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# ALEXANDER CALDER

A RETROSPECTIVE EXHIBITION

THE SOLOMON R. GUGGENHEIM MUSEUM, NEW YORK

MUSÉE NATIONAL D'ART MODERNE, PARIS



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ALEXANDER CALDER, in the judgment of many critics, is America's greatest modern sculptor. A comprehensive exhibition of his life work at The Solomon R. Guggenheim Museum is, therefore, an event we owe to a public that has on many occasions shown eager recognition of quality in the experimental and creative departures of our time.

Frank Lloyd Wright's museum structure will undoubtedly provide a fitting frame for a sculptural form which, through its own grasp of space establishes a valid kinship with Wright's architectural vision.

Harry F. Guggenheim, President, The Solomon R. Guggenheim Foundation



"He is an American 100%", wrote Léger of Calder, and this is clearly so. But it is equally true that part of his taste and allegiance is French. It was to France that he came as a young student in 1926, it was in Paris that he formed early friendships with artists who influenced and encouraged him, and it was in Paris, no less than in the United States, that he embarked upon his early work and enjoyed much of his first success.

Calder maintained his close ties with France after settling on his farm in Roxbury, Connecticut in 1933. In 1953 he bought a farm in Saché, a little town in the valley of the Loire, and since then the Calders have divided their residence between France and America.

In Roxbury and in Saché the Calders live surrounded by rolling hills and flowers, by art and work in progress. Studio-workshops on both farms are filled with a clutter of tools, metal, painting and sculpture. In both places, the lawns are dotted with stables and mobiles, and each house overflows with Calder's work.

The current exhibition, therefore, cannot but reflect the artist's double orientation toward the old and the new worlds with their respective attributes of tradition and innovation. Thus, it is meaningful, not merely expedient, that it is Paris and New York. The Solomon R. Guggenheim Museum and the Musée National d'Art Moderne that have made common cause in presenting this retrospective exhibition.

Jean Cassou, Conservateur en Chef,  
Musée National d'Art Moderne, Paris

Thomas M. Messer, Director,  
The Solomon R. Guggenheim Museum, New York







## ACKNOWLEDGEMENTS

*This retrospective exhibition of Alexander Calder's work is based upon loans received from private and public collections throughout the world. Lenders, whose names are listed in a separate checklist, have made possible this full assessment of Calder's work and its presentation to a large and grateful public in the United States and Europe.*

*Alexander Calder invited me to visit his homes and studios in Saché, France and in Roxbury, Connecticut and allowed me to borrow at will from his and his wife Louisa's extensive collections. Among these were many of his works of early and of recent origin that had never been exhibited before.*

*Calder's help, however, extended beyond the act of lending. Although his work is scattered over two hemispheres and covers more than four decades in time, the artist's precise memory and his ever generous willingness to engage in an often tedious search helped to locate desired objects and guided us in many a choice. In this process Mr. and Mrs. Klaus G. Perls—Calder's New York dealers—as well as Jane Wade, the Willard and Pierre Matisse galleries in New York and the Galerie Maeght in Paris have contributed their important shares through loans, through the ready availability of their files and records and through indispensable advice in the preparatory stages of the exhibition and of this publication.*

*The complex arrangements assuring the dispatching and the safe arrival of the contingent from France were made under the supervision of Jean Davidson, the artist's son-in-law, who, with his wife Sandra, also figures importantly among lenders to the exhibition.*

*The project was also greatly aided by the photographer Pedro E. Guerrero who in connection with an extensive future Calder publication contributed his exclusive photographic services to this catalogue.*

*Grateful acknowledgement is also due to our museum colleagues at the Musée National d'Art Moderne in Paris, the Des Moines Art Center, the Milwaukee Art Center, and the Washington University Gallery of Art, St. Louis in the United States, and The Art Gallery of Toronto in Canada whose interest and initiative made showings of the Calder exhibition possible in their respective institutions, thus extending the range of the original presentation at The Solomon R. Guggenheim Museum.*

*As is always the case, this museum's staff has been heavily engaged in exhibition and publication work relating to the Alexander Calder retrospective. Carol Fuerstein edited the catalogue and contributed the introductory passages for the individual chapters. I was also aided by many other staff members in various ways, among whom Everett Ellin, Orrin Riley and Louise Averill Svendsen deserve to be specially mentioned.*

T.M.M.





# INTRODUCTION

THOMAS M. MESSER

Alexander Calder will forever be remembered as the man who made sculpture move; and so he should, for it is invention that is the most conspicuous feature in art. In the Orient decorative, moving and sound-producing objects have existed for centuries, but the deliberate utilization of motion as an element of form is striking, original and significant. It is an idea large and profound enough to render well deserved the fame that its inventor derives from it—but it is not the whole Calder! If all other aspects of Calder's work are ignored, the mobile becomes a somewhat curious achievement unrelated to a chain of original thought. To appreciate it fully, Calder's motion must be seen in relation to his repose; the mobile must be contemplated with the stable; its emergence from static concepts and its ultimate integration in a dual entity that fuses the static and the dynamic must be felt before we may claim our full reward in understanding and pleasure.

This exhibition, therefore, has been conceived as a comprehensive retrospective, a chronicle, as it were, of Calder's life as an artist. A sequence in Calder's work may be established as one considers the subsequent first appearances of conspicuous technical and stylistic features. It must be remembered, however, that such features, once in evidence, tend never to disappear so that chronologically earlier characteristics often persist as new ones are added. In an art that grows by accretion rather than through chain-like progression, the conceptual exhibition sequence also followed in this catalogue, therefore, must stand as a grand simplification in which the broad and dramatic outline substitutes itself for a maze of finer lines.



In the beginning was the line: a pencilled line on paper describing, among other themes, Calder's favorite circus world. Acrobats perform their time-honored tricks: horses and lions get into the act and rope dancers provide a graphic example of that extraordinary balance with which Calder identifies himself vicariously from the outset and which becomes a permanent attribute of his art.

Then, all of a sudden, line will no longer be confined to the flat paper surface. As if driven by an urge toward three-dimensional form, it lifts itself into space and becomes translated into wire. Subjects first continue naturally in a vein already familiar to the artist's pencil: circus folk again with their predilection for acrobatic balance and for daring, precarious movement. The vigorous wire line then seeks additional subjects as if to outdo the range previously attained by the pencil. Wire likenesses and wire portrait heads now spring into existence. *Josephine Baker* and *Helen Wills*, *Léger*, *Varèse*, *Calvin Coolidge* and many others submit to Calder's space-line to become part of a gallery of fame in our time. In these, Calder acquits himself as an accomplished portraitist, achieving formal harmony besides a recognizable likeness. Allegorical creations, such as the maiden *Spring* and mythological themes like *Romulus and Remus* in the act of nourishing themselves at the breast of the Roman she-wolf preoccupy the artist at about the same time. Through this early acquired skill in the use of the wire medium, Calder succeeds in elevating illustration to representation, and accomplishes the transition from draftsmanship to the realm of sculpture.



*Balancing Lady*, Ink.



*Léger*, Wire.



*Three Men High*, Wood.



*Pin*, Silver.

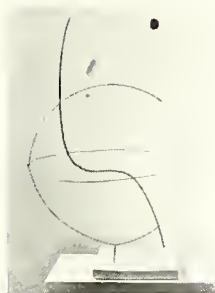
Representation, however, does not remain confined to linear circumscription in Calder's work. His innate curiosity coupled with a need for explicit sculptural volumes lead him to experiment in wood, plaster and bronze casting, sheet metal, glass and any number of other materials formerly unexplored by him. In wood Calder now fashions corpulent weight lifters, birds, beasts and other subjects that are appropriate for his new sculptural pursuits. Works combining different materials also abound during this fertile phase of uninhibited experimentation in the late 1920's. Gradually however, the primacy of metal and the supporting function of wood is established. These two materials in their stated relationship continue to typify a phase of Calder's work even after the formula is successfully absorbed into a later abstract vocabulary.

A separate episode, too delightful to be omitted, has to do with jewelry making. Besides its appeal to Calder as *terrain inconnue*, the intimacy of the jewelry craft must exert a special fascination upon an artist who has always shown great responsiveness to the divergencies of scale, adapting himself with ease and obvious delight to the requirements of the monumental and the miniscule. Thus, in a temporary abandonment to the exigencies of an intimate art, he shapes rings, bracelets, necklaces and pins with skill and loving care. No shape is ever repeated, nor does Calder permit commercial exploitation through duplication and mass production. Instead, a few exquisite pieces adorn those who either bought them as unique works of art or merely stood in the path of the artist's generosity. In his jewelry, responding to ornamental requirements, Calder abandons representation for abstract decoration.



The most conspicuous dividing line in Calder's work occurs shortly after 1930 when the artist himself is in his early thirties. At this time an already prodigious but playfully free-wheeling talent consolidates imaginative experiment into an original and unified style. The new idiom based on an abstract wire construction carries within itself a latent potential of motion. Masked behind a childlike delight in shapes, colors and textures is a poetic awareness of grander meanings. *Universe*, completed in 1931, is one of the first among such constructions. It is a sphere described by the intersection of two wire circumferences perpendicular to each other. The global image provides the stage for a single emphatic wire line that crosses and transcends the spheric limits. Attached from the circle's zenith and reaching upward are two quivering wire rods, sustaining at their ends two wooden globes—one black, the other white. *Universe* is, of course, what its title implies. Yet Calder, ever fearful of solemnity relies upon an old antidote, that of irony, to preserve an emotional propriety. *Universe*, therefore, is also a fun toy that children might enjoy, and the very title thus may have a touch of self-mockery. Mechanically, the construction is still static but we respond easily to its dynamic stimulants.

But Calder now wishes to go further and make the decisive step from implied movement (an old concept of the visual arts) to actual motion (in this sense unexplored before except for the restricted contributions of the Russian Constructivists).<sup>1</sup> In the early 1930's the artist works obsessively toward this end.



*Universe*, Wire, wood.



The flexibility and resilience of the wire medium lends itself to the insertion of parts that shake and wiggle but do not swing. A crank, on the other hand, may make a wire fish "swim" in a wire bowl that itself remains rigid. This motion, while real enough is, however, achieved by transforming an object of contemplation into a hand-operated gadget. Motors then are added to restore the self-sufficiency of the object in motion. In *White Frame*, for example, mechanization aids the pendulum's swing. A rigid structure holds within strict limits a pendulum and an assortment of diversely fashioned discs and globes fastened to wire and springs. The resulting controlled motion is visually appealing and complements an already existing harmony of shapes and colors. (Calder, it must always be remembered, did not invent motion but rather found a place for it in the expressive vocabulary of art.)

Not all of Calder's motorized objects meet such esthetic requirements. The bulky mechanical apparatus cannot always be integrated without loss of formal purity. Also, motors can only generate motion that repeats itself and the kinetic result, therefore, will fall short of the spontaneous quality which the artist seeks. A motion needs to be developed that depends solely upon the structure's balance and such impetus as a stroke of the hand or a breath of breeze would give it. Only in an abstract construction, suspended and balanced within itself—only in this elegant form, in partially controlled, but non-repetitive and spontaneous movement, has the *mobile* reached its full potential.

In its purest form the mobile hangs, supported by a string or wire, balancing abstract shapes of varying complexity, which according to chance impetus of wind or breeze engage in parallel or opposite movements of uneven velocity. Mobiles, of course, differ: in over-all size (from a few inches to vast spans) and in measurements of each individual element; through variations of the mobile structure and that of the shapes, colors and materials of its composite members: and, through the direction and speed of the chance motion. The mobile vocabulary is further broadened by various hybrid combinations of supporting and performing members. For not all mobiles hang from the ceiling; they may hang from walls or from static supports resting on the floor, on the ground, or on tables. However, in all successful examples, a mechanical and visual balance is reached through multiplicity within an overruling unity that is the mark of true art.

The mobile, then, Calder's most conspicuous contribution, does not stand isolated within the progression of its inventor's art. It has its latent origins in Calder's vivid pencil line which later assumes enhanced materiality by translation into wire. A merely ideated sense of movement turns into physical motion with the first oscillation of a wire rod, to become increasingly articulated in movements controlled by hand or motor and fixed within a rigid frame. Eventually, Calder's colored shapes swing freely and gracefully in the breeze as the mobile matures to fulfillment.

The mobile was well defined by Patrick Heron as "an abstract configuration of articulated parts in which each part, or segment, is free to describe a movement of its own: but it is a motion, conditioned by, yet distinct from, the movements of all the other articulated segments of which the total construction is made up".<sup>1</sup> Heron adds in a subsequent passage that the mobile moves in a contrapuntal rhythm "in an exact musical, not metaphorical sense"<sup>2</sup>—a realization entirely basic to an understanding of its true meaning. For once we have risen beyond mere gratification with animated gadgetry, we need to grasp the significance of Calder's motion as a controlled element of form that enriches the visual vocabulary of shapes, colors,



*White Frame.*

Wood, wire, cord, metal, motor.



*Mobile.* Wood, metal, cord.

<sup>1</sup>Patrick Heron, *The Changing Forms of Art*, London, Routledge & Kegan Paul, 1955, p. 222.

<sup>2</sup>*Idem.*

textures, masses and voids. The space reference conventionally applied to sculpture is transcended by the dimension of time. The mobile thus does become a kind of visual music in which forms rather than sounds accommodate themselves in time and space to be conveyed to the viewer rather than the listener through the eye rather than through the ear.

The musical analogy which with the mobile reaches its utmost validity nevertheless must be limited, if only because music is not only abstract but immaterial, while the mobile exists only in material form. It also should not lead to the assumption that the means of the mobile are equal to those of music, for while the latter is free and fully controllable within the entire audial range, the mobile's motion is confined within a limited space and only partially subject to control. The mobile thus serves also as a measure of the capacities and limitations that apply to motion within the material forms of the visual arts—and Calder's courageous invasion of these neighboring territories furnishes for such theories the needed example.



If in the 1930's Calder was preoccupied with motion and its harnessing as an element of form, the succeeding decades seem to lead his attention to a rediscovery of the meaning of restfulness and to the establishment of a calculated relationship between movement and repose. Calder approaches such a task with characteristic lightheartedness and abandon and would concede much less method or intention than this account might suggest.

Among the structures Calder created during this phase are the *constellations*, with spidery wire lines leading from one wooden shape to another. The number of carved wood forms, their diversity in scale and color, and their attachment to wire rods of varying length continue, despite their immobility, to evoke a sense of movement so strongly that these constellations appear to be mobiles frozen in motion—mobiles immobilized. It may be that motion originally attained with such difficulty had gained a momentum that could be retarded only by a reverse action of comparable force.

The *stables* proper, on the other hand, are in full repose as wire frame and wooden shape give way to sculptural mass. They share with the earliest abstract constructions their immobility. However, the two, separated by several years, are different in kind: for the constructions bend toward motion while the stables, having experienced motion, reassert the power of rest. Calder's late stables are the most sculptural of his works.

The stables of the last three decades are made of metal sheets or steel plates and are often composed of separate parts that are riveted, bolted or welded together. Due to the increased technical complexity of the process of fabrication, they are hand-made only in model form. The small original *maquette*, cut and constructed by Calder, goes to the iron works with exact specifications to be translated, under the artist's close supervision, into large or monumental scale. Although, from a technical standpoint, these enlargements could be multiplied at will, all works to date are unique by wish and command of the artist.

The stables are abstract although their often whimsical shapes recall objective images so forcefully as to suggest to the uninitiated viewer the very names the artist gives them. Their basic color is black, relieved occasionally by areas of white and red. Their planes and masses are, in accordance with modern extensions of the sculptural definition, often perforated and always open so that the voids and the enclosed spaces may become negative mass, and as such, part of the sculptural concept.



*Snow Plow*. Sheet metal.

