Rights Society (ARS), New York
113. **Black Clouds**, c. 1939  
sheet metal, wire, wood, string, and paint  
142.2 x 182.9 cm (56 x 72)  
Private Collection, New York  
◉ 1998 Estate of Alexander Calder/Artists Rights Society (ARS), New York
114. **Four Leaves and Three Petals**, c. 1939  
sheet metal, wire, and paint  
205 x 174 x 135 cm (80 11/16 x 68 1/2 x 53 1/8)  
Musée National d'Art Moderne/Centre de Création Industrielle, Centre Georges Pompidou,  
Paris, 1983  
◉ 1998 Estate of Alexander Calder/Artists Rights Society (ARS), New York
115. **Sphere Pierced by Cylinders**, 1939  
 wire and paint  
● 210.8 x 86.4 x 109.2 cm (83 x 34 x 43)  
Private Collection, New York  
◉ 1998 Estate of Alexander Calder/Artists Rights Society (ARS), New York
116. **The Hollow Egg**, 1939  
wire and paint  
137.2 x 99.7 x 79.7 cm (54 x 39 1/4 x 31 3/8)  
On loan in memory of Betty Milton, a close friend of Louisa Calder  
◉ 1998 Estate of Alexander Calder/Artists Rights Society (ARS), New York
117. **Necklace**, c. 1938  
brass wire, glass, and mirror  
outer diameter: 52 cm (20 1/2)  
Private Collection, New York  
◉ 1998 Estate of Alexander Calder/Artists Rights Society (ARS), New York
118. **Necklace**, c. 1940  
brass wire  
outer diameter: 18.5 cm (7 1/4)  
Anonymous Lender  
◉ 1998 Estate of Alexander Calder/Artists Rights Society (ARS), New York
119. **Bracelet**, c. 1940  
brass wire  
outer diameter: 13.5 cm (5 1/4)  
Private Collection  
◉ 1998 Estate of Alexander Calder/Artists Rights Society (ARS), New York
120. **Necklace**, c. 1940  
silver wire  
outer diameter: 38 cm (15)  
Private Collection  
◉ 1998 Estate of Alexander Calder/Artists Rights Society (ARS), New York

121. **Omega Necklace**, c. 1940  
silver wire  
outer diameter: 34.5 cm (13 1/2)  
Private Collection  
◉ 1998 Estate of Alexander Calder/Artists Rights Society (ARS), New York
122. **Necklace**, c. 1940  
silver wire  
outer diameter: 27.5 cm (10 3/4)  
Private Collection  
◉ 1998 Estate of Alexander Calder/Artists Rights Society (ARS), New York
123. **Necklace**, c. 1940  
gold wire and cord  
outer diameter: 30 cm (11 3/4)  
Private Collection  
◉ 1998 Estate of Alexander Calder/Artists Rights Society (ARS), New York
124. **Necklace**, c. 1940  
wood and leather  
outer diameter: 42 (16 1/2)  
Private Collection  
◉ 1998 Estate of Alexander Calder/Artists Rights Society (ARS), New York
125. **Bracelet**, c. 1940  
gold wire  
7.1 x 7.3 x 6.5 cm (2 13/16 x 2 7/8 x 2 9/16)  
Private Collection, New York  
◉ 1998 Estate of Alexander Calder/Artists Rights Society (ARS), New York
126. **Bracelet**, c. 1938  
silver wire  
4 x 8 x 6.4 cm (1 9/16 x 3 1/8 x 2 1/2)  
Private Collection, New York  
◉ 1998 Estate of Alexander Calder/Artists Rights Society (ARS), New York
127. **Bracelet**, c. 1940  
silver wire  
11.6 x 7 x 5.8 cm (4 9/16 x 2 3/4 x 2 5/16)  
Private Collection  
◉ 1998 Estate of Alexander Calder/Artists Rights Society (ARS), New York
128. **Bracelet**, c. 1940  
gold wire  
12.5 x 13.2 x 1.3 cm (4 15/16 x 5 3/16 x 1/2)  
Private Collection  
◉ 1998 Estate of Alexander Calder/Artists Rights Society (ARS), New York
129. **Bracelet**, c. 1940  
silver wire  
9.4 x 8.4 x 7.8 cm (3 11/16 x 3 5/16 x 3 1/16)  
Private Collection  
◉ 1998 Estate of Alexander Calder/Artists Rights Society (ARS), New York

130. **Louisa Pin**, c. 1940  
silver and steel wire  
14.4 x 11.7 x .5 cm (5 11/16 x 4 5/8 x 3/16)  
Private Collection, New York  
© 1998 Estate of Alexander Calder/Artists Rights Society (ARS), New York
131. **Leaf Pin**, c. 1940  
silver and steel wire  
6.8 x 16.6 x .8 cm (2 11/16 x 6 9/16 x 5/16)  
Private Collection  
© 1998 Estate of Alexander Calder/Artists Rights Society (ARS), New York
132. **Figa Pin**, c. 1940  
□ silver and steel wire  
● 16 x 11.3 x 2.6 cm (6 5/16 x 4 7/16 x 1)  
■ Private Collection  
© 1998 Estate of Alexander Calder/Artists Rights Society (ARS), New York
133. **Fish Pin**, c. 1940  
silver and steel wire  
8.5 x 13.5 x .6 cm (3 3/8 x 5 5/16 x 1/4)  
Private Collection  
© 1998 Estate of Alexander Calder/Artists Rights Society (ARS), New York
134. **Fish Pin**, c. 1940  
silver and steel wire  
10.8 x 20.8 x .6 cm (4 1/4 x 8 3/16 x 1/4)  
Private Collection  
© 1998 Estate of Alexander Calder/Artists Rights Society (ARS), New York
135. **Pin**, c. 1940  
silver, gold, steel wire, and glass fragments  
12.5 x 17.6 x 2.3 cm (4 15/16 x 6 15/16 x 7/8)  
Private Collection  
© 1998 Estate of Alexander Calder/Artists Rights Society (ARS), New York
136. **Earrings**, c. 1940  
silver wire  
6.6 x 8.1 x 1 cm (2 5/8 x 3 3/16 x 3/8)  
Private Collection, New York  
© 1998 Estate of Alexander Calder/Artists Rights Society (ARS), New York
137. **Earrings**, c. 1940  
silver wire  
10.9 x 6.5 x .4 cm (4 5/16 x 2 9/16 x 3/16)  
Private Collection  
© 1998 Estate of Alexander Calder/Artists Rights Society (ARS), New York
138. **Hair Comb**, c. 1940  
brass wire  
27 x 12 x 2 cm (10 5/8 x 4 3/4 x 13/16)  
Private Collection  
© 1998 Estate of Alexander Calder/Artists Rights Society (ARS), New York