Mobile and stabile were brought into being through Calder's restless and inventive imagination. Neither did in any sense "happen" nor was either of them "there"; both had to be shaped by a forceful creativeness. They represent extreme positions on a scale predicated by motion at one end, and by rest at the other. Contacts and accommodations between these opposites came about in the form of a combination type, the *stabile-mobile*, while each of the separate components were still developing. As a result, we now have every possible cross-breed between the two progenitors. They occur in varying ratios depending on the relative assertiveness of the paternal or maternal member. The stabile-mobile combination also allows Calder to indulge his already mentioned delight in games of scale. There is, for example, the *tower* (a wire construction that is to the stabile-mobile what the constellation is to the mobile) from whose projecting crowns dangle tiny mobiles. Then again, elaborately undulating mobile structures rest overbearingly upon delicate supports. In all these, the size may vary from a few inches to fifty feet.

The hybrid combination, then, results from a fusion that brings into play a balanced ensemble of interpenetrated static and kinetic components. In Calder's great stabile-mobile compositions the fruit of former labors has been gathered. The early strive toward motion and the subsequent reassertion of repose are finally resolved in complete mechanical and visual harmony.



Alexander Calder is a sculptor in the sense that sculpture—at rest or in motion—assumes a central position in his work. From it he strays at will, only to return with newly gathered strength which he applies to his principal task. Thus, not only his drawings and his gouaches, but also his paintings, prints and book illustrations, his jewelry, tapestry and various functional whatnots should be seen as part of a total production. Calder's minor arts are part and parcel of the same compulsive experimentation that has created the mobile. Often related and contributory to the main line of his sculptural thought, the objects created in other media can be of sparkling quality and irresistible charm.

Prints, graphic work and book illustration are, of course, old interests of Calder. He still returns to these on occasion. Painting intrigued him at various times during his career: first, when his absorbing interest in the circus called for pictorial expression and again after the famous visit to Mondrian's studio in 1930, when he felt impelled to imitate the neo-plastic master. In recent years, a much more original idiom, linking his oils with his giant stabiles has yielded works of interest.

It is the gouache, however, and the watercolor which have consistently fascinated Calder and through which he has achieved mastery in a two dimensional art. There are sinuous compositions of the early mobile phase that are close to some sculptures of the same period. Then again, a later gouache style seems to relate to the tapestry craft which has interested Calder since the 1950's. His most recent output of gouaches and watercolors is entirely self-contained. It flows freely and vigorously when Calder the sculptor rests his strenuous habit of calculation to allow a spontaneous hand to conjure up images and fantasies for his sheer delight and that of others. In these lighthearted and humorous works on paper, a sturdy brush inspired by mechanical and organic motifs, fuses abstract construction and figurative expression to make form live in an outburst of pure color.



*Five Rudders.* Sheet metal, metal rods.



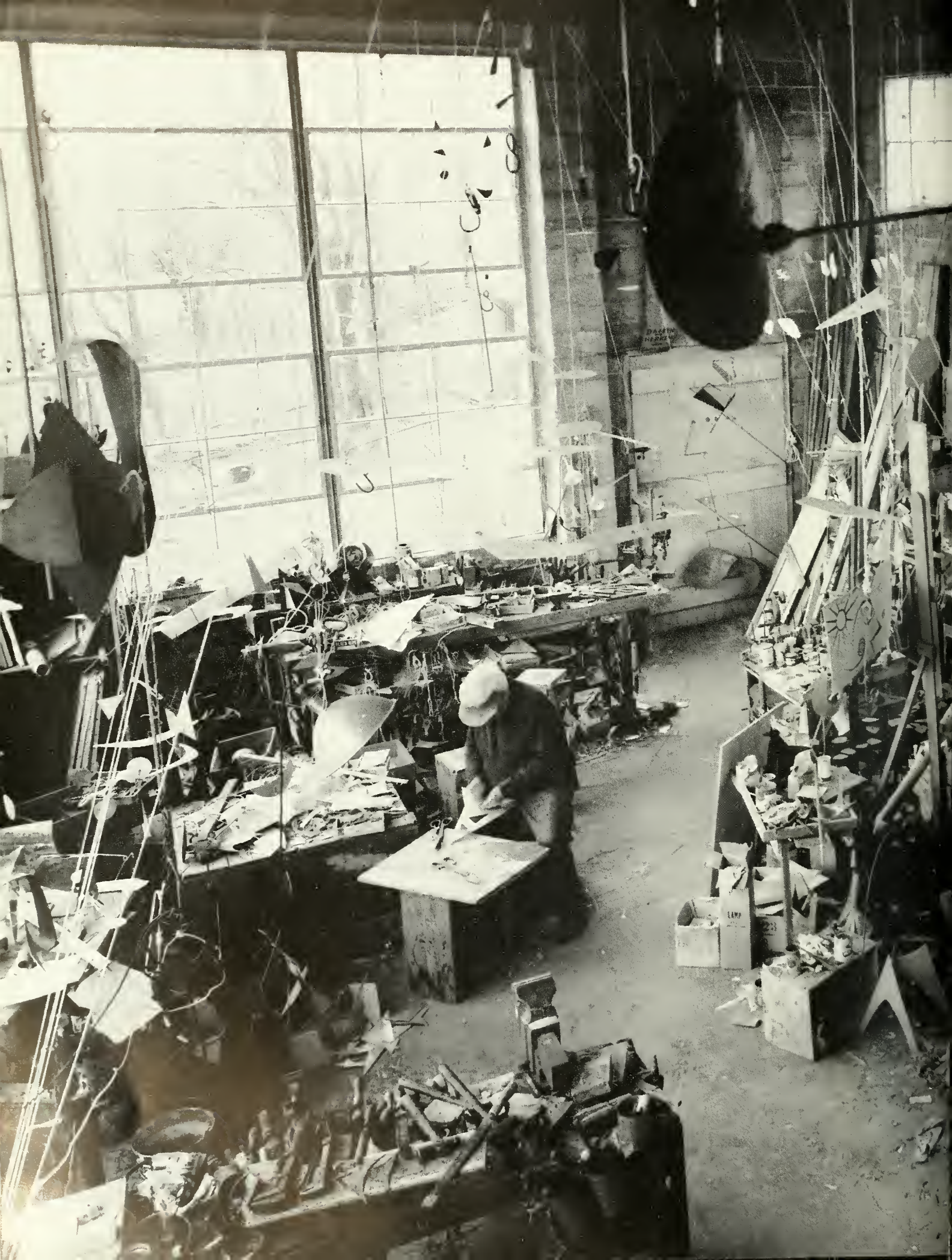
*Untitled.* Gouache.





- 1898 Born in Philadelphia.
- 1919 Graduated as mechanical engineer, Stevens Institute of Technology.
- 1923–1926 Worked as engineer. Studied at Art Students League, New York, with Luks, John Sloan and others. Free lance drawing for *National Police Gazette*.
- 1926 First paintings exhibited in New York. Wood sculpture. To Paris.  
Began circus; first animated toys, first wire sculpture.
- 1927 Toys exhibited, Salon des Humoristes, Paris.  
Returned to New York. Toys manufactured from his models.
- 1928 Met Miró and Pascin in Paris. First one man show, Weyhe Gallery, New York.
- 1929 First jewelry, wire goldfish bowls with moving fish.  
Exhibitions, Galerie Billiet, Paris; Galerie Neumann Nierendorf, Berlin.
- 1930 In Paris again, met Léger and Mondrian.  
Influenced by Mondrian, experimented briefly with abstract painting, began abstract sculpture.  
Participated in *XIe Salon d'Araignée*, Salon des Surindépendants, Paris;  
group exhibition, Museum of Modern Art, New York.
- 1931 Joined *Abstraction-Création* group.  
First abstract constructions shown at Galerie Percier, Paris.
- 1932 First mobiles exhibited at Galerie Vignon, Paris.  
Showed also at Julien Levy Gallery, New York.
- 1933 Visited Madrid and Barcelona, where he showed circus, objects, drawings.  
Returned to United States and purchased his farm, Roxbury, Connecticut.
- 1934 Association with Pierre Matisse Gallery, New York: first of regular exhibitions there.
- 1935 Settings for Martha Graham's *Panorama*, Bennington, Vermont.
- 1936 Settings for Satie's *Socrate*, Wadsworth Atheneum, Hartford, Connecticut;  
"Plastic Interludes" for Martha Graham's *Four Movements*, New York.
- 1937 Mercury Fountain for Spanish Pavilion, Paris Exposition.  
Exhibition, Mayor Gallery, London.
- 1938 Retrospective, George Walter Smith Art Gallery, Springfield.
- 1939 First prize, Plexiglass Sculpture Competition, Museum of Modern Art, New York.
- 1940 First jewelry exhibition, Willard Gallery, New York.
- 1941 Mobile for ballroom, Hotel Avila, Caracas, Venezuela.
- 1943 Constellations, Major retrospective, Museum of Modern Art, New York.
- 1944 Modeled sculpture, plaster and bronze. Exhibition at Buchholz Gallery, New York.
- 1946 Exhibition at Galerie Louis Carré, Paris.  
Mobile for Terrace Plaza Hotel, Cincinnati.
- 1947 Exhibition with Léger, Stedelijk Museum, Amsterdam.
- 1948 Work begun on film with Herbert Matter.  
Visited Brazil; exhibitions in Rio de Janeiro, Ministry of Education and São Paulo, Museu de Arte.
- 1950 Association with Galerie Maeght, Paris; first of regular exhibitions there.  
Trips to caves of Lascaux, to Brittany, Finland, Sweden.  
Exhibition, Massachusetts Institute of Technology.
- 1952 Acoustic Ceiling for Aula Magna, University City, Caracas.  
First prize, *Venice Biennale*.
- 1953 Acquired house at Saché, France.
- 1954 *Water Ballet* for General Motors Technological Center, Detroit.
- 1955 Visited India, where he made several mobiles for Sarabhai Ahmedabad.
- 1956 Association with Perls Galleries and first of recurring exhibitions there.
- 1957 Mobile for Idlewild Airport, New York.
- 1958 Mobile for United States Pavilion, Brussels World's Fair; mobile for UNESCO, Paris.  
First prize, *Carnegie International*, Pittsburgh.
- 1959 Exhibition, Museu de Arte Moderno, Rio de Janeiro.
- 1960 Gold Medal of Architectural League of New York.
- 1961 American Institute of Architects Medal.  
Film of circus with Vilardebo.  
Exhibitions in Amsterdam, Stockholm, Copenhagen.
- 1962 Creative Arts Award for Sculpture, Brandeis University, Waltham, Massachusetts.  
Retrospective organized by Arts Council of Great Britain, held at Tate Gallery, London.
- 1963 Exhibition of large stabiles, Galerie Maeght, Paris.
- 1964 Five stabiles at *Documenta III*, Kassel, Germany.













preceding pages 20 and 21: Calder in his studio in Roxbury, Connecticut

above and below: Calder's studio in Saché, France







above: The Calders outside their house in Saché

below: The Calders and one of their grandchildren in Roxbury



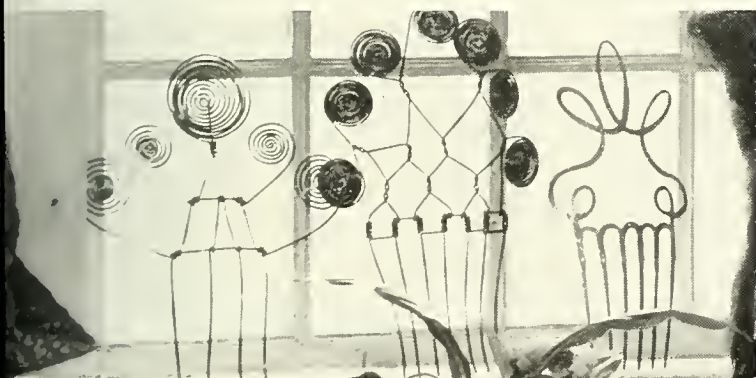




Living room, Saché



Kitchen, Roxbury



above: Utensils by Calder

below: Louisa Calder's combs by Calder

Calder's desk, Roxbury



## DRAWINGS, GRAPHICS, ILLUSTRATION

Calder began his career as a draftsman. In 1922, after he had worked for a few years as an engineer, he began to draw in a public night school in New York. He took a job as an illustrator for the *National Police Gazette* in 1924. When Calder was asked to cover the circus for the *Gazette*, he returned to draw it again and again, for it captured his imagination, and indeed, inspired much of his early work. Many of these sketches were published in 1926 in a little book called *Animal Sketching*.

Calder has continued to draw throughout his career, illustrating books and magazine covers and executing posters, etchings and lithographs. In later years, after he had renounced representation for abstraction in sculpture, drawing remained the outlet for his naturalistic style. Calder's illustrated books include: *Fables of Aesop*, 1931; *Three Young Rats*, 1944; *The Ruin of the Ancient Mariner*, 1946 and *Selected Fables of La Fontaine*, 1948. In 1950, *The New York Times* named him one of the ten best illustrators of children's books of the last fifty years.

Calder's drawing carried over into much of his early work in other media. His calligraphic style reappears in his toys and circus, his wire sculpture and early mobiles and stabiles.





*The Animal Trainer*, 1932. Ink, 22 $\frac{3}{4}$  x 30 $\frac{3}{4}$ ". Courtesy Perls Galleries, New York.



*Balancing Lady*, 1931. Ink, 22 $\frac{3}{4}$  x 30 $\frac{3}{4}$ ". Courtesy Perls Galleries, New York.



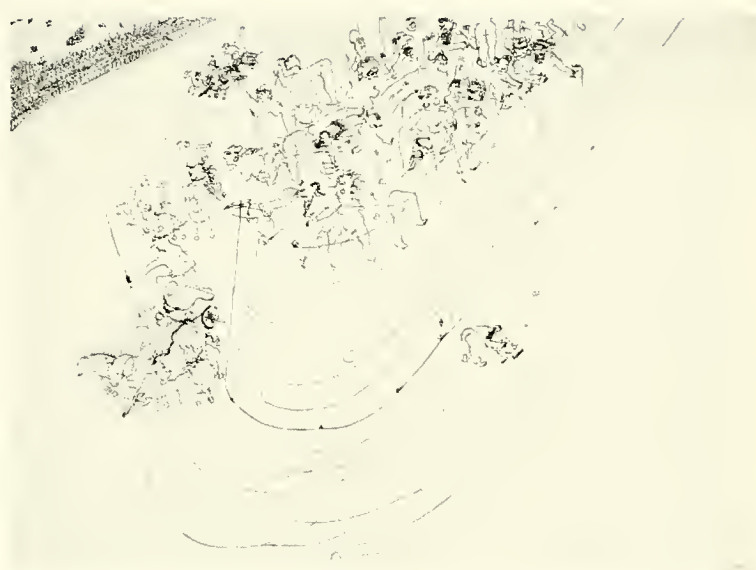
*Man on Slack Wire*, 1932. Ink, 22 x 30". Collection the artist.



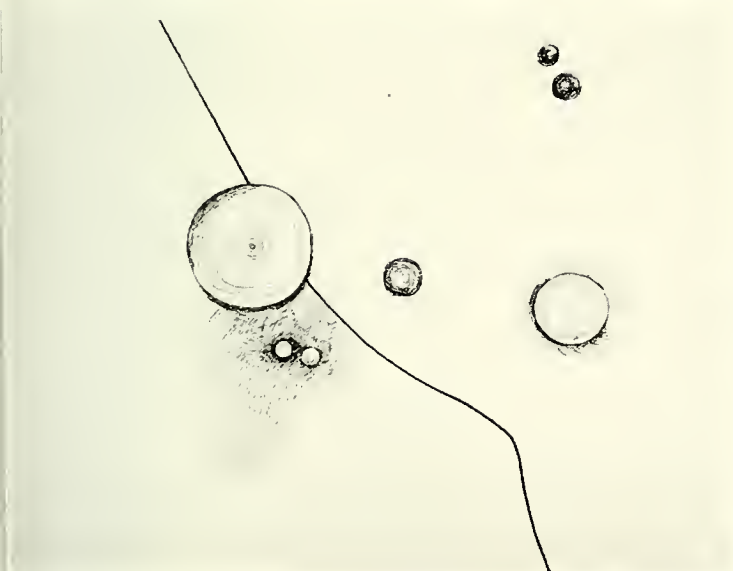
*Dancer with Flutist*, 1931. Ink, 22 $\frac{3}{4}$  x 30 $\frac{3}{4}$ ". Courtesy Perls Galleries, New York.