139. **Hair Comb**, c. 1940  
brass wire  
24.4 x 18 x 6.6 cm (9 5/8 x 7 1/16 x 2 5/8)  
Private Collection  
© 1998 Estate of Alexander Calder/Artists Rights Society (ARS), New York
140. **Tiara**, c. 1940  
brass and steel wire  
12.1 x 18 x 21.4 cm (4 3/4 x 7 1/16 x 8 7/16)  
Anonymous Lender  
© 1998 Estate of Alexander Calder/Artists Rights Society (ARS), New York
141. **Eucalyptus**, 1940  
sheet metal, wire, and paint  
241.9 x 154.9 cm (95 1/4 x 61)  
From the Private Collection of Genevieve Robert and Ivan Reitman  
© 1998 Estate of Alexander Calder/Artists Rights Society (ARS), New York
142. **Untitled [maquette]**, 1939  
sheet metal and paint  
53.3 x 68.6 x 68.6 cm (21 x 27 x 27)  
Private Collection  
© 1998 Estate of Alexander Calder/Artists Rights Society (ARS), New York
143. **Black Beast [maquette]**, 1939  
sheet metal and paint  
53.3 x 71.1 x 43.2 cm (21 x 28 x 17)  
Private Collection  
© 1998 Estate of Alexander Calder/Artists Rights Society (ARS), New York
144. **Black Beast**, 1940  
 sheet metal, bolts, and paint  
● 261.6 x 414 x 199.4 cm (103 x 163 x 78 1/2)  
■ Anonymous Lender  
© 1998 Estate of Alexander Calder/Artists Rights Society (ARS), New York
145. **Stabile with Mobile Element**, c. 1940  
sheet metal, string, and paint  
61.6 x 58.4 cm (24 1/4 x 23)  
Collection Dr. and Mrs. Arthur E. Kahn  
© 1998 Estate of Alexander Calder/Artists Rights Society (ARS), New York
146. **Little Spider**, c. 1940  
 sheet metal, wire, and paint  
● 139.7 x 127 cm (55 x 50)  
■ National Gallery of Art, Washington, Gift of Mr. and Mrs. Klaus G. Perls  
© 1998 Estate of Alexander Calder/Artists Rights Society (ARS), New York
147. **The Spider**, 1940  
sheet metal, wire, and paint  
241.3 x 251.5 x 185.4 cm (95 x 99 x 73)  
The Patsy R. and Raymond D. Nasher Collection  
© 1998 Estate of Alexander Calder/Artists Rights Society (ARS), New York

148. ***Un effet du japonais***, 1940  
□ sheet metal, wire, and paint  
● 203.2 x 203.2 x 121.9 (80 x 80 x 48)  
■ Private Collection  
◉ 1998 Estate of Alexander Calder/Artists Rights Society (ARS), New York
149. ***Aluminum Leaves, Red Post***, 1941  
□ sheet metal, wire, and paint  
● 154.9 x 154.9 cm (61 x 61)  
■ Collection of Jean Lipman  
◉ 1998 Estate of Alexander Calder/Artists Rights Society (ARS), New York
150. ***Untitled***, 1941  
wire, sheet metal, and paint  
85.1 x 142.2 x 22.9 cm (33 1/2 x 56 x 9)  
Private Collection  
◉ 1998 Estate of Alexander Calder/Artists Rights Society (ARS), New York
151. ***Hourglass***, 1941  
wire, lead, and paint  
152.4 x 55.9 x 41.9 cm (60 x 22 x 16 1/2)  
Collection of Jean Lipman  
◉ 1998 Estate of Alexander Calder/Artists Rights Society (ARS), New York
152. ***Untitled***, 1941  
sheet metal, wire, and paint  
114.3 x 297.2 cm (45 x 117)  
Private Collection  
◉ 1998 Estate of Alexander Calder/Artists Rights Society (ARS), New York
153. ***Untitled (The Constellation Mobile)***, 1941  
wire, wood, and paint  
86.4 x 106.7 cm (34 x 42)  
National Gallery of Art, Washington, Gift of Mr. and Mrs. Klaus G. Perls  
◉ 1998 Estate of Alexander Calder/Artists Rights Society (ARS), New York
154. ***Floating Wood Objects and Wire Spines***, 1941  
sheet metal, wire, wood, and paint  
drop: 114.3 cm (45); span: 190.5 cm (75)  
Ingeborg ten Haeff and John Lawrence Githens  
◉ 1998 Estate of Alexander Calder/Artists Rights Society (ARS), New York
155. ***Horizontal Spines***, 1942  
sheet metal, wire, and paint  
137.8 x 127 x 57.2 cm (54 1/4 x 50 x 22 1/2)  
Addison Gallery of American Art, Phillips Academy, Andover, Mass.  
◉ 1998 Estate of Alexander Calder/Artists Rights Society (ARS), New York
156. ***Red Petals***, 1942  
□ wire, sheet metal, and paint  
● 259.1 x 91.4 x 121.9 cm (102 x 36 x 48)  
■ The Arts Club of Chicago, Commission, Elizabeth Mabel Johnston Wakem Bequest Fund, 1942  
◉ 1998 Estate of Alexander Calder/Artists Rights Society (ARS), New York

157. **Black Spot on Gimbals**, 1942  
□ wire, wood, and paint  
● 40.6 x 48.3 x 21.6 cm (16 x 19 x 8 1/2)  
Private Collection  
© 1998 Estate of Alexander Calder/Artists Rights Society (ARS), New York
158. **Untitled**, 1942  
□ gouache and ink on paper  
● 83 x 63 cm (32 11/16 x 24 13/16)  
■ Private Collection  
© 1998 Estate of Alexander Calder/Artists Rights Society (ARS), New York
159. **Untitled**, 1943  
gouache and ink on paper  
55.3 x 75.6 cm (21 3/4 x 29 3/4)  
Private Collection  
© 1998 Estate of Alexander Calder/Artists Rights Society (ARS), New York
160. **Untitled**, 1942  
sheet metal, wire, and paint  
157.5 x 167.6 x 142.2 cm (62 x 66 x 56)  
Private Collection, New York  
© 1998 Estate of Alexander Calder/Artists Rights Society (ARS), New York
161. **Untitled**, c. 1942  
horn, glass, wood, string, metal, and paint  
66 x 71.1 cm (26 x 28)  
Private Collection  
© 1998 Estate of Alexander Calder/Artists Rights Society (ARS), New York
162. **Untitled**, c. 1942  
wood and string  
120 x 157 cm (47 1/4 x 61 13/16)  
Private Collection  
© 1998 Estate of Alexander Calder/Artists Rights Society (ARS), New York
163. **Untitled**, 1942  
wire, string, wood, and paint  
44.1 x 53.7 x 14 cm (17 3/8 x 21 1/8 x 5 1/2)  
Hirshhorn Museum and Sculpture Garden, Smithsonian Institution, Washington, Joseph H. Hirshhorn Bequest, 1981  
© 1998 Estate of Alexander Calder/Artists Rights Society (ARS), New York
164. **Untitled (The Wood Mobile)**, 1943  
wood  
25.4 x 16.5 x 10.2 cm (10 x 6 1/2 x 4)  
National Gallery of Art, Washington, Gift of Mr. and Mrs. Klaus G. Perls  
© 1998 Estate of Alexander Calder/Artists Rights Society (ARS), New York
165. **Hen**, c. 1944  
wood and paint  
47 x 21.6 x 9.5 cm (18 1/2 x 8 1/2 x 3 3/4)  
Collection of Mr. And Mrs. Barney A. Ebsworth  
© 1998 Estate of Alexander Calder/Artists Rights Society (ARS), New York