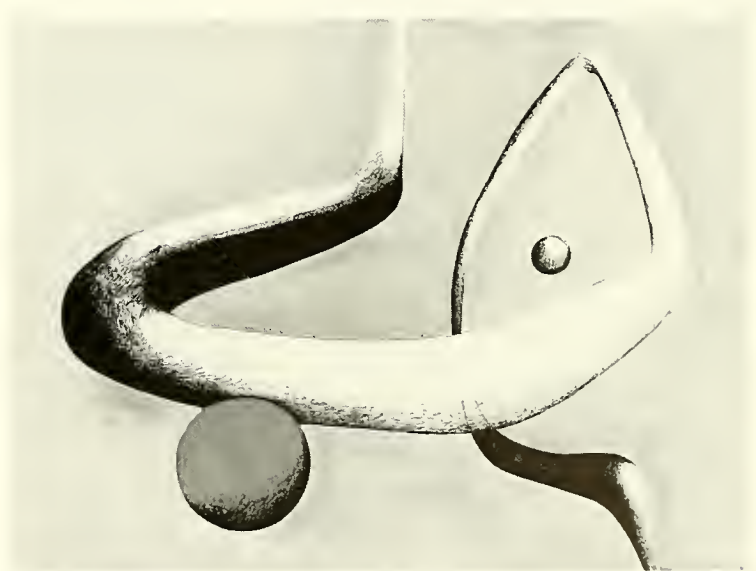
*Tumblers, No. II*, 1931. Ink, 22<sup>7</sup>/<sub>8</sub> x 30<sup>7</sup>/<sub>8</sub>". Courtesy Perl's Galleries, New York.



*Ben Hur*, 1931. Ink, 22<sup>7</sup>/<sub>8</sub> x 30<sup>3</sup>/<sub>4</sub>". Courtesy Perl's Galleries, New York.



*Universe*, 1932. Ink, 22 x 30". Collection the artist.



*Untitled*, 1932. Ink, gouache, 22<sup>3</sup>/<sub>4</sub> x 30<sup>7</sup>/<sub>8</sub>". Collection the artist.



## TOYS. CIRCUS. WIRE SCULPTURE. JEWELRY

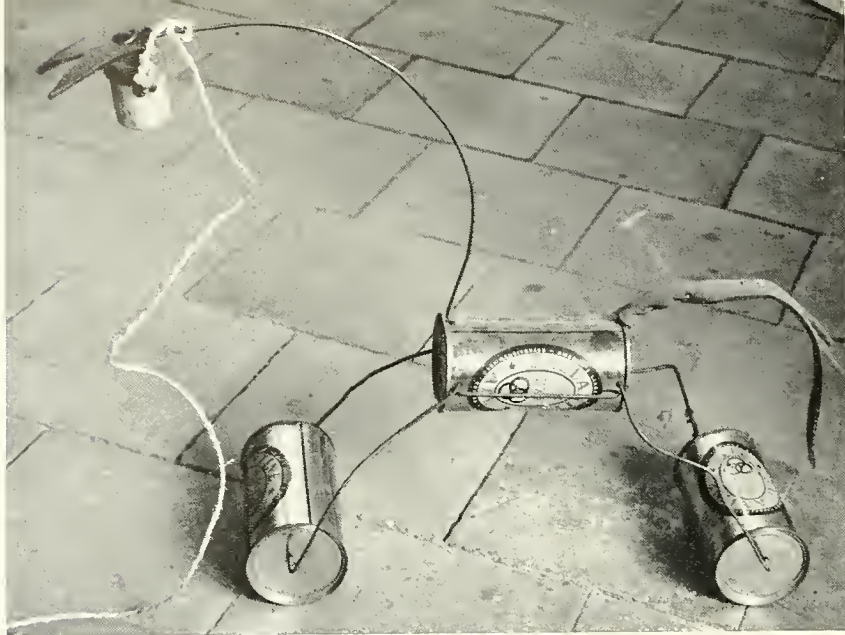
Calder went to Paris in 1926 and there he began his miniature circus. First he fashioned tiny, movable toys from bits and scraps of random materials and wire. Gradually these little animal and human figures developed into a circus replete with horses, dogs, tigers, ducks and acrobats. He gave performances of the troupe for friends, and soon Calder and his circus were famous in the Parisian art world.

In 1926 Calder made the first of his wire sculptures, *Josephine Baker*. Intrigued by the possibilities of this new medium, he made more single figures, portrait heads, figure compositions and animals. These wire sculptures, foreshadowed in the circus and toys, grew out of Calder's drawing. They seem to be wire drawings in space, rather than pencil sketches on paper and go far beyond the toys and drawings in their three dimensionality and scale. They range from a few inches—the delightful *Spectacles* with their dangling eyes and nose—to as much as eight feet—*Romulus and Remus* and *Spring*. This unique *genre* was shown in Calder's first one-man exhibition at the Weyhe Gallery in New York in 1928.

Calder's fascination with wire led him to experiment with jewelry and in 1929 he made his first necklace. The early jewelry was almost entirely of twisted or coiled wire. Later Calder began to use pieces of flat metal, cut and bent in a variety of ways, to which he occasionally added other materials, such as glass or stone.





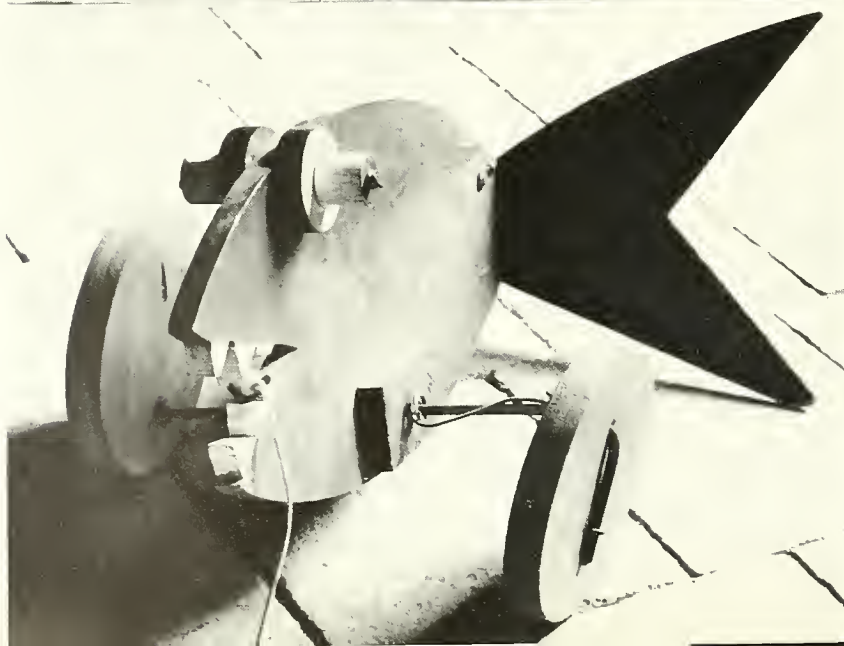


above: *Pull Toy*, c. 1960.  
Wire, tin, c. 10"h.

center: *Toy Horse and Rider*, 1927.  
Wood, cork, wire, cloth, c. 12"h.

bottom: *Fish Pull Toy*, c. 1960.  
Wood, wire, c. 10"h.

opposite: Objects from *Circus*, 1926-1932  
Toys and Circus Collection the artis



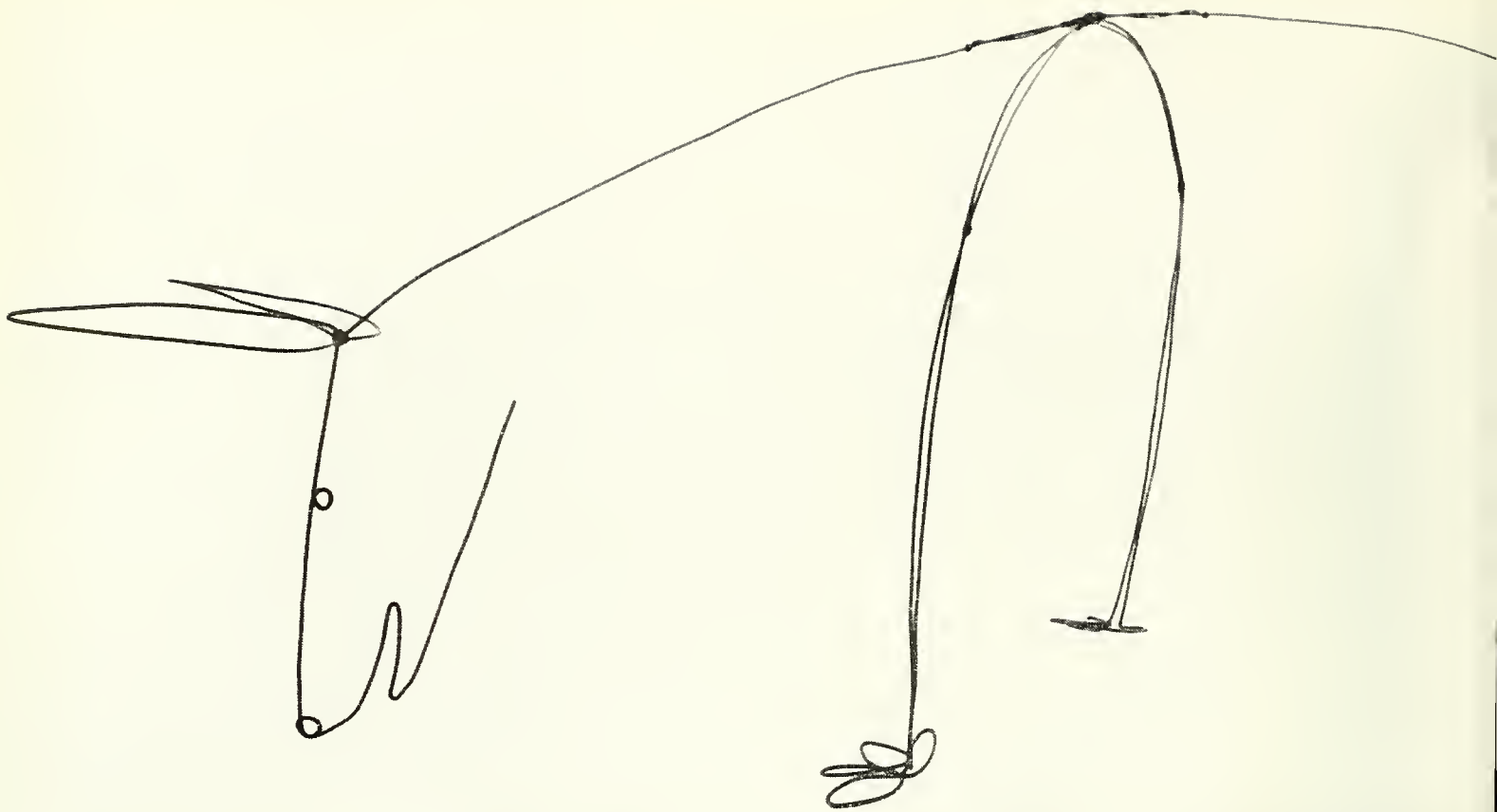








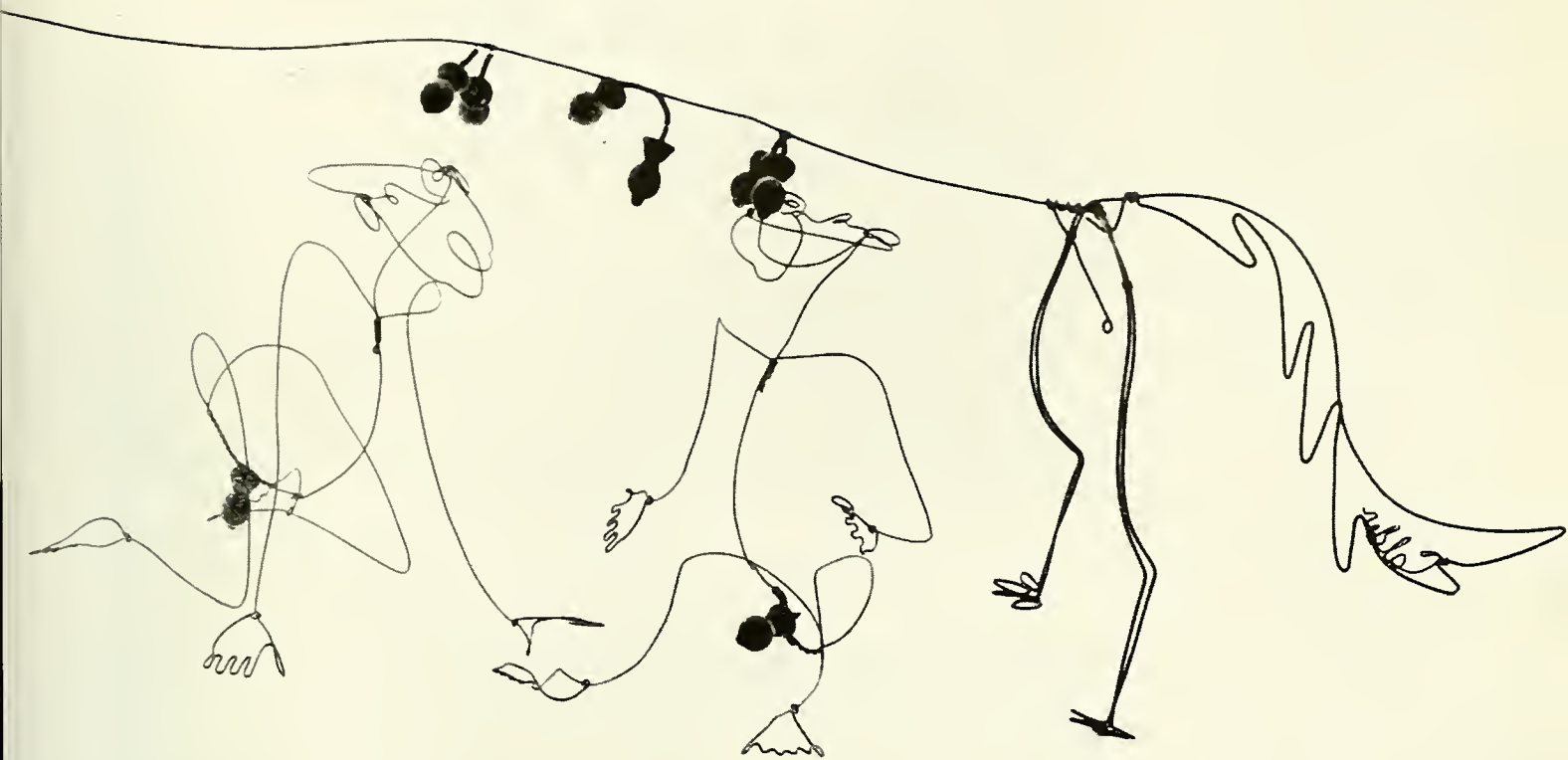




above: *Romulus and Remus*. 1928. Wire, wood. 31 x 112". Collection the artist.

below: *Horse*. c. 1927. Wire, 27 $\frac{5}{8}$ "h. Courtesy Perls Galleries, New York.





*Léger. 1930. Wire. 16"h. Collection Mme. Nadia Léger, Biot, France.*



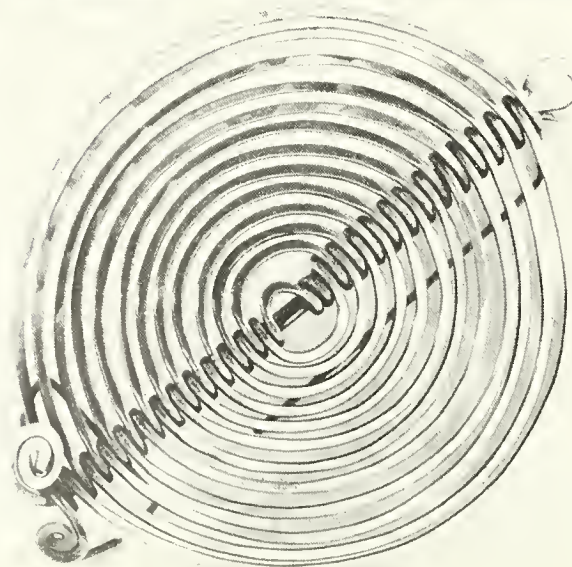
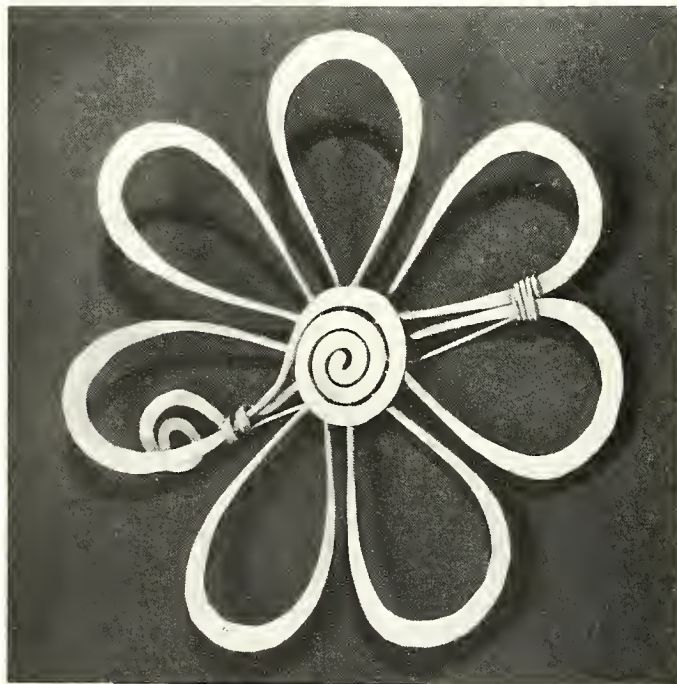


above: *Pin*. Silver, 5½ x 3¼".

Collection Mrs. James Schramm, Burlington, Iowa.

center: *Daisy Pin*, c. 1929, Brass, 5⅞" d.

Collection Miss Agnes Mongan, Cambridge, Massachusetts.







opposite bottom: Pin, Silver, 3 $\frac{3}{8}$  x 1 $\frac{1}{2}$ ", Collection Mrs. Talcott Clapp, Woodbury, Conn.

Jewelry, Collection Louisa Calder, Roxbury, Conn.

## WOOD AND BRONZE SCULPTURE

Calder had experimented with wooden sculpture even before leaving for Paris and starting his circus and wire sculpture. He took up wood carving again when he returned to New York in 1928. The first wooden sculptures were executed in fairly low relief but Calder soon developed their robust three dimensionality. There were totem poles, human figures, and the ever present Calder zoo—cats, dogs, horses, birds and fish, carved in a variety of woods.

Although he created most of his wooden sculpture in the twenties, Calder has occasionally returned to the use of wood, in the abstract constellations of the 1940's for example. Calder's interest, however, centered more and more on his experiments with wire and metal. His *oeuvre* developed out of the wire and metal sculpture, and despite his feeling for wood, Calder became primarily a sculptor of metal.

Calder's most characteristic and numerous metal sculptures are composed of flat elements. His talent for creating sturdy modeled forms did, however, find further expression, first in humorous bronze animal and human figures and later in more abstract bronzes and plasters.

Only height measurements are given for most sculpture. When a measurement for the width of a moving sculpture is indicated, it describes the greatest possible horizontal extension of the mobile.



above: *Cow*. 1928. Wood, 12 $\frac{5}{8}$ "h. Collection Mr. and Mrs. George D. Pratt, Jr., Bridgewater, Conn. below: *Cow*. 1930. Bronze, 5 $\frac{3}{4}$ "h. Courtesy Galerie Maeght, Paris.









above: *Shark and Whale*, c. 1933. Wood, 34"h. Collection the artist.

opposite: *Apple Monster*, 1938. Apple branch, wire, 67"h. Collection the artist.

below: *Lentil*, 1944. Bronze, 20"h.

Collection Mr. and Mrs. Andrew Gagarin, Litchfield, Connecticut.



## ABSTRACT CONSTRUCTIONS

Upon his return to Paris in 1928 and again in 1930, Calder met many artists who encouraged him and affected his development. Calder's visit to Mondrian's studio in 1930 influenced him significantly. Calder once and for all renounced representational sculpture for abstraction. He associated himself with a circle of abstract artists and joined the group *Abstraction-Création*. His new metal and wood sculpture was composed entirely of geometric forms. They are simple arrangements of elements within a frame or open wire forms standing on bases. Further influenced by Mondrian, Calder began to paint his sculpture in primary colors.

These geometric works, named "stabiles" by Jean Arp, were shown for the first time at the Galerie Pereier in Paris in 1931.

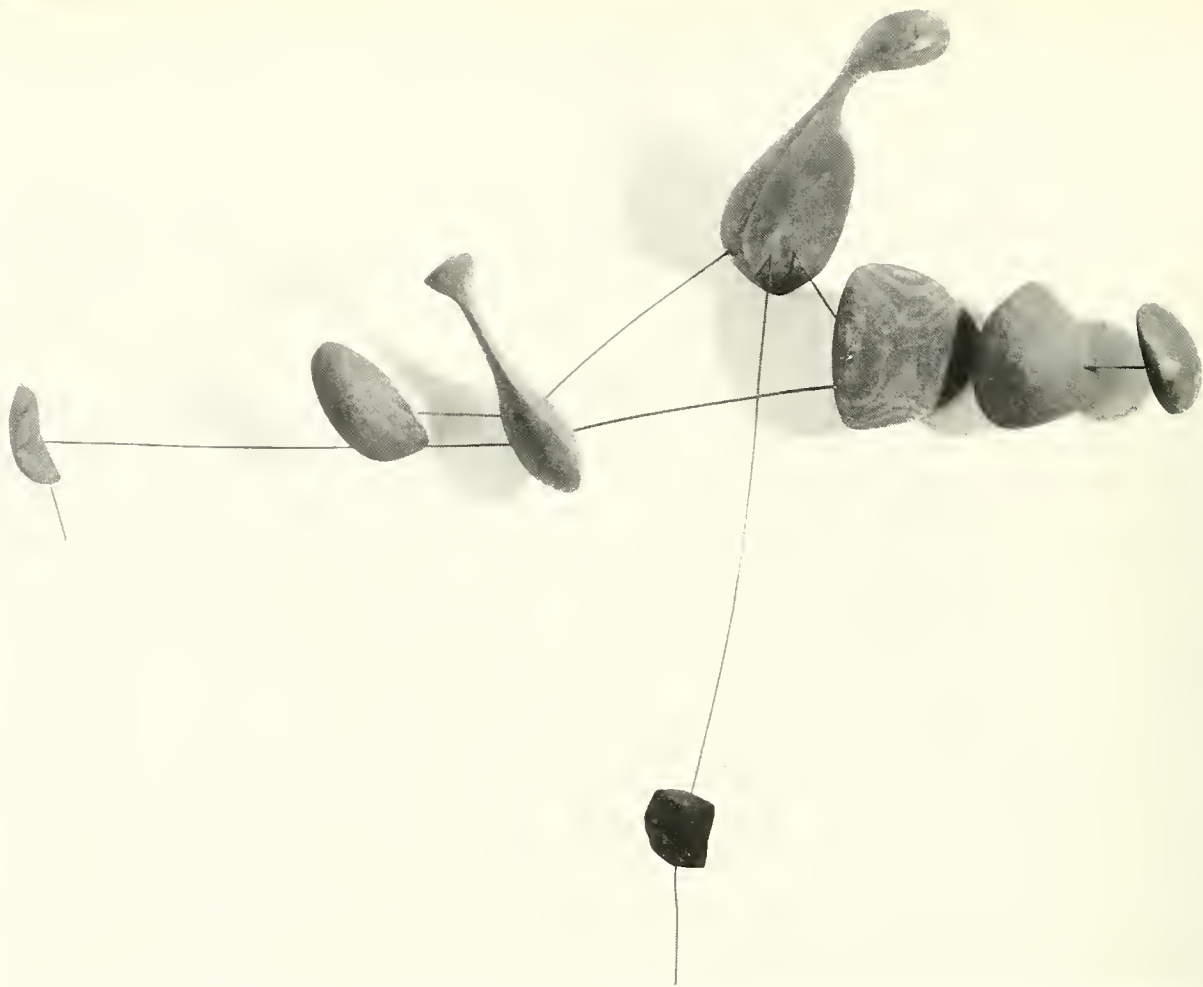




*Universe*. 1931. Wire, wood, 36"h. Collection the artist.

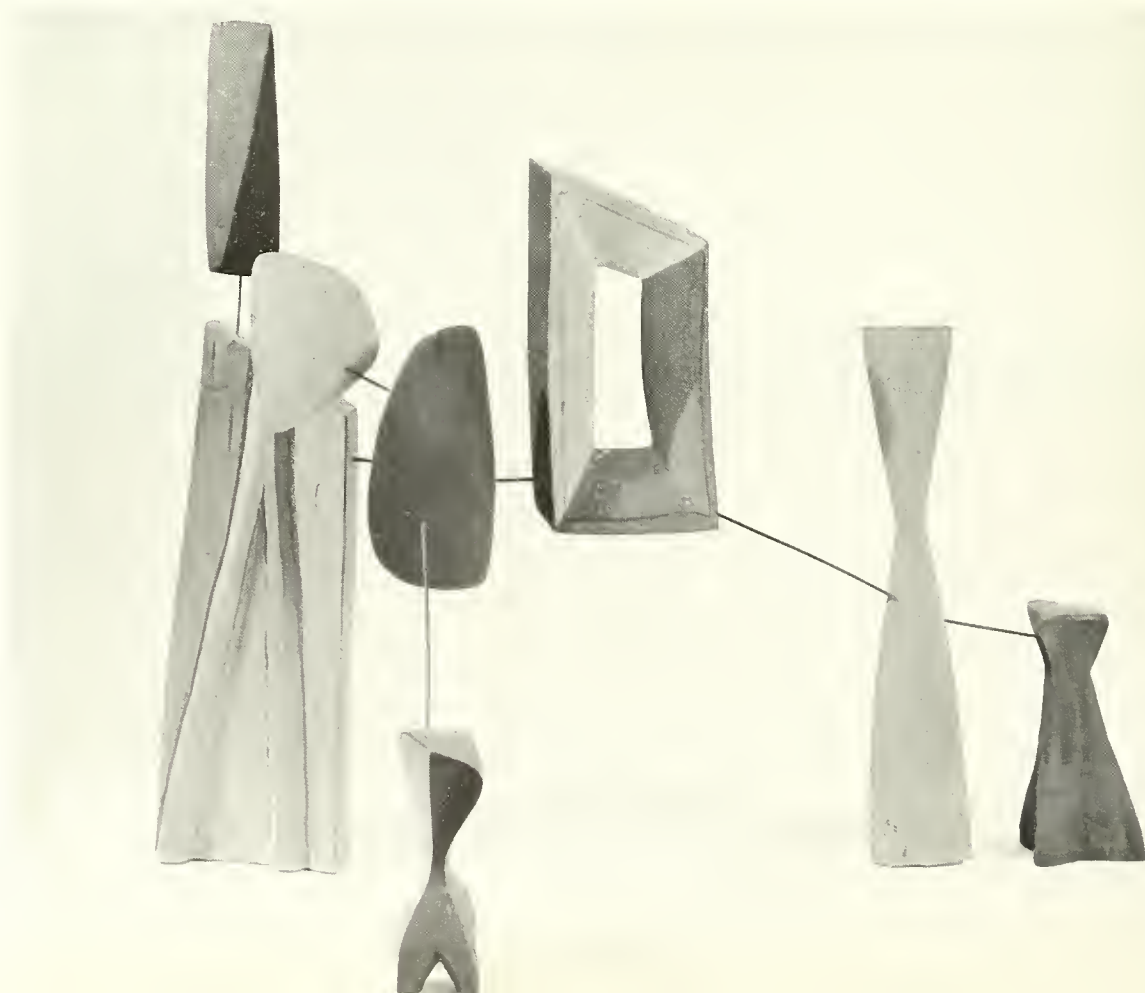


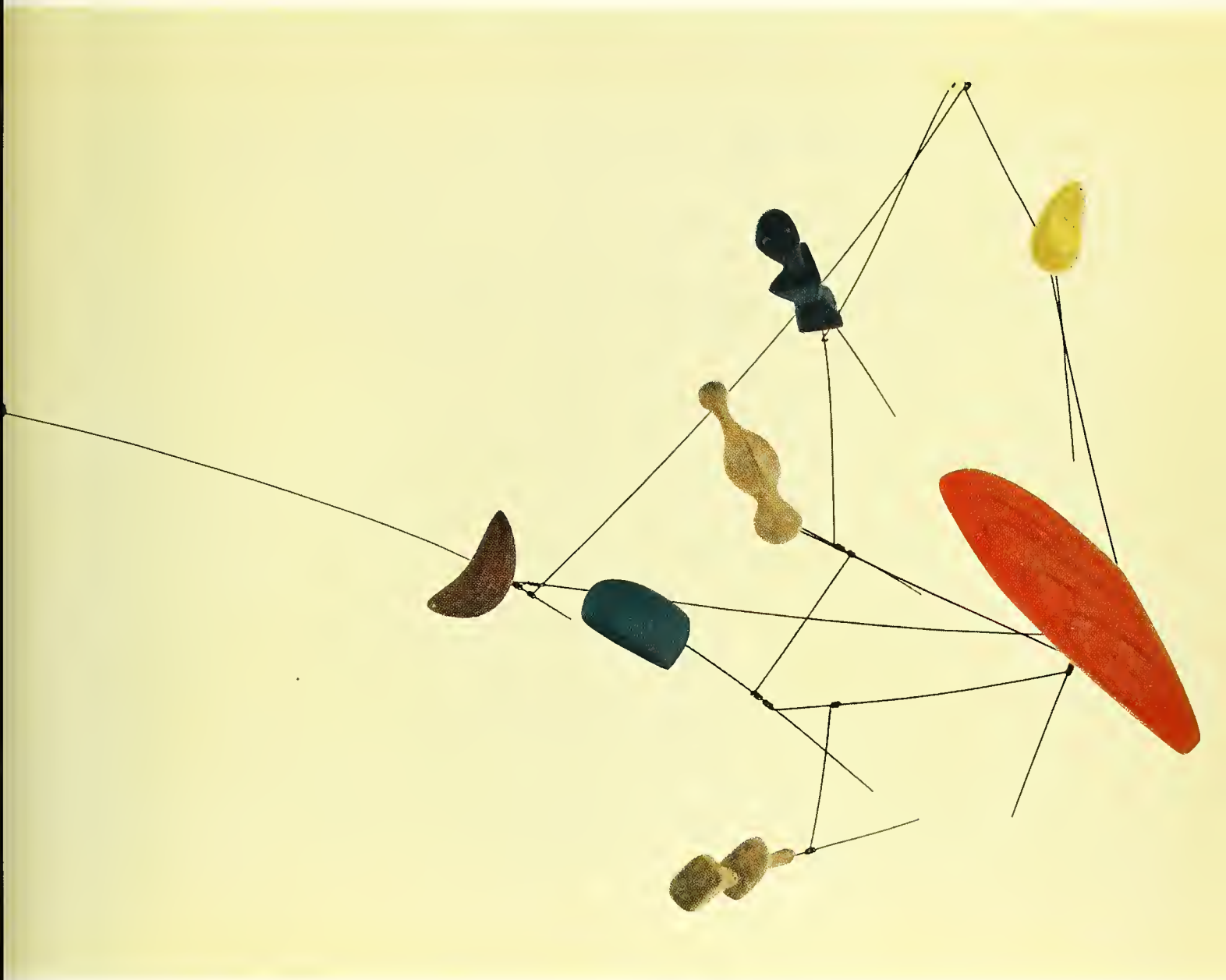
*Gibraltar*. 1936. Wood, wire, 52"h. Collection the artist.



above: *Constellation*. c. 1943. Wood, metal rods, 31 $\frac{3}{4}$  x 36 $\frac{5}{8}$ ".  
Collection the artist.

below: *Constellation with Quadrilateral*. 1943. Wood, metal rods, 12 $\frac{3}{4}$  x 18".  
Collection Henri Seyrig, Beirut.