166. **Constellation**, c. 1942  
wire, wood, and paint  
57.2 x 72.4 x 50.8 cm (22 1/2 x 28 1/2 x 20)  
Private Collection  
© 1998 Estate of Alexander Calder/Artists Rights Society (ARS), New York
167. **Morning Star**, 1943  
sheet metal, wire, wood, and paint  
195 x 122.9 x 116.2 cm (76 3/4 x 48 3/8 x 45 3/4)  
The Museum of Modern Art, New York, Gift of the artist, 1966  
© 1998 Estate of Alexander Calder/Artists Rights Society (ARS), New York
168. **Wood Mobile**, c. 1942  
wood, wire, string, and paint  
109.2 x 167.6 cm (43 x 66)  
Private Collection  
© 1998 Estate of Alexander Calder/Artists Rights Society (ARS), New York
169. **Constellation with Mobile**, 1943  
wood, wire, string, and paint  
94 x 94 cm (37 x 37)  
Private Collection  
© 1998 Estate of Alexander Calder/Artists Rights Society (ARS), New York
170. **Constellation**, 1942  
wire, wood, and paint  
35 x 70 x 36 cm (13 3/4 x 27 9/16 x 14 3/16)  
Private Collection  
© 1998 Estate of Alexander Calder/Artists Rights Society (ARS), New York
171. **Constellation**, 1943  
wood, wire, and paint  
61 x 45.7 cm (24 x 18)  
On loan in memory of Betty Milton, a close friend of Louisa Calder  
© 1998 Estate of Alexander Calder/Artists Rights Society (ARS), New York
172. **Constellation**, 1943  
wood, wire, and paint  
55.9 x 113 x 35.6 cm (22 x 44 1/2 x 14)  
Solomon R. Guggenheim Museum, New York, Collection of Mary Reynolds, Gift of her brother, 1954  
© 1998 Estate of Alexander Calder/Artists Rights Society (ARS), New York
173. **Constellation**, c. 1943  
wood and wire  
68.5 x 101.6 cm (27 x 40)  
Constance Breuer  
© 1998 Estate of Alexander Calder/Artists Rights Society (ARS), New York

174. **Untitled**, 1943  
wood and paint  
73.3 x 25.4 x 22.2 cm (28 7/8 x 10 x 8 3/4)  
The Museum of Modern Art, New York, Gift of Pierre Matisse in memory of Patricia Kane Matisse, 1982  
© 1998 Estate of Alexander Calder/Artists Rights Society (ARS), New York
175. **Wooden Bottle with Hairs**, 1943  
wood and wire  
56.8 x 33 x 30.5 cm (22 3/8 x 13 x 12)  
Whitney Museum of American Art, New York, 50<sup>th</sup> anniversary gift of the Howard and Jean Lipman Foundation, Inc.  
© 1998 Estate of Alexander Calder/Artists Rights Society (ARS), New York
176. **Constellation**, 1943  
wood, wire, and paint  
39.4 x 43.8 cm (15 1/2 x 17 1/4)  
Private Collection, France  
© 1998 Estate of Alexander Calder/Artists Rights Society (ARS), New York
177. **Vertical Constellation with Bomb**, 1943  
 wood, wire, and paint  
● 77.5 x 75.6 x 61 cm (30 1/2 x 29 3/4 x 24)  
National Gallery of Art, Washington, Gift of Mr. and Mrs. Klaus G. Perls  
© 1998 Estate of Alexander Calder/Artists Rights Society (ARS), New York
178. **Constellation**, 1943  
 wire, wood, and paint  
● 83.8 x 91.4 x 35.6 cm (33 x 36 x 14)  
Private Collection  
© 1998 Estate of Alexander Calder/Artists Rights Society (ARS), New York
179. **Constellation Mobile**, 1943  
wood, string, wire, and paint  
134.6 x 121.9 x 88.9 cm (53 x 48 x 35)  
Private Collection  
© 1998 Estate of Alexander Calder/Artists Rights Society (ARS), New York
180. **The Big Ear**, 1943  
 sheet metal, bolts, and paint  
● height: 330 cm (129 15/16)  
■ Private Collection, New York  
© 1998 Estate of Alexander Calder/Artists Rights Society (ARS), New York
181. **Snake on Arch**, 1944  
bronze  
111.8 x 71.1 x 45.7 cm (44 x 28 x 18)  
Sheldon Memorial Art Gallery, University of Nebraska-Lincoln, F.M. Hall Collection  
© 1998 Estate of Alexander Calder/Artists Rights Society (ARS), New York

182. **Double Helix**, 1944  
bronze  
80 x 79.4 x 61 cm (31 1/2 x 31 1/4 x 24)  
Private Collection, New York  
© 1998 Estate of Alexander Calder/Artists Rights Society (ARS), New York
183. **Pierced Stone**, 1944  
bronze  
92.4 x 41.9 x 41.9 cm (36 3/8 x 16 1/2 x 16 1/2)  
On loan in memory of Ellen Harrison  
© 1998 Estate of Alexander Calder/Artists Rights Society (ARS), New York
184. **Octopus**, 1944  
bronze  
top section: 43.2 x 20.3 x 1.9 cm (17 x 8 x 3/4); middle section: 105.4 x 22.9 x 3.8 cm  
(41 1/2 x 9 x 1 1/2); base: 45.1 x 40 x 26.7 cm (17 3/4 x 15 3/4 x 10 1/2)  
Fogg Art Museum, Harvard University Art Museums, Cambridge, Mass., Gift of Lois Orswell  
© 1998 Estate of Alexander Calder/Artists Rights Society (ARS), New York
185. **Untitled**, 1944  
ink on paper  
57.2 x 78.7 cm (22 1/2 x 31)  
Collection Dr. and Mrs. Arthur E. Kahn  
© 1998 Estate of Alexander Calder/Artists Rights Society (ARS), New York
186. **Helix Slide**, 1944  
ink on paper  
57.2 x 78.7 cm (22 1/2 x 31)  
Ms. Katherine Perls  
© 1998 Estate of Alexander Calder/Artists Rights Society (ARS), New York
187. **Untitled**, 1944  
gouache and ink on paper  
78.7 x 57.8 cm (31 x 22 3/4)  
Private Collection  
© 1998 Estate of Alexander Calder/Artists Rights Society (ARS), New York
188. **Untitled**, 1944  
gouache and watercolor on paper  
56.8 x 78.2 cm (22 3/8 x 30 13/16)  
The Art Institute of Chicago, Gift of Mr. and Mrs. Thomas Rosenberg  
© 1998 Estate of Alexander Calder/Artists Rights Society (ARS), New York
189. **The General Sherman**, 1945  
sheet metal, wire, and paint  
81.3 x 111.8 x 58.4 cm (32 x 44 x 23)  
Mr. and Mrs. Edward J. Minskoff  
© 1998 Estate of Alexander Calder/Artists Rights Society (ARS), New York

190. **Bayonets Menacing a Flower**, 1945  
sheet metal, wire, and paint  
114.3 x 147.3 x 48.3 cm (45 x 58 x 19)  
Washington University Gallery of Art, Saint Louis, University Purchase, MacMillan Fund,  
1946  
◉ 1998 Estate of Alexander Calder/Artists Rights Society (ARS), New York
191. **Lily of Force**, 1945  
sheet metal, wire, lead, and paint  
233.1 x 205.7 x 226.1 cm (91 3/4 x 81 x 89)  
Private Collection, France  
◉ 1998 Estate of Alexander Calder/Artists Rights Society (ARS), New York
192. **Baby Flat Top**, 1946  
 sheet metal, wire, and paint  
● 124.5 x 200 cm (49 x 78 3/4)  
Collection of The Sternberg Family Corp.  
◉ 1998 Estate of Alexander Calder/Artists Rights Society (ARS), New York
193. **The Box in the Air**, c. 1945  
 sheet metal, wire, and paint  
● 80 x 65 cm (31 1/2 x 25 9/16)  
Collection of Felipe Ortiz-Patino  
◉ 1998 Estate of Alexander Calder/Artists Rights Society (ARS), New York
194. **Untitled**, 1946  
gouache and ink on paper  
75.1 x 110.7 cm (29 9/16 x 43 9/16)  
Private Collection, New York  
◉ 1998 Estate of Alexander Calder/Artists Rights Society (ARS), New York
195. **Untitled**, 1946  
gouache and ink on paper  
66 x 100 cm (26 x 39 3/8)  
Anonymous Lender  
◉ 1998 Estate of Alexander Calder/Artists Rights Society (ARS), New York
196. **S-Shaped Vine**, 1946  
 sheet metal, wire, and paint  
● 250.2 x 175.3 cm (98 1/2 x 69)  
Collection of Rita and Toby Schreiber  
◉ 1998 Estate of Alexander Calder/Artists Rights Society (ARS), New York
197. **The Lace on the Edge of Your Panties**, 1947  
 sheet metal, wire, and paint  
● 33 x 190.5 x 47 cm (13 x 75 x 18 1/2)  
Private Collection  
◉ 1998 Estate of Alexander Calder/Artists Rights Society (ARS), New York
198. **1 Red, 4 Black plus X White**, 1947  
 sheet metal, wire, and paint  
● 91.4 x 304.8 x 121.9 cm (36 x 120 x 48)  
Private Collection  
◉ 1998 Estate of Alexander Calder/Artists Rights Society (ARS), New York