*Constellation*, 1943, Wood, metal rods, 22 x 44½", Collection The Solomon R. Guggenheim Museum, New York.



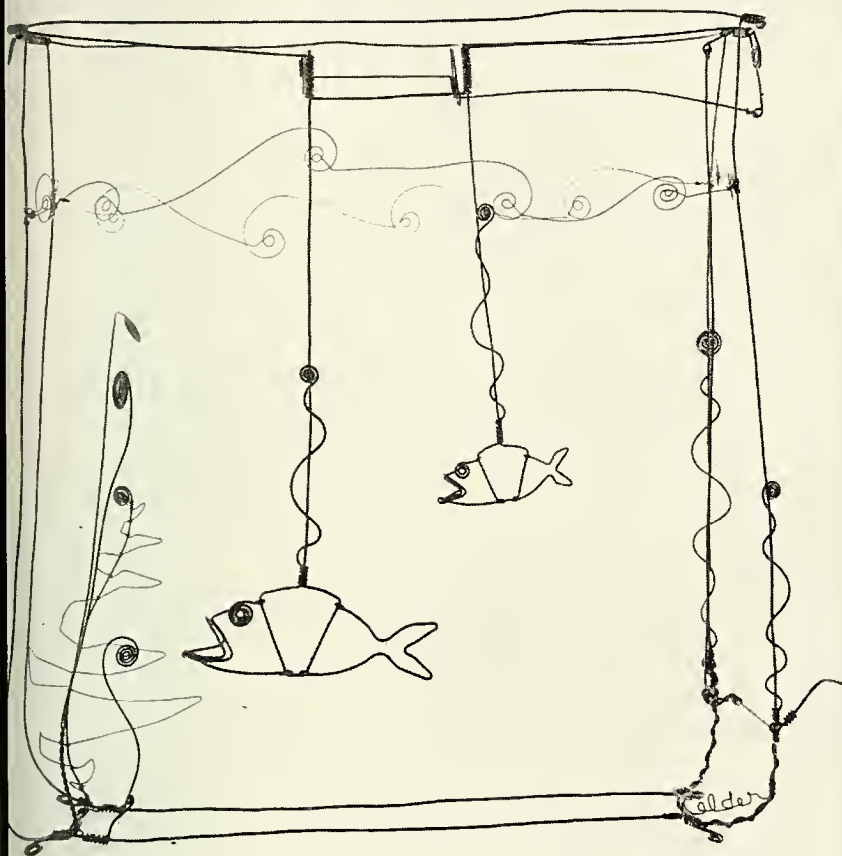
## TRANSITION TO MOTION

The germ of the idea of motion appeared early in Calder's work. The toys and circus figures and some of the wire sculptures move in a humorous naturalistic manner. The acrobats tumble, the horses gallop and *Josephine Baker* undulates ever so slightly in her provocative dance.

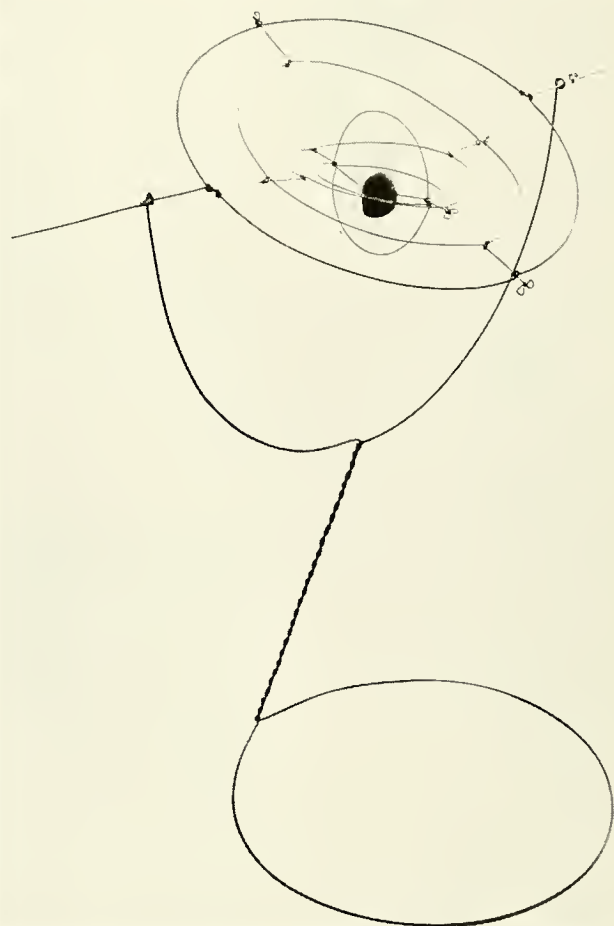
In 1929, intrigued by an exhibition of antique mechanical birds he had seen, Calder made a series of wire goldfish bowls. In these, the fish and water are moved by a little crank.

When he saw Mondrian's studio, Calder said that he wished everything there were in motion. This was surely a portent of the future. Soon after Calder renounced representation, he began to incorporate motion into his new abstract style. First he included single moving objects in his constructions and then he developed more complex arrangements in which two or more elements move at varying rates of speed in opposing directions. The wit of the figurative sculpture is retained in these mechanized abstractions. All are driven by simple motors or operated by hand cranks.

Their first public showing took place in February 1932, at the Galerie Vignon in Paris. Marcel Duchamp, when asked to name the new works, christened them "mobiles".



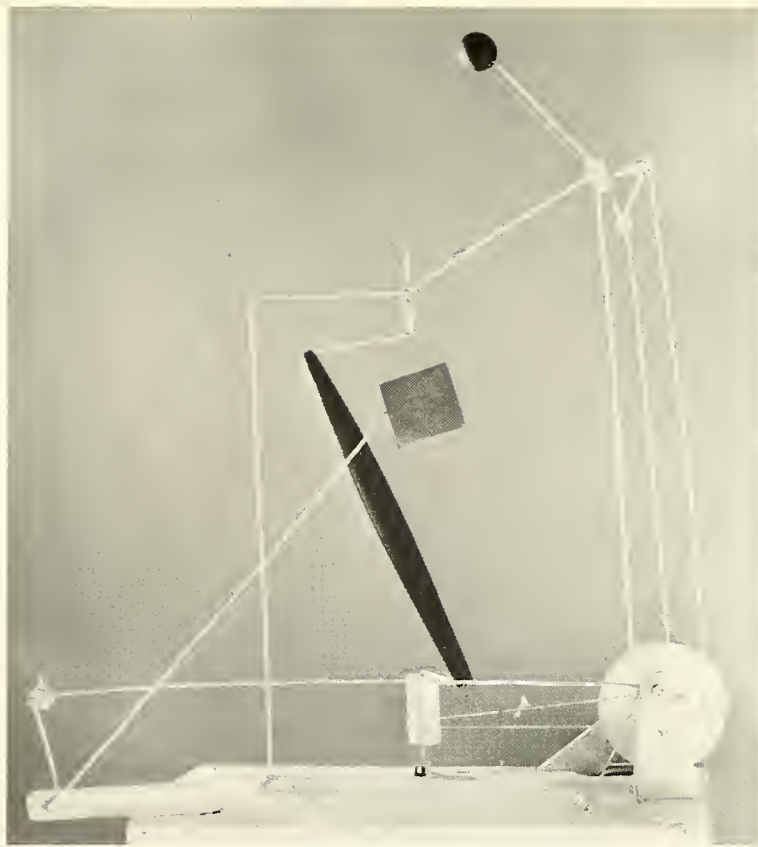
*Fishbowl with Crank*, 1929. Wire, 15 $\frac{7}{8}$ "h. Collection the artist.



*Black Spot on Gimbals*, 1942. Wire, wood, 16"h. Collection the artist.

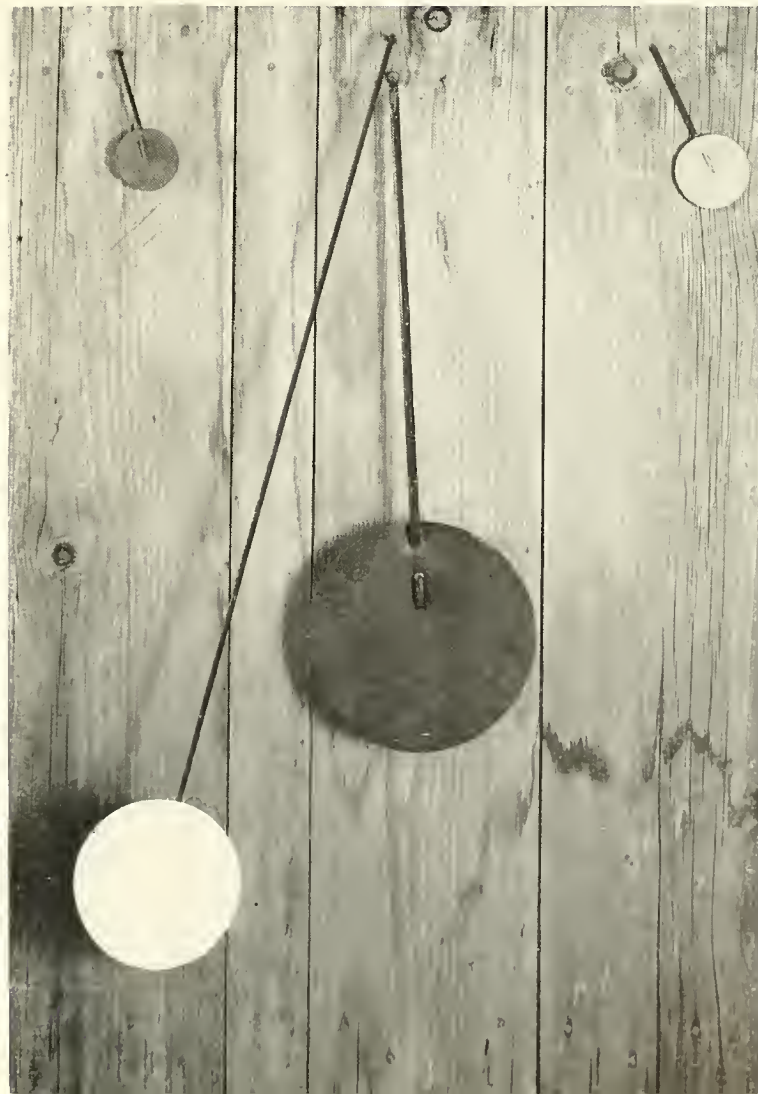






above: *Dancing Torpedo Shape*, 1932. Wood, wire, metal, motor, 24½" h.  
Collection The Berkshire Museum, Pittsfield, Massachusetts.

below: *Quattro Pendulati*, 1943. Collection the artist.  
Sheet metal, metal rods, wood, motor, 36⅞ x 25½".



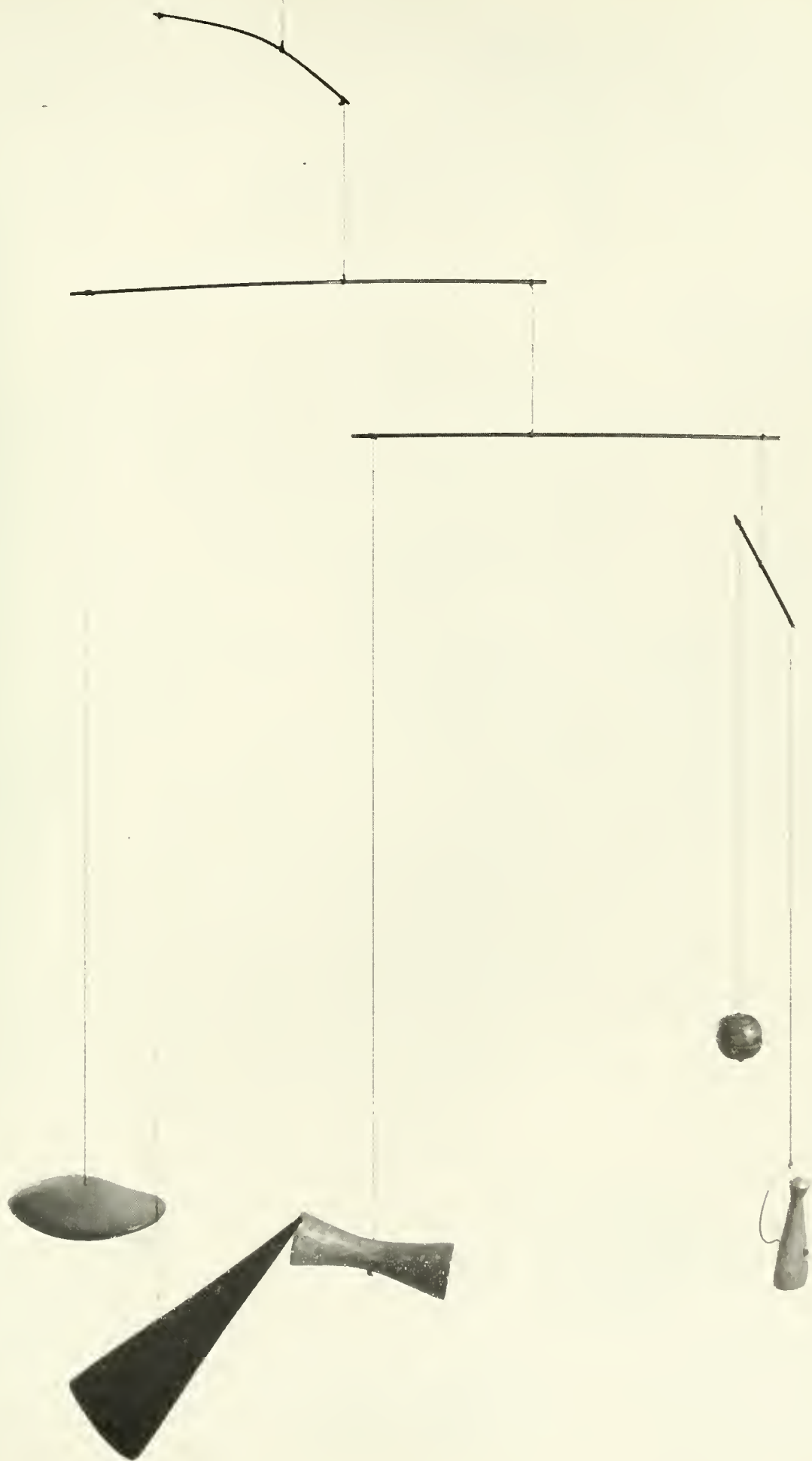
## MOBILES

The idea of spontaneous and random motion appealed most strongly to Calder, though his mechanized mobiles moved in controlled and predictable patterns. It occurred to him that movement would be free and capable of almost infinite variation if his mobiles were propelled by air currents rather than motors, and in 1932 he made the first “wind mobile.”

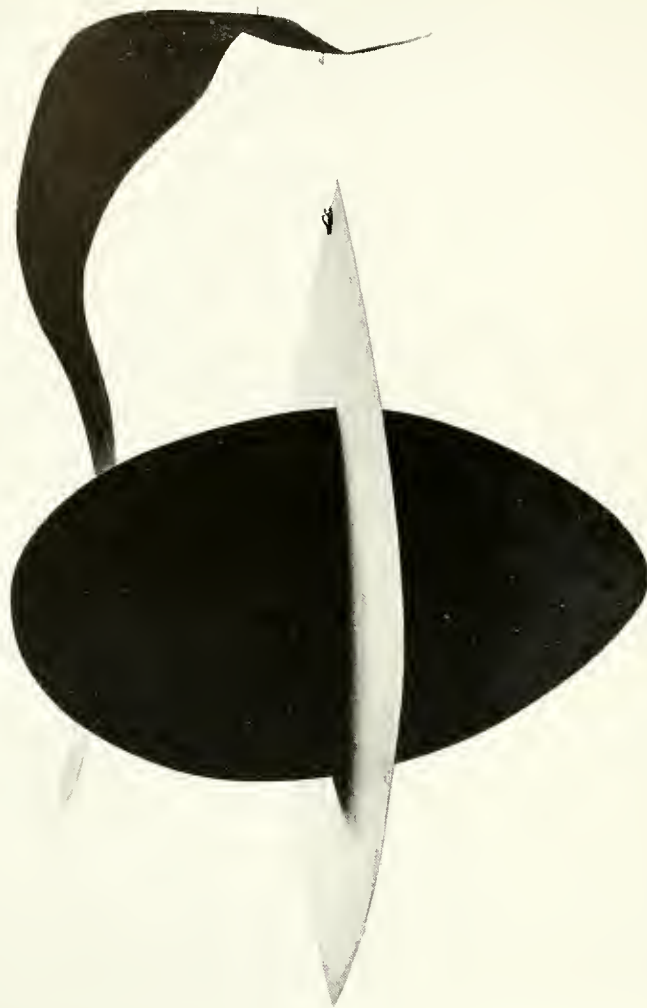
As the movement of the mobile became more spontaneous and natural, the forms became freer. Fanciful, organic shapes replaced the geometric elements of the earlier sculpture.

Although Calder never abandoned mechanized sculpture, he came to concentrate his attention on the wind mobile, and developed many variations of its form. There are hanging mobiles, wall mobiles, standing mobiles and table mobiles, mobiles with gongs and mobiles in the form of towers, mobiles for indoors and outdoors and mobiles ranging in size from small and fragile webs to enormous constructions designed for vast halls.

Calder has made mobiles for such diverse and imaginative uses as stage décor for Martha Graham, the ingenious *Mercury Fountain* for the Spanish Pavilion for the 1937 Paris Exposition, and even a sort of water mobile, first designed for the New York World's Fair in 1939 and ultimately executed in 1954 as a *Water Ballet* for the General Motors Technological Center in Detroit. His architectural commissions include monumental mobiles for Idlewild Airport and the 1958 Brussels World's Fair. An example of a recent motorized mobile of grandiose scale is the 30 foot *Four Elements*, executed in Stockholm in 1962.



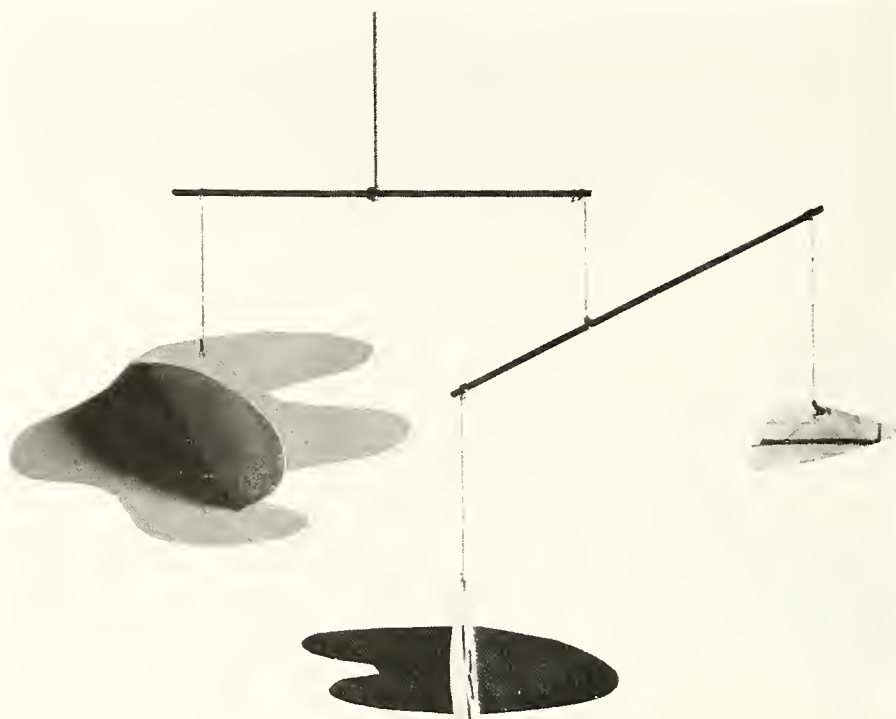


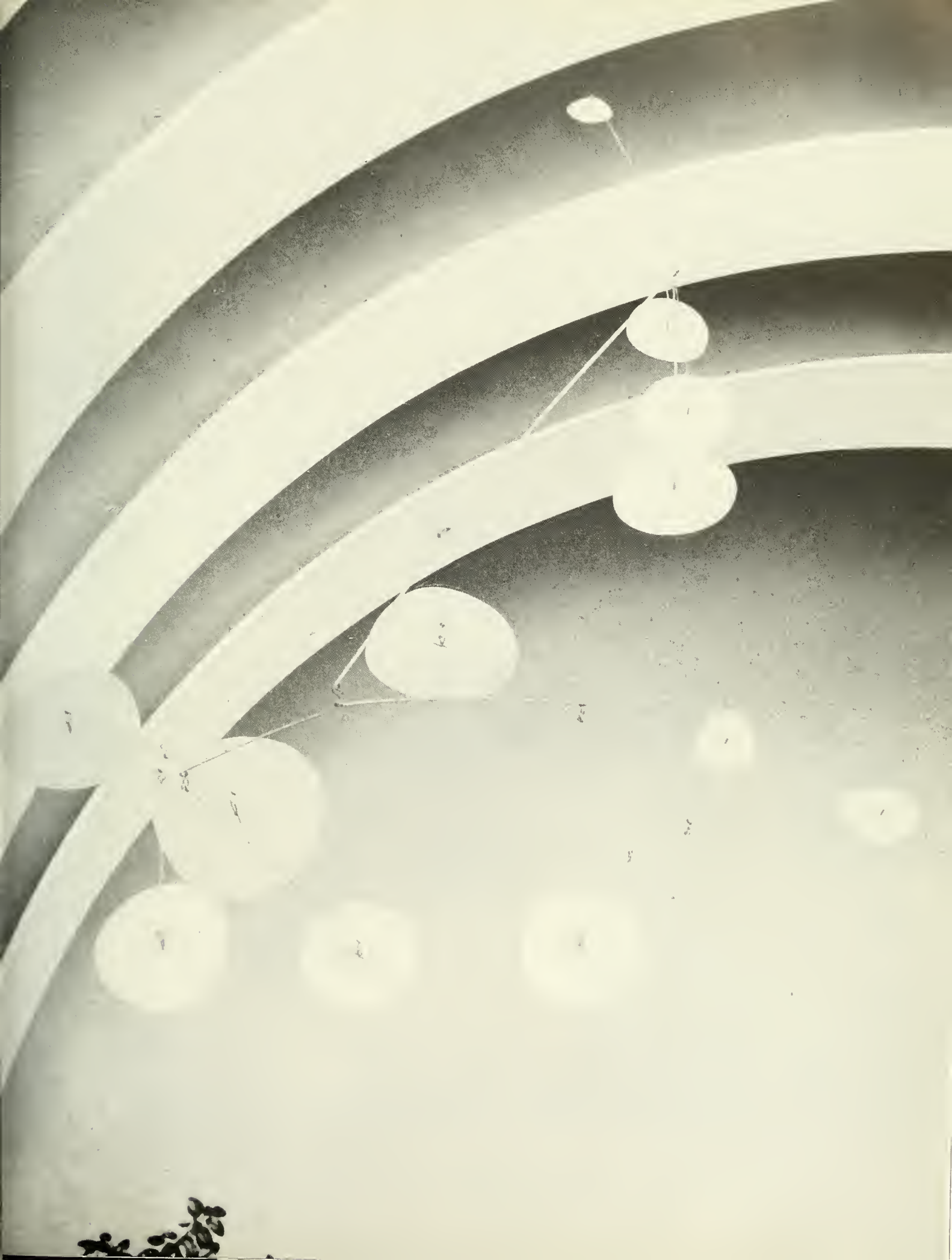


above: *Snake and the Cross*. c. 1940.  
Sheet metal, cord, 40½ x 30".  
Collection the artist.

below: *Mobile*. 1934? Metal, cord, 9 x 16".  
Collection The Solomon R. Guggenheim Museum, New York.  
Collection Mary Reynolds: Gift of her brother.

opposite: *Red Lily Pads*. 1956.  
Sheet metal, metal rods, wire, 42 x 201".  
Courtesy Perls Galleries, New York.







*Pomegranate*. 1949. Sheet metal, metal rods, wire, 69<sup>5</sup>/<sub>8</sub> x 69".  
Collection Whitney Museum of American Art, New York.





above: *Fishy*, 1962. Sheet metal, metal rods, wire, 61½ x 35½".  
 Courtesy Perls Galleries, New York.

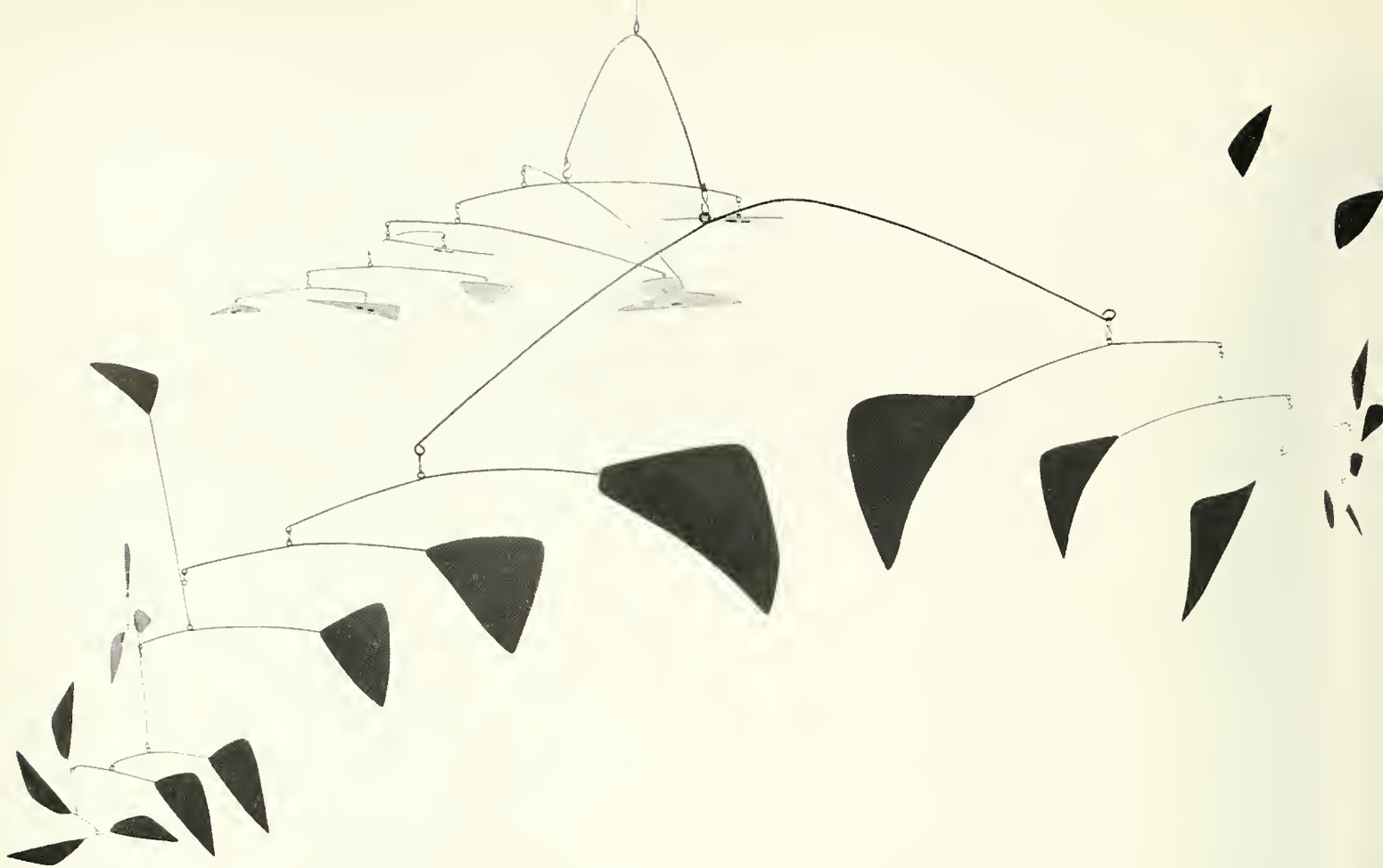
following pages 58: 125. John F. Kennedy International Airport, New York, 1957, c. 504"l.

59: *Black Mobile With Hole*, 1954. Sheet metal, metal rods, wire, 88 x 102".  
 Collection Mr. and Mrs. Jean Davidson, Saché, France.









above: *Sumac*, 1961.

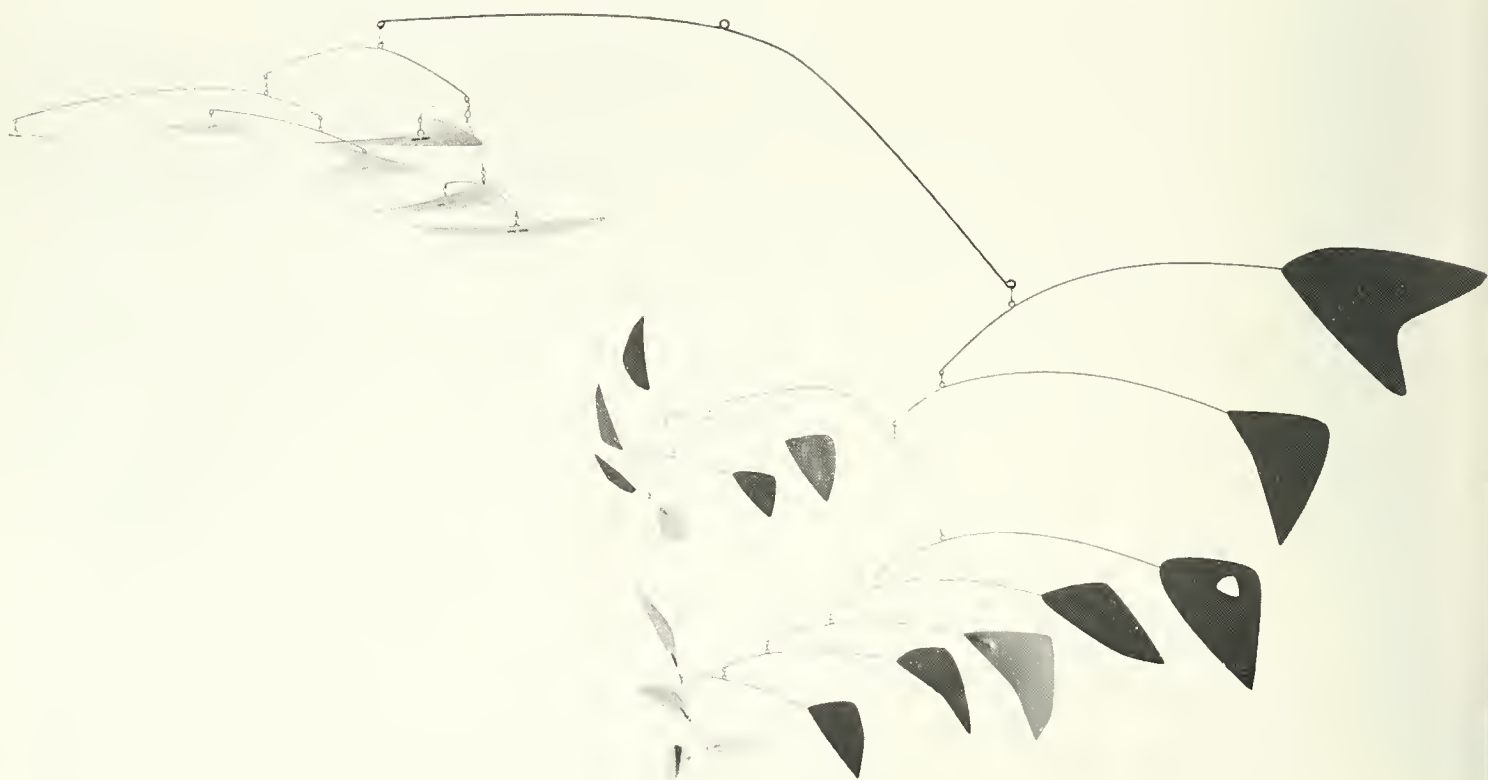
Sheet metal, metal rods, wire, 49 $\frac{3}{4}$  x 94".  
Courtesy Perls Galleries, New York.

below: *Roxbury Red*, 1963.