199. **Much Pierced**, c. 1947  
sheet metal and paint  
87.6 x 85.1 x 61 cm (34 1/2 x 33 1/2 x 24)  
Private Collection, New York  
◉ 1998 Estate of Alexander Calder/Artists Rights Society (ARS), New York
200. **Sword Plant**, 1947  
sheet metal, wire, and paint  
97.8 x 78.7 x 72.4 cm (38 1/2 x 31 x 28 1/2)  
Private Collection, New York  
◉ 1998 Estate of Alexander Calder/Artists Rights Society (ARS), New York
201. **Portrait of The Artist as a Young Man**, 1947  
sheet metal and paint  
88.9 x 68.6 x 29.2 cm (35 x 27 x 11 1/2)  
Collection of Jean Lipman  
◉ 1998 Estate of Alexander Calder/Artists Rights Society (ARS), New York
202. **The Monocle**, 1947  
sheet metal and paint  
height: 91.4 cm (36)  
Collection of Jean Lipman  
◉ 1998 Estate of Alexander Calder/Artists Rights Society (ARS), New York
203. **Red Disc**, 1947  
sheet metal, wire, and paint  
205.7 x 198.1 cm (81 x 78)  
Private Collection  
◉ 1998 Estate of Alexander Calder/Artists Rights Society (ARS), New York
204. **Untitled**, c. 1947  
wire, wood, string, and paint  
163.8 x 124.5 cm (64 1/2 x 49)  
Ardmore Investments  
◉ 1998 Estate of Alexander Calder/Artists Rights Society (ARS), New York
205. **Little Pierced Disc**, c. 1947  
sheet metal, wire, and paint  
27.9 x 35.6 x 8.9 cm (11 x 14 x 3 1/2)  
Private Collection  
◉ 1998 Estate of Alexander Calder/Artists Rights Society (ARS), New York
206. **Little Parasite**, 1947  
 sheet metal, wire, and paint  
● 50.8 x 134.6 x 33 cm (20 x 53 x 13)  
Private Collection  
◉ 1998 Estate of Alexander Calder/Artists Rights Society (ARS), New York
207. **Bougainvillier**, 1947  
 sheet metal, wire, lead, and paint  
● 199.4 x 218.4 cm (78 1/2 x 86)  
Jon and Mary Shirley  
◉ 1998 Estate of Alexander Calder/Artists Rights Society (ARS), New York

208. **Red is Dominant**, 1947  
sheet metal, wire, and paint  
141 x 111.8 x 83.8 cm (55 1/2 x 44 x 33)  
Private Collection  
◉ 1998 Estate of Alexander Calder/Artists Rights Society (ARS), New York
209. **Little Tinkle**, 1948  
 sheet metal, wire, and paint  
● 96.5 x 127 cm (38 x 50)  
■ Private Collection  
◉ 1998 Estate of Alexander Calder/Artists Rights Society (ARS), New York
210. **Blue Feather**, c. 1948  
 sheet metal, wire, and paint  
● 106.7 x 139.7 x 45.7 cm (42 x 55 x 18)  
■ Private Collection, New York  
◉ 1998 Estate of Alexander Calder/Artists Rights Society (ARS), New York
211. **Rat**, 1948  
 sheet metal, lead, wire, and paint  
● 30.5 x 44.5 x 14 cm (12 x 17 1/2 x 5 1/2)  
Private Collection  
◉ 1998 Estate of Alexander Calder/Artists Rights Society (ARS), New York
212. **Untitled**, c. 1948  
sheet metal, wire, stone, and paint  
110.5 x 66 x 26.7 cm (43 1/2 x 26 x 10 1/2)  
Anonymous Lender  
◉ 1998 Estate of Alexander Calder/Artists Rights Society (ARS), New York
213. **Louisa's 43rd Birthday Present**, 1948  
 sheet metal, wire, paint, and a felt-lined cigar box  
● box: 6.3 x 22.1 x 12.8 cm (2 1/2 x 8 11/16 x 5 1/16); mobile from front left compartment:  
■ 5.5 x 5.2 x 7.2 cm (2 3/16 x 2 1/16 x 2 13/16); mobile from front center compartment:  
4 x 4.5 x 2.8 cm (1 9/16 x 1 3/4 x 1 1/8); mobile from back left compartment: 6.3 x 3 x  
3.5 cm (2 1/2 x 1 3/16 x 1 3/8); mobile from back center: 6.5 x 4 x 3.5 cm (2 9/16 x 1 9/16  
x 1 3/8); mobile from right compartment: 13.8 x 3.7 x 14 cm (5 7/16 x 1 7/16 x 5 1/2)  
Private Collection  
◉ 1998 Estate of Alexander Calder/Artists Rights Society (ARS), New York
214. **Finny Fish**, 1948  
 wire, glass, objects, and paint  
● 66 x 152.4 cm (26 x 60)  
National Gallery of Art, Washington, Gift of Mr. and Mrs. Klaus G. Perls  
◉ 1998 Estate of Alexander Calder/Artists Rights Society (ARS), New York
215. **Vertical out of Horizontal**, c. 1948  
sheet metal, wire, and paint  
160 x 132.1 cm (63 x 52)  
Collection Dr. and Mrs. Arthur E. Kahn  
◉ 1998 Estate of Alexander Calder/Artists Rights Society (ARS), New York

216. **32 White Discs**, 1948  
sheet metal, wire, and paint  
101.6 x 208.3 cm (40 x 82)  
Private Collection, France  
© 1998 Estate of Alexander Calder/Artists Rights Society (ARS), New York
217. **Untitled**, 1947  
gouache and ink on paper  
57.6 x 83.8 cm (22 11/16 x 33)  
Private Collection  
© 1998 Estate of Alexander Calder/Artists Rights Society (ARS), New York
218. **Untitled**, 1949  
gouache and ink on paper  
29.5 x 26.7 cm (11 5/8 x 10 1/2)  
Private Collection  
© 1998 Estate of Alexander Calder/Artists Rights Society (ARS), New York
219. **Untitled**, 1949  
gouache and ink on paper  
28.9 x 39.7 cm (11 3/8 x 15 5/8)  
Private Collection  
© 1998 Estate of Alexander Calder/Artists Rights Society (ARS), New York
220. **Untitled**, 1949  
gouache and ink on paper  
26 x 33 cm (10 1/4 x 13)  
Private Collection  
© 1998 Estate of Alexander Calder/Artists Rights Society (ARS), New York
221. **More Extreme Cantilever**, 1949  
sheet metal, wire, string, and paint  
223.5 x 339.1 x 78.7 cm (88 x 133 1/2 x 31)  
Private Collection  
© 1998 Estate of Alexander Calder/Artists Rights Society (ARS), New York
222. **Jacaranda**, 1949  
sheet metal, wire, and paint  
335 x 444.5 cm (131 7/8 x 175)  
National Gallery of Canada, Ottawa  
© 1998 Estate of Alexander Calder/Artists Rights Society (ARS), New York
223. **International Mobile**, 1949  
sheet metal, wire, and paint  
609.6 x 609.6 cm (240 x 240)  
The Museum of Fine Arts, Houston, Gift of D. and J. de Menil in memory of Marcel Schlumberger  
© 1998 Estate of Alexander Calder/Artists Rights Society (ARS), New York
224. **Untitled**, c. 1950  
pottery shards, glass shards, Plexiglas, wire, and string  
86.4 x 78.7 x 66 cm (34 x 31 x 26)  
Mr. and Mrs. Richard A. Brodie  
© 1998 Estate of Alexander Calder/Artists Rights Society (ARS), New York

225. **Performing Seal**, 1950  
sheet metal, wire, and paint  
83.8 x 58.4 x 91.4 cm (33 x 23 x 36)  
Collection, Museum of Contemporary Art, Chicago, The Leonard and Ruth Horwich Family Loan  
© 1998 Estate of Alexander Calder/Artists Rights Society (ARS), New York
226. **Horns on Platforms**, 1951  
sheet metal and paint  
111.8 x 45.7 x 45.7 cm (44 x 18 x 18)  
Mitzi and Warren Eisenberg  
© 1998 Estate of Alexander Calder/Artists Rights Society (ARS), New York
227. **Tower with Pinwheel**, 1951  
wire, wood, sheet metal, string, and paint  
101.6 x 91.4 x 86.4 cm (40 x 36 x 34)  
National Gallery of Art, Washington, Gift of Mr. and Mrs. Klaus G. Perls  
© 1998 Estate of Alexander Calder/Artists Rights Society (ARS), New York
228. **Tower with Painting**, 1951  
 wire, wood, sheet metal, paint, and oil on canvas mounted on wood  
● 101.6 x 40.6 x 152.4 cm (40 x 16 x 60)  
Private Collection, San Francisco  
© 1998 Estate of Alexander Calder/Artists Rights Society (ARS), New York
229. **Bifurcated Tower**, 1950  
sheet metal, wire, wood, and paint  
147.3 x 182.9 x 134.6 cm (58 x 72 x 53)  
Whitney Museum of American Art, New York, Purchase, with funds from the Howard and Jean Lipman Foundation, Inc. and exchange  
© 1998 Estate of Alexander Calder/Artists Rights Society (ARS), New York
230. **Thirty-Two Discs**, 1951  
sheet metal, wire, and paint  
228.6 x 88.9 x 78.7 cm (90 x 35 x 31)  
Private Collection, France  
© 1998 Estate of Alexander Calder/Artists Rights Society (ARS), New York
231. **Triple Gong**, 1951  
sheet metal, wire, and paint  
78.7 x 172.7 cm (31 x 68)  
National Gallery of Art, Washington, Gift of Mr. and Mrs. Klaus G. Perls  
© 1998 Estate of Alexander Calder/Artists Rights Society (ARS), New York
232. **Sumac II**, 1952  
 sheet metal, wire, and paint  
● 74.3 x 121.9 x 88.9 cm (29 1/4 x 48 x 35)  
■ Sheldon Memorial Art Gallery, University of Nebraska-Lincoln, Nebraska Art Association Collection, Gift of Mr. and Mrs. Frederick S. Seacrest  
© 1998 Estate of Alexander Calder/Artists Rights Society (ARS), New York

233. **Dozen and Short Dozen**, 1952  
sheet metal, wire, and paint  
81.3 x 182.9 cm (32 x 72)  
Barbara Horwich Lloyd  
© 1998 Estate of Alexander Calder/Artists Rights Society (ARS), New York
234. **Myxomatose**, 1953  
sheet metal, rod, wire, and paint  
256.5 x 408.9 cm (101 x 161); base: 133.4 cm (52 1/2)  
Private Collection, New York  
© 1998 Estate of Alexander Calder/Artists Rights Society (ARS), New York
235. **Molluscs**, 1955  
oil on canvas  
76.2 x 101.6 cm (30 x 40)  
Private Collection, New York  
© 1998 Estate of Alexander Calder/Artists Rights Society (ARS), New York
236. **Lightning**, 1955  
oil on plywood  
121.9 x 135.9 cm (48 x 53 1/2)  
Private Collection, New York  
© 1998 Estate of Alexander Calder/Artists Rights Society (ARS), New York
237. **Santos**, 1956  
oil on plywood  
86 x 115.6 cm (33 7/8 x 45 1/2)  
Private Collection, New York  
© 1998 Estate of Alexander Calder/Artists Rights Society (ARS), New York
238. **Pinwheel and Flow**, 1958  
oil on canvas  
76.5 x 101.9 cm (30 1/8 x 40 1/8)  
Private Collection, New York  
© 1998 Estate of Alexander Calder/Artists Rights Society (ARS), New York
239. **Cascading Spines**, 1956  
sheet metal, wire, and paint  
147.3 x 182.9 x 121.9 cm (58 x 72 x 48)  
Private Collection, New York  
© 1998 Estate of Alexander Calder/Artists Rights Society (ARS), New York
240. **Black, White, and Ten Red**, 1957  
sheet metal, wire, and paint  
83.8 x 365.8 cm (33 x 144)  
National Gallery of Art, Washington, Gift of Mr. and Mrs. Klaus G. Perls  
© 1998 Estate of Alexander Calder/Artists Rights Society (ARS), New York
241. **La spirale [maquette]**, 1956  
sheet metal, wire, and paint  
104.1 x 182.9 cm (41 x 72)  
Collection of Irma and Norman Braman  
© 1998 Estate of Alexander Calder/Artists Rights Society (ARS), New York

242. **Funghi Neri [maquette]**, c. 1942  
sheet metal and paint  
57.2 x 45.7 x 30.5 cm (22 1/2 x 18 x 12)  
Private Collection  
© 1998 Estate of Alexander Calder/Artists Rights Society (ARS), New York
243. **Funghi Neri**, 1957  
□ sheet metal, bolts, and paint  
● 284.5 x 231.1 x 182.9 cm (112 x 91 x 72)  
Private Collection, New York  
© 1998 Estate of Alexander Calder/Artists Rights Society (ARS), New York
244. **Poisson volant (Flying Fish)**, 1957  
sheet metal, wire, and paint  
61 x 226.1 cm (24 x 89)  
Mrs. Edwin A. Bergman  
© 1998 Estate of Alexander Calder/Artists Rights Society (ARS), New York
245. **Yellow Whale**, 1958  
□ sheet metal, wire, and paint  
● 66 x 114.3 cm (26 x 45)  
Collection of Jean Lipman  
© 1998 Estate of Alexander Calder/Artists Rights Society (ARS), New York
246. **Black: Flower and Seventeen**, 1959  
sheet metal, wire, and paint  
85.1 x 102.9 cm (33 1/2 x 40 1/2)  
David and Leslee Rogath  
© 1998 Estate of Alexander Calder/Artists Rights Society (ARS), New York
247. **Four White Petals**, 1960  
sheet metal, rod, bolts, and paint  
160 x 142.2 x 416.6 cm (63 x 56 x 164)  
National Gallery of Art, Washington, Gift of Mr. and Mrs. Klaus G. Perls  
© 1998 Estate of Alexander Calder/Artists Rights Society (ARS), New York
248. **The "Y"**, 1960  
sheet metal, rod, and paint  
251 x 443.2 x 167.6 cm (98 13/16 x 174 1/2 x 66)  
The Menil Collection, Houston  
© 1998 Estate of Alexander Calder/Artists Rights Society (ARS), New York
249. **The Fountain**, 1962  
sheet metal and paint  
175.3 x 182.9 x 294.6 cm (69 x 72 x 116)  
Universal Building North, Inc., Washington  
© 1998 Estate of Alexander Calder/Artists Rights Society (ARS), New York
250. **Teodelapio [maquette II]**, 1962  
sheet metal and paint  
60.3 x 38.7 x 40 cm (23 3/4 x 15 1/4 x 15 3/4)  
The Museum of Modern Art, New York, Gift of the artist, 1966  
© 1998 Estate of Alexander Calder/Artists Rights Society (ARS), New York