Sheet metal, metal rods, wire, 62 x 104".  
Courtesy Perls Galleries, New York.

opposite: *Model for Ghost*, 1964.

Sheet metal, metal rods, wire, 37 $\frac{3}{4}$  x 65".  
Courtesy Perls Galleries, New York.





## STABLES

While Calder was intensely involved with the development of the mobile, the stabile too evolved in scale and style. The early, small geometric constructions were in general replaced by larger stables composed of flat sheets of metal, usually painted black, sometimes with the addition of a primary color and occasionally polychromed.

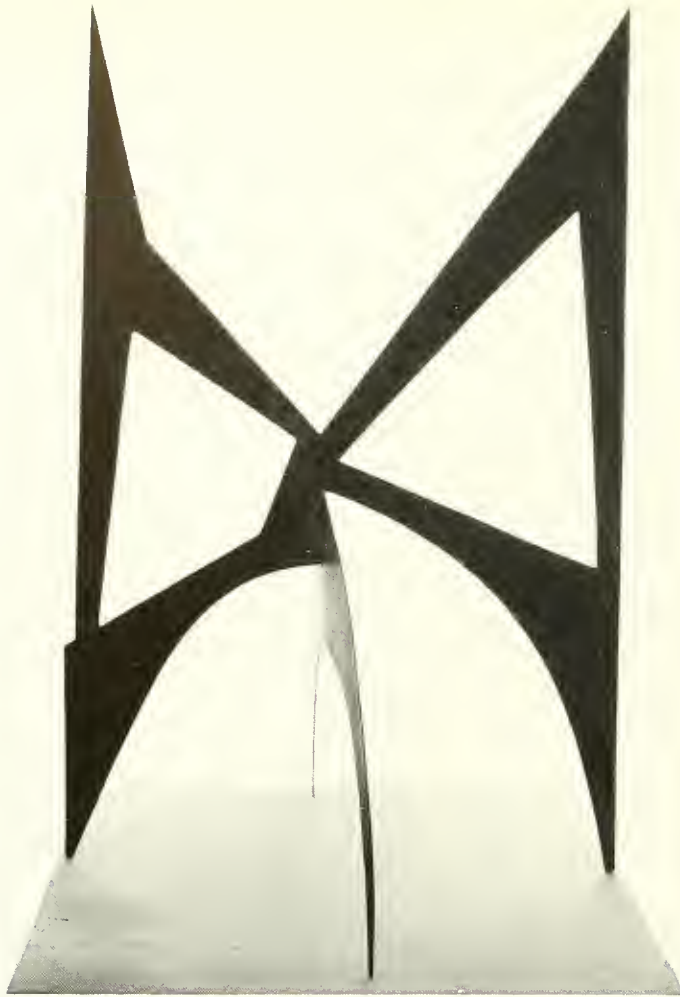
During the forties, when metal was scarce, Calder developed the constellation, a special variety of stabile. The constellation is constructed of pieces of painted or unpainted wood and thin metal rods. Intimate in scale, it stands or is attached to a wall, like a crawling, spindly creature.

These later stables are as varied in form and scale as the mobiles. They are slender or massive, fanciful and sometimes ominous. Some recent stables are spectacularly large. Among the most impressive of these huge pieces are the enormous *Teodelapio* (which stands in the middle of a street in Spoleto and is large enough for buses and trucks to pass under) and the *Guillotine for Eight*.

In November 1961 an exhibition devoted exclusively to giant stables was held at the Galerie Maeght in Paris.





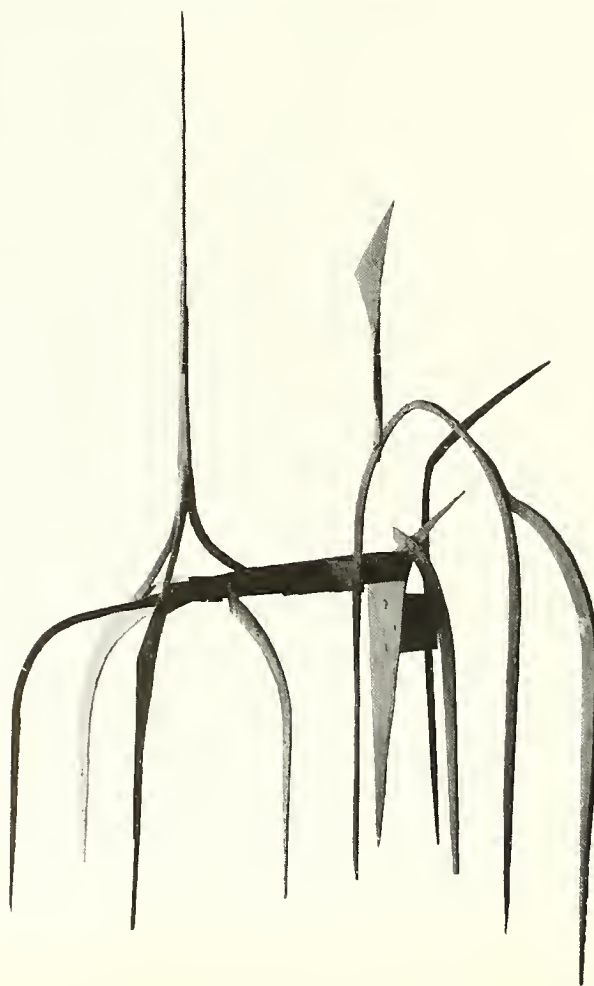


above: *Morning Cobweb*. 1945.  
Sheet metal, 35¾" h.

below: *Gothic Construction From Scraps*. 1939.  
Sheet metal, 31⅝" h.

opposite: *Portrait of a Young Man*. c. 1945.  
Sheet metal, 35¼" h.

Collection the artist.









above: *Bucephalus*, 1963. Sheet metal, 118" h.  
Courtesy Galerie Maeght, Paris.

below: *Snow Plow*, 1963. Sheet metal, 81 $\frac{1}{4}$ " h.  
Courtesy Perls Galleries, New York.

opposite: *Knobs and Curlicues*, 1963. Sheet metal, 74 $\frac{5}{8}$ " h.  
Courtesy Perls Galleries, New York.







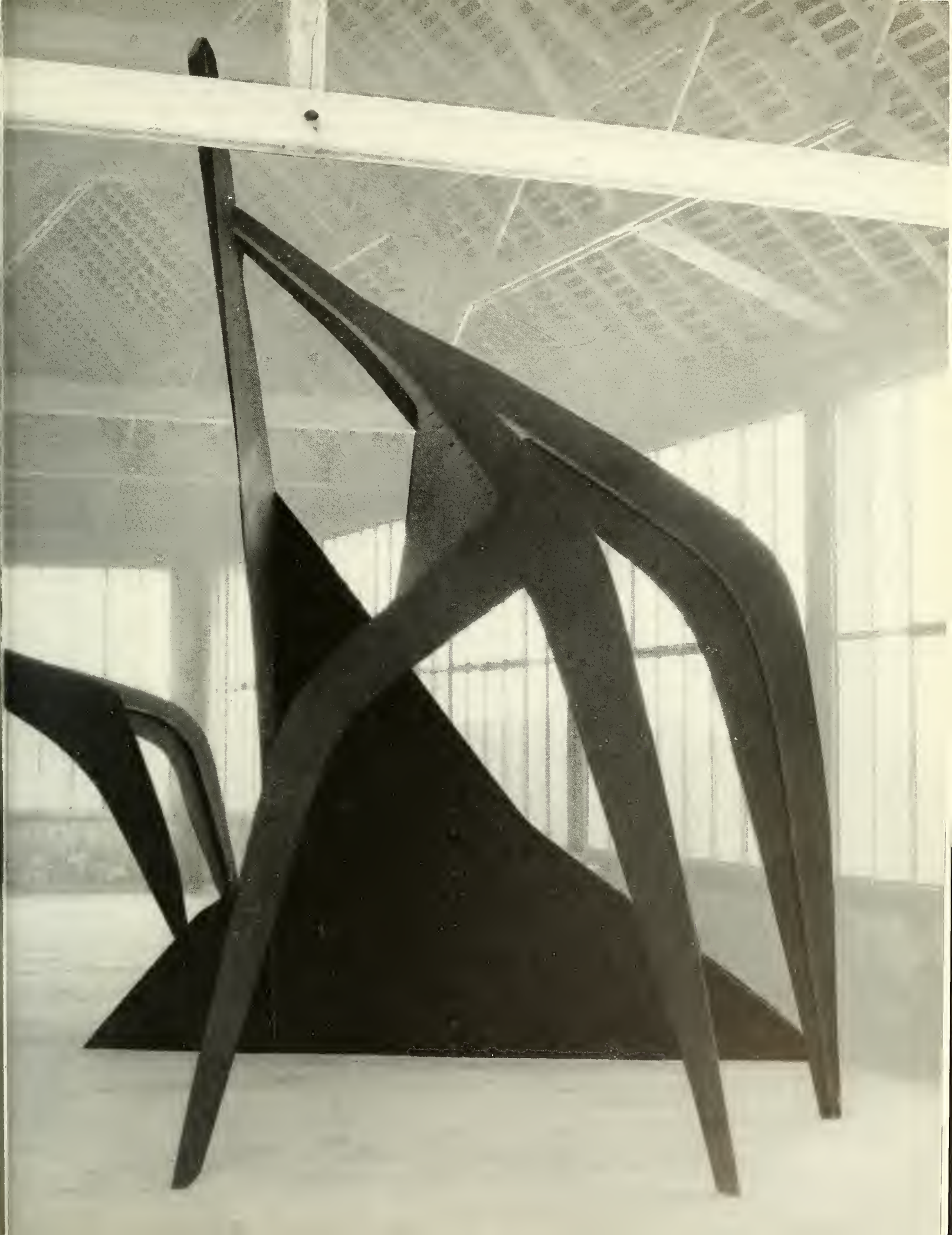


left: *Funghi Neri*, 1960. Sheet metal, 111"h.  
Courtesy Perls Galleries, New York.

right: *Discontinuous*, 1962. Sheet metal, a. 114"h. b. 76"h.  
Courtesy Perls Galleries, New York.

opposite: *Guillotine for Eight*, 1963. Sheet metal, 263"l.  
Courtesy Perls Galleries, New York.





## MOBILE-STABLES

Calder has effected a marriage of his two most characteristic sculptural forms in the mobile-stabile. This hybrid construction, composed of a firm stabile base which supports a moving element, combines the mass and strength of the stabile with the mobile's ever-changing profile.

The mobile-stables range in size from several feet to huge constructions designed for out-of-doors. Among the most monumental examples of this form are the UNESCO sculpture executed in 1958 and the *Southern Cross* of 1963.



*Beggar's Penny*, 1962. Sheet metal, metal rods, wire, 50½" h.  
Courtesy Perls Galleries, New York.



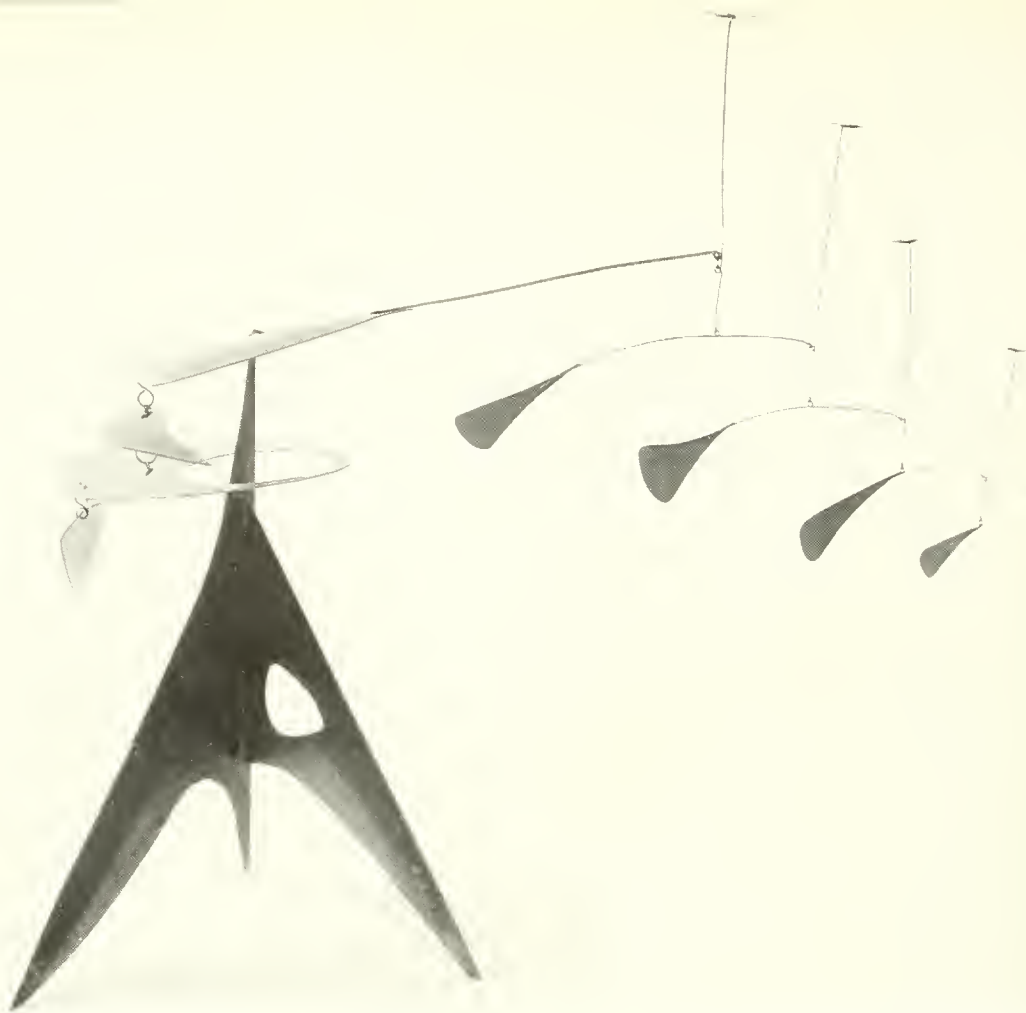
*Red Curlicue with Six Davits*, 1959. Sheet metal, metal rods, wire, 49⅜" h.  
Courtesy Perls Galleries, New York.





*Four Elements*, Stockholm, 1962. Sheet metal, motor, 360°h.  
Collection Moderna Museet, Stockholm.





above: *Yellow Disc*, 1953. Courtesy Perls Galleries, New York.  
below: *Spider*, 1939. Collection the artist.

opposite: *The Spiral*, UNESCO Headquarters, Paris, 1958.  
Sheet metal, metal rods, c. 360"h.