251. **Southern Cross [maquette]**, 1963  
sheet metal, wire, and paint  
81.3 x 78.7 x 43.2 cm (32 x 31 x 17)  
Private Collection  
© 1998 Estate of Alexander Calder/Artists Rights Society (ARS), New York
252. **Southern Cross**, 1963  
□ sheet metal, rod, bolts, and paint  
● 617.2 x 823 x 535.9 cm (243 x 324 x 211)  
■ Private Collection, New York. Photograph ©1997 of Pedro E. Guerrero  
© 1998 Estate of Alexander Calder/Artists Rights Society (ARS), New York
253. **Sabot**, 1963  
□ sheet metal, bolts, and paint  
● height: 370.8 cm (146)  
Private Collection, New York. Photograph ©1997 of Pedro E. Guerrero  
© 1998 Estate of Alexander Calder/Artists Rights Society (ARS), New York
254. **Dent de sagesse (Wisdom Tooth)**, 1964  
sheet metal, bolts, and paint  
251.5 x 480.1 x 251.5 cm (99 x 189 x 99)  
Private Collection, New York  
© 1998 Estate of Alexander Calder/Artists Rights Society (ARS), New York
255. **Man [maquette]**, 1966  
sheet metal  
75.6 x 85.1 x 50.8 cm (29 3/4 x 33 1/2 x 20)  
Private Collection  
© 1998 Estate of Alexander Calder/Artists Rights Society (ARS), New York
256. **Un blanc, quatre noirs (One White, Four Blacks)**, 1967  
sheet metal, rod, and paint  
279 x 300 x 250 cm (109 13/16 x 118 1/8 x 98 7/16)  
Irma and Norman Braman  
© 1998 Estate of Alexander Calder/Artists Rights Society (ARS), New York
257. **Object in Five Planes/Gwenfritz [maquette]**, 1964  
sheet metal and paint  
47.2 x 48.3 x 35.5 cm (18 9/16 x 19 x 14)  
Private Collection  
© 1998 Estate of Alexander Calder/Artists Rights Society (ARS), New York
258. **Gwenfritz [intermediate maquette]**, 1968  
sheet metal, bolts, and paint  
236.2 x 241.3 x 201.3 cm (93 x 95 x 79 1/4)  
Private Collection, New York  
© 1998 Estate of Alexander Calder/Artists Rights Society (ARS), New York
259. **Jeune fille et sa suite [intermediate maquette]**, 1970  
sheet metal, bolts, and paint  
206.4 x 165.1 x 110.5 cm (81 1/4 x 65 x 43 1/2)  
Arne and Milly Glimcher  
© 1998 Estate of Alexander Calder/Artists Rights Society (ARS), New York

260. **Crinkly**, c. 1970  
sheet metal, wire, and paint  
71.1 x 166.4 x 30.5 cm (28 x 65 1/2 x 12)  
Private Collection, New York  
◉ 1998 Estate of Alexander Calder/Artists Rights Society (ARS), New York
261. **Crinkly Taureau**, 1970  
 sheet metal and paint  
● height: 100.3 cm (39 1/2)  
■ National Gallery of Art, Washington, Gift of Mrs. Paul Mellon, in honor of the 50th Anniversary of the National Gallery of Art  
◉ 1998 Estate of Alexander Calder/Artists Rights Society (ARS), New York
262. **Obus**, 1972  
 sheet metal, bolts, and paint  
● 361.8 x 385.9 x 227.6 cm (142 1/2 x 152 x 89 5/8)  
■ National Gallery of Art, Washington, Collection of Mr. and Mrs. Paul Mellon  
◉ 1998 Estate of Alexander Calder/Artists Rights Society (ARS), New York
263. **Flamingo [maquette]**, c. 1972  
sheet metal and paint  
39.7 x 46 x 25.4 cm (15 5/8 x 18 1/8 x 10)  
National Museum of American Art, Smithsonian Institution, Washington, Transfer from General Services Administration  
◉ 1998 Estate of Alexander Calder/Artists Rights Society (ARS), New York
264. **Tom's [maquette]**, c. 1966  
sheet metal  
56.5 x 81.3 x 47.9 cm (22 1/4 x 32 x 18 7/8)  
Anonymous Lender  
◉ 1998 Estate of Alexander Calder/Artists Rights Society (ARS), New York
265. **Tom's**, 1974  
sheet metal, bolts, and paint  
751.8 x 548.6 x 670.6 cm (296 x 216 x 264)  
Private Collection, New York  
◉ 1998 Estate of Alexander Calder/Artists Rights Society (ARS), New York
266. **Model for East Building Mobile**, 1972  
sheet metal, wire, and paint  
28.9 x 69.2 cm (11 3/8 x 27 1/4)  
National Gallery of Art, Washington, Gift of the Collectors Committee  
◉ 1998 Estate of Alexander Calder/Artists Rights Society (ARS), New York
267. **Untitled**, 1976  
 aluminum honeycomb, tubing, and paint  
● 910.3 x 2315.5 cm (358 1/2 x 912)  
■ National Gallery of Art, Washington, Gift of the Collectors Committee

**Photographs of Alexander Calder**

- A. ***Calder in his studio at 14 rue de la Colonie***, fall, 1931  
 photographed by Marc Vaux  
Courtesy The Alexander & Louisa Calder Foundation, New York
  
- B. ***Calder in his Roxbury studio after its completion***, 1941  
 photographed by Herbert Matter  
Courtesy The Alexander & Louisa Calder Foundation, New York
  
- C. ***Calder at the door of his Roxbury studio***, c. 1955  
 Courtesy The Alexander & Louisa Calder Foundation, New York
  
- D. ***Calder working in his Saché studio***, c. 1965  
 photographed by Almasy  
Courtesy The Alexander & Louisa Calder Foundation, New York

# National Gallery of Art

*Washington, D.C.*

***The National Gallery of Art held a special event in New York in October 1997 to announce the upcoming major retrospective of the works of Alexander Calder, one of this century's most innovative artists. Following are excerpts from the remarks given that day in a slide presentation by Marla Prather, curator of the exhibition Alexander Calder: 1898-1976.***

Marla Prather, Curator, Twentieth-Century Art, the National Gallery of Art:

In 1929, in a notice in the New Yorker magazine about an exhibition of "the amazing wire sculpture of Alexander Calder," a critic wrote, "Mr. Calder is one of this country's geniuses, but his works have to be seen to be appreciated." While a truism of the visual arts in general, this remark is especially pertinent to Calder's art, an art that is largely predicated on motion -- objects that exist in time and change from moment to moment.

It is not easy in an exhibition of about 260 works to do justice to the prodigious output of Calder. In his work on the catalogue raisonné, Sandy Rower (Alexander S.C. Rower, director of The Alexander and Louisa Calder Foundation) has listings for nearly 16,000 objects. Calder made sculpture in wire, sheet metal, wood, and bronze. He made paintings and drawings in several media. He made prints, household tools, toys, jewelry, and textiles. He designed stage sets, a sidewalk on Madison Avenue, and was even commissioned to paint airplanes.

But the focus of our exhibition is Calder's sculpture, his greatest contribution to twentieth-century art. We are also including a marvelous selection of paintings and drawings, of which I will show you samples, as well as a selection of jewelry, which is, in its own graceful way, a kind of sculpture.

I show you the young Calder here, in 1931, in his Paris studio, surrounded by the trappings of his art (Calder in his studio at 14 rue de la Colonie, photograph by Marc Vaux, 1931). While best known as the inventor of the mobile, Calder is also justifiably famous for his miniature circus, which he is performing here in a wonderful 1929 photograph by André Kertész. It is a work that will not be included in our show. It will probably never leave the Whitney Museum again owing to its fragility, but it will be reinstalled in the Whitney's new galleries about the time our show opens in Washington, so it can be seen in New York.

- more -

## page 2...remarks from calder event

Calder had made his way to Paris in 1926, where the performances he made of the circus in his studio were his introduction to the artistic avant-garde. This was the first of many voyages across the Atlantic, and within a short time Calder had achieved an acceptance in French artistic circles unheard of for an American artist.

By 1932 his circus had been performed before the likes of Jean Cocteau, Miró, Léger, Le Corbusier, Van Doesburg, and Mondrian. But the circus theme will be present in our show in other ways. In May of 1925, Calder went repeatedly to performances of the Ringling Brothers and Barnum and Bailey Circus in Madison Square Garden, which he covered for the National Police Gazette as an illustrator. Like many sculptors, Calder was first a student of painting. The three rings are captured here in a large painting from 1926 called Circus Scene. The acrobat performers are portrayed in a five-and-a-half-foot-tall wooden sculpture called Totem Pole from 1929.

By the time he made Totem Pole, Calder was also creating ingenious wire sculpture. He made his first one in 1925. In these sculptures, volumetric form is implied through delicately manipulated wire. The works in wire in the show range from roughly two-feet high, as in these two works -- Rearing Stallion (c. 1928) and Acrobat (1929) -- to sculptures that are almost eight feet high.

He also made marvelous portraits in wire, the most famous of which are his portrayals of Josephine Baker, and we will have an example in the exhibition, as well as portraits of Léger, Calvin Coolidge, and Edgar Varèse. Calder possessed an uncanny ability to re-create likenesses in his wire sculptures with an absolute minimum of means, as in his portrait of the painter Joan Miró (1930).

On two occasions in his career Calder worked in the more traditional sculptural medium of plaster and bronze, as in these tiny works from 1930. He made countless sketches at the zoo, very quick studies in brush and ink, and in 1926 he actually published these in a kind of drawings manual called Animal Sketching. These little sculptures that I show you here, the cat and the elephant, are sculptural equivalents of those drawings, made *sur le vit*, and attest to Calder's facility to forge humor and, at the same time, a sense of realism from his subjects.

Calder's artistic epiphany took place during a visit to Mondrian's Parisian studio, where he was especially taken with the colored rectangles that the Dutchman arranged on the walls of the studio. "The visit," Calder said, "gave me a shock that started things," and when combined with his own increasing ambition to become a serious artist, it prompted him to experiment with abstraction. At first he made reductive paintings featuring geometric forms and austere palettes -- actually, very unlike Mondrian -- and we will have a selection of those in the show.

- more -

### page 3...remarks from calder event

But soon he made sculpture of wood and wire that he shaped into curves and circles and sometimes combined with painted spheres. These constructions were at first static and then, later, created so they could be operated by cranks or motors, prompting Marcel Duchamp to call them mobiles. The little balls orbit within their wire frame like tiny planets. Calder called such works universes and referred to the spare abstract drawings he made at the same time, as in Up, Over the Horizon (1931), as his space drawings.

At the same time, Calder was making figurative drawings such as Far Away Zebras (1930), one of my favorite Calder titles, and The Circus (1932), both exhibiting his astonishing economy of line. In The Circus he deploys ink in a single continuous line, like his wire sculptures, deftly tracing the figures without lifting the pen from the page in a remarkable display of graphic aerobatics.

Among Calder's most appealing works are these hauntingly beautiful paintings on paper, made in ink in 1932-1933 (Movement in Space and Space Tunnel). These rarely seen works, of which we will have eleven examples in the show, are very surrealistic in mood and vaguely celestial in form.

Eventually, Calder dispensed with motors and cranks and designed mobiles driven solely by air currents. An early example is Cône d'ébène from 1933 and -- far from modest in scale -- it hangs over nine feet high. Its three elements are made of unpainted ebony. Throughout the 1930s the mobiles gained in variety and spatial complexity, and I show you an example from 1938. The motions become quite different as the elements lumber around and close in on themselves and stretch out again in a kind of beautiful dance. If I showed you a different photograph of this mobile in another configuration, it might look like a completely different work.

"Just as one can compose colors or forms," Calder said, "so one can compose motions." In 1934, Calder designed kinetic sculptures for the outdoors, such as this work, which is six feet tall and designed to be set into the ground on its three legs. While we won't be placing it outdoors, we will include it along with other sculptures throughout the public spaces of the East Building so that this show literally is going to take over the entire building. This is one of several works that have been conserved especially for this exhibition. It is called Red and Yellow Vane.

The show will feature a spectacular group of sculpture panels, all installed in one room. Calder painted these panels in various colors and then suspended objects in front of them, such as in this example from the Hirshhorn Museum, which I show you here in two configurations. It's called Form Against Yellow from about 1936.

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Calder made mobiles designed to make percussive sound, as in this clanger from 1941 (Untitled), so that these forms are intended to hit one another. Of course, they make different sounds as they collide with one another in rather unpredictable ways. From the same year, 1941, is a standing mobile at the right called Aluminum Leaves, Red Post. From the early 1940s on, Calder invented a seemingly endless variety of standing mobiles, or mobiles placed on top of stables, the word that the artist Jean Arp used to describe Calder's static sculptures. I show you two more variations on the mobile here from 1942. In the work on the left, the mobile is suspended inside a kind of picture frame, and the forms include found objects: a cow's horn and a broken wine glass.

In 1943, owing to a paucity of sheet metal because of the war, Calder made constructions of wood and metal wire, which his friend Duchamp and the curator James Johnson Sweeney christened constellations. Some of these sit on a horizontal surface, like the work Vertical Constellation with Bomb (1943), which is in our collection at the National Gallery; some of them hang from the wall. We will have a room filled with these marvelous constructions that Calder said have "a suggestion of cosmic nuclear gases."

I show you here two varieties of standing mobiles from the 1940s. Bougainvillier (1947) looks deceptively small; it actually spans eighty-six inches, and belongs to a group of pierced-disk standing mobiles, where the disk is suspended over the stable base. Also shown is a work called The Box in the Air (c. 1945) and don't miss the wonderful wire box up here. It recalls the delicacy of the early wire sculptures.

At the same time, Calder was making a group of small stables, about three to four feet high. These both date from 1947: The Monocle and Much Pierced, a characteristically "Calderesque" title.

In scale, Calder's work is vast. The tiniest works in the show are the five little standing mobiles that Calder outfitted in a cigar box and gave to his wife Louisa for her forty-third birthday. These works fit in the palm of your hand, while this painted mobile, made of metal, spans over twelve feet and is called 1 Red, 4 Black, plus X White (1947).

The largest mobile in the show is, of course, the monumental mobile Untitled (1976) that spans the atrium of the East Building, but we will also include large mobiles that will be installed nearby.

Two additional inventions of Calder's are "the fish" and "tower sculptures," of which we own spectacular examples. Finny Fish (1948) has elements that are suspended in this wire frame, including broken glass, the bowl of an absinthe spoon, buttons,

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and a sardine-can opener. We hope to include three examples of Calder's wonderful "towers," which are tectonic constructions that cantilever off the wall, and from which objects are suspended, including the Tower with Pinwheel (1951), Tower with Painting (1951), and Bifurcated Tower (1950).

A stunning group of small gemlike paintings in the late 1940s include these two works, both Untitled and both from 1949, with their brilliant color and strange biomorphic forms.

Later standing mobiles include this work, Myxomatose, made by Calder in Aix-en-Provence in 1953, and designed for the outdoors. It is roughly nine feet high. From 1967 is Un blanc, quatre noirs (One White, Four Blacks), the kind of work that will be installed in the atrium of the East Building.

By the late 1950s, Calder's international reputation was secure and he began to receive major commissions for large-scale works, including La spirale, a thirty-foot-high standing mobile which stands outside UNESCO headquarters in Paris. I show you the 1956 maquette for that work. We will have maquettes for large-scale works, as well as videos in the show so that as you look at the maquettes, you can see these large-sited sculptures, as they are installed around the globe. We will also include maquettes for earlier works, such as the one made for a six-foot sculpture called Whale from 1937. This is the first work for which Calder used a maquette. We will have the small maquette in the show, as well as the finished piece, so that we can see the work-in-progress.

Finally, the show includes a small number of monumental works from the latter part of Calder's career that will be installed on the grounds of the East Building: a fabulous standing mobile called Southern Cross (1963) and a black stabile called Tom's (1974).

In organizing this exhibition, Sandy Rower and I both felt that while much of Calder's art is well known, there is much to be discovered, even for those of us who think they know Calder's art.

Thank you.

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**Alexander Calder: 1898-1976**

**Press Preview**

**October 8, 1997**

**Biographies of Speakers in Order of Appearance**

**Earl A. Powell III** is the director of the National Gallery of Art. Since Mr. Powell arrived at the National Gallery in September 1992, he has overseen more than 80 special exhibitions and the acquisition of more than 7,000 new works of art for the permanent collection. Prior to his position at the Gallery, Mr. Powell was director of the Los Angeles County Museum of Art for twelve years. He was previously with the National Gallery from 1976-1980, including the position of executive curator (1979-1980), and taught art history at the University of Texas, Austin (1974-1976) and at Harvard University (1970-1974). He is a trustee of several organizations, including the American Federation of Arts, Federal City Council, and the National Trust for Historic Preservation, and has received a number of awards, most recently the Williams College Bicentennial Medal (1995). He holds a doctorate from Harvard University, with expertise in nineteenth- and twentieth-century European and American art.

**Glen S. Gilbert** is vice president for advertising and social responsibility for GTE Corporation. Since his appointment in August 1996, he has been responsible for national GTE brand advertising strategy and implementation; corporate social responsibility and community relations, including the GTE Foundation; and the corporation's World Wide Web site on the Internet. Mr. Gilbert joined GTE from the BBDO Worldwide advertising agency in New York, where he served as senior vice president - account director since 1989. Prior to joining BBDO in 1985, Mr. Gilbert served as director of advertising for the Card Division of American Express and as an account executive at Young and Rubicam Inc. He holds a bachelor's degree with honors from Hamilton College in Clinton, New York.

**Marla Prather** is curator of twentieth-century art at the National Gallery of Art. Most recently, Ms. Prather curated the exhibition Alexander Calder: The Collection of Mr. and Mrs. Klaus G. Perls, on view at the National Gallery this past spring. Prior to that, she curated a large exhibition of the works of American pop artist Claes Oldenburg for the National Gallery in 1995, and organized an exhibition of Willem de Kooning paintings, which was held at the National Gallery in 1994 and then traveled to The Metropolitan Museum of Art in New York and the Tate Gallery in London. Ms. Prather did her graduate studies at Columbia University, New York. Recently she has revised H.H. Arnason's History of Modern Art for Harry N. Abrams, Inc.

**Alexander S.C. Rower** is the director of The Alexander and Louisa Calder Foundation and editor of the Calder catalogue raisonné, a project he initiated ten years ago, which currently has catalogued over 16,000 artworks. The grandson of Alexander Calder, Mr. Rower formed The Calder Foundation for the Calder family in 1987. He has amassed and classified a vast collection of documents, correspondence, photographs, and films resulting in an exhaustive and definitive archive pertaining to Calder's life and art. Mr. Rower has an intimate knowledge of Calder's work and methods and has physically examined over 6,000 examples from all periods and in all media. His forthcoming book on the development of Calder's sculpture will be released in 1998 by Universe Publishing, New York.



GTE Foundation

One Stamford Forum  
Stamford, CT 06904  
203 965-2000

## WHY GTE SUPPORTS THE ARTS

Supporting the arts is one of the cornerstones of GTE's long-standing commitment to improving society through corporate philanthropy. A healthy society is based not only on economic achievement, but also on cultural values that enrich the world and humankind, helping us live fuller, wiser and more satisfying lives.

Our funding for the arts reflects a desire to increase the public's knowledge and appreciation of artistic expression in its many forms. Art encourages people to think, reflect and imagine which, in turn, helps stimulate great ideas and innovation.

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Below is a partial list of arts organizations that the GTE Foundation supports:

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- The Metropolitan Museum of Art
- Museum of Fine Arts, Boston
- Museum of Modern Art
- National Corporate Theater Fund
- National Gallery of Art
- National Symphony Orchestra Association
- New York City Opera
- The Phillips Collection
- Whitney Museum of American Art
- Wolf Trap Foundation for the Performing Arts

# FLORENTINE FILMS

\* 2095 Broadway, Suite 501 \* New York, NY 10023 \* phone: 212-873-9230 \* fax: 212-873-9309 \*

## *Alexander Calder*

A One-Hour Film

Presented by *American Masters* and Florentine Films

Public Television Broadcast Premiere

June 17, 1998, 9:00 P.M.

*American Masters* and Florentine Films are proud to present the first ever definitive film portrait of the artist Alexander Calder. This biography will tell Calder's life story using archival films, photographs, sculptures, paintings, drawings and cartoons. In a lyrical style with music and interviews, Calder's creative genius will be explored. His close friends, colleagues, family and critics will recall colorful personal experiences with the artist. Interviews include: Arthur Miller, Ellsworth Kelly, I.M. Pei, Phillip Johnson, Brendan Gill, David Ross, Marla Prather, Klaus and Dolly Perls, Arne Glimcher, Mark Stevens and Michael Brenson. We wonder at his tiniest mobile – it fits in a match box – and at stables tall as 100 feet. Embraced by America and the world, Calder's public art can be seen in Grand Rapids, Chicago, Wichita, Albany, Bloomington, Des Moines, Dallas, Cambridge, Fresno, Hartford, New Haven, Princeton, Detroit, New York, Los Angeles, Barcelona, Italy, Paris and beyond. Calder created so many works in so many media with such inventiveness, all of it visual and stimulating. His life was as rich and varied as his work. *Alexander Calder*, the film, will be lively, informative and entertaining.

### Roger Sherman

The film is produced and directed by Roger Sherman, winner of two Academy Award nominations and two CableAce nominations. A founder of Florentine Films, Sherman has been making documentaries for twenty years on topics ranging from history to the environment to social issues. *Don't Divorce the Children*, which aired on Lifetime Television, is mandatory viewing in court systems in a dozen states. *The O.J. Simpson Trial: Beyond Black & White*, a Learning Channel production, presents the African-American perspective of the celebrated trial. It is a contender for a CableAce Award this year. Sherman's other work has been seen on PBS and NBC.

### American Masters

During the past decade, *American Masters*, the Thirteen/WNET series, has drawn huge audiences to its profiles of the lives and achievements of important figures in American arts and culture. These PBS programs transcend traditional biography to explore its subjects' invaluable contributions to the American landscape. The series has won Peabodys, Emmys and numerous other awards and has received wide international critical acclaim for the kind of thorough and insightful explorations that viewers have come to expect from public television.

### Contact

Roger Sherman  
Florentine Films  
212-873-9230

Stacey Robbins  
American Masters, Thirteen/WNET  
212-560-4910