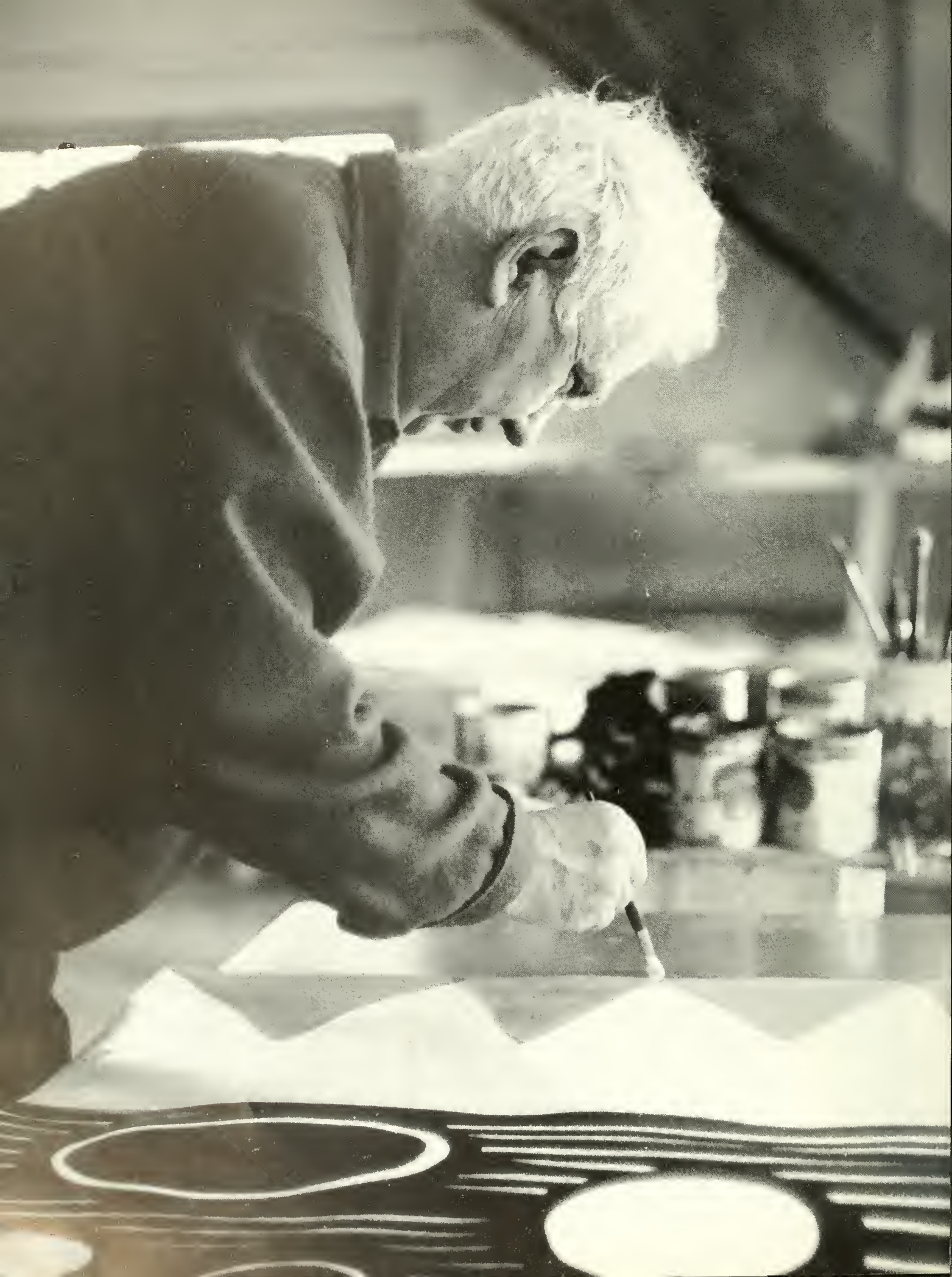


above: *Southern Cross*. 1963. Sheet metal, metal rods, c. 210 (to horizontal cross bar) x 288"  
Collection the artist.

opposite: *Five Rudders*. 1964. Sheet metal, metal rods, 154 x 130½"  
Collection Washington University, St. Louis.







## **PAINTINGS AND TAPESTRIES**

Calder is of course best known as the sculptor who originated the mobile and the stabile. His painting is known only to a few. Yet canvases of the circus date from the beginning of his career. Later, influenced by Mondrian, he experimented with abstract, geometric painting.

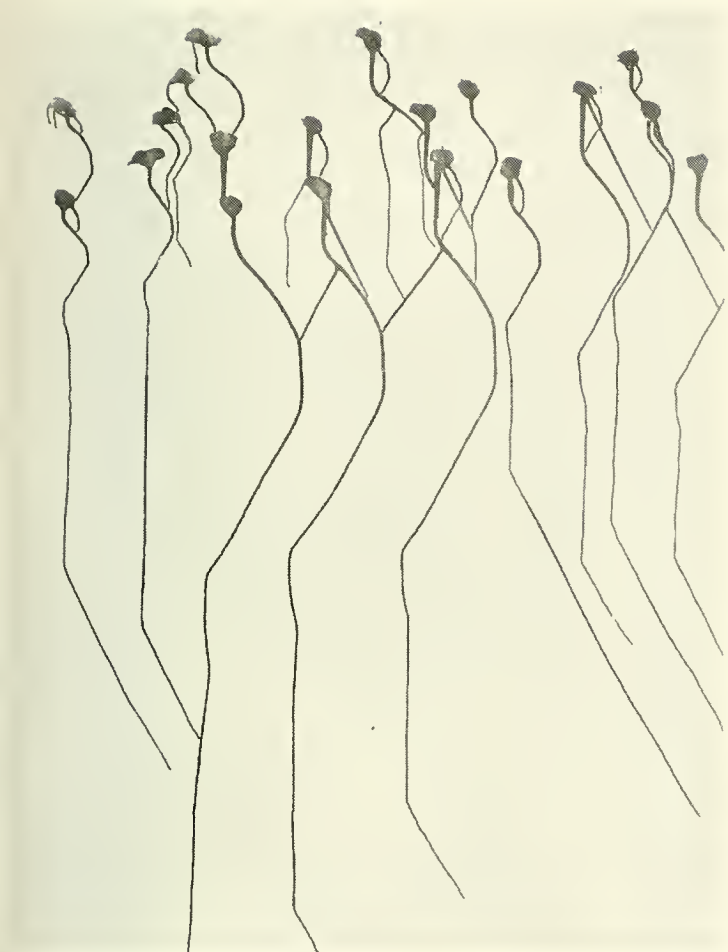
In more recent years, Calder has become a prolific painter. His gouaches, watercolors and drawings are filled with fantastic images both abstract and figurative. He paints animals and reptiles, heads and geometric or organic shapes in vibrant color or in delicate, spontaneous washes. His sense of decoration is revealed in elegant tapestry designs.



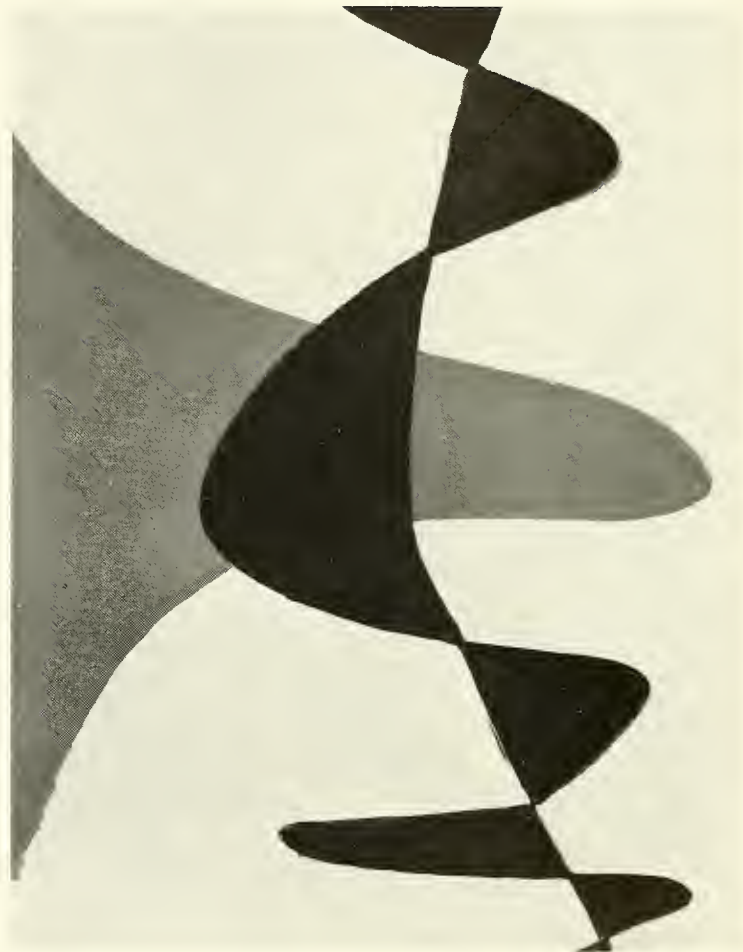
*Caduceus*, 1962. Tapestry, 28 $\frac{3}{4}$  x 41 $\frac{7}{8}$ ". Collection the artist.



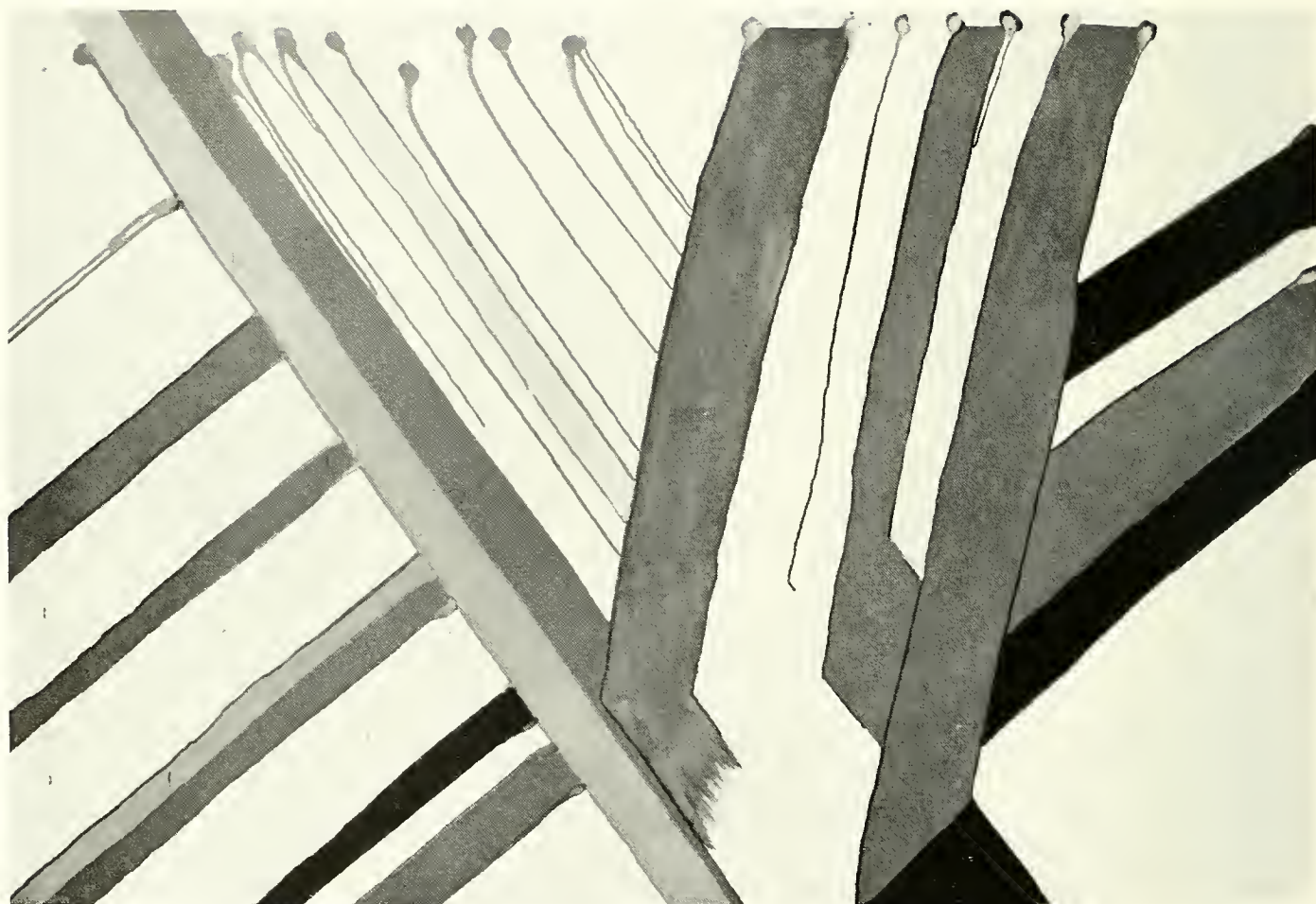




*Red Drip*. 1964. Oil on canvas, 51 x 38<sup>1</sup>/<sub>4</sub>". Courtesy Perls Galleries, N.Y.

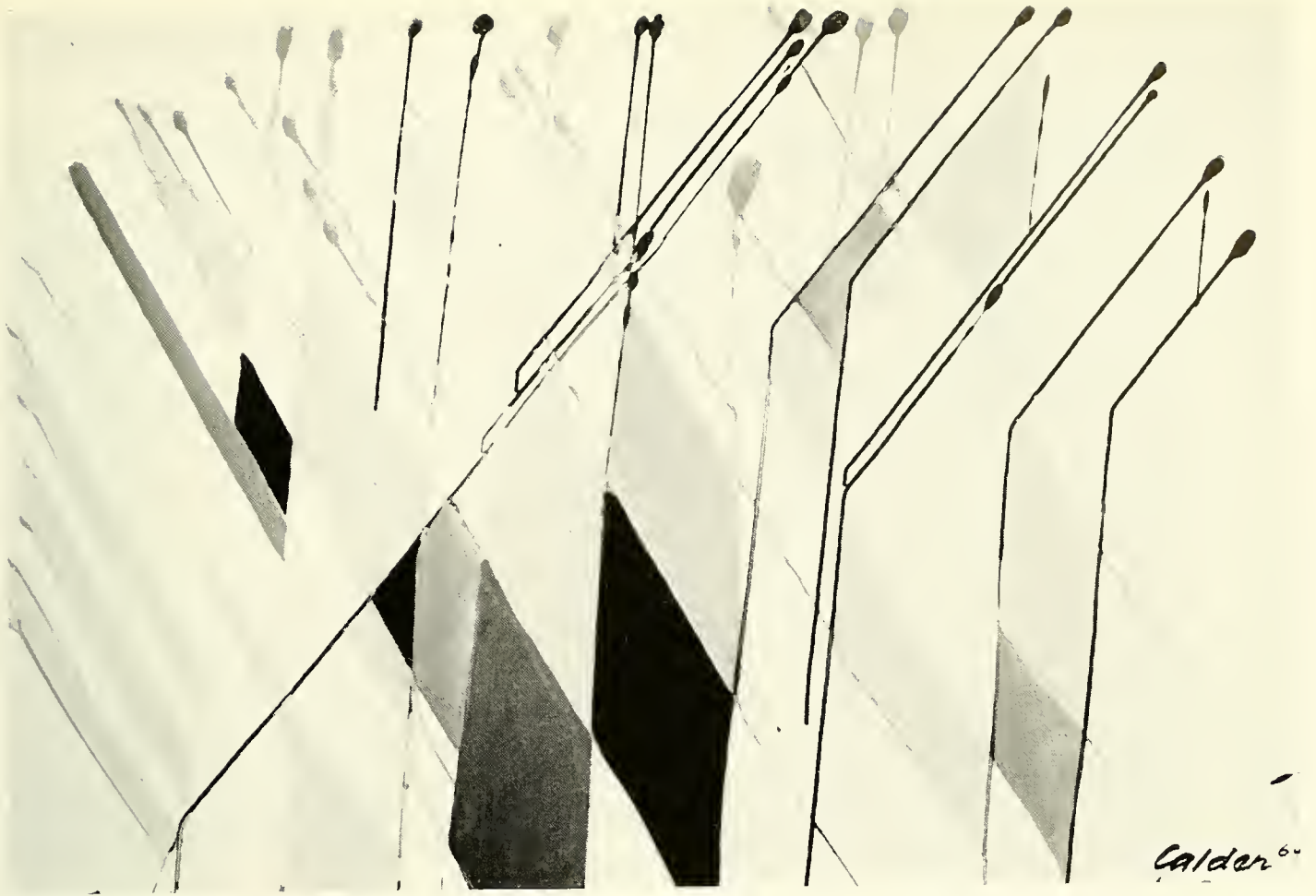


*Spinnaker*. 1964. Oil on canvas, 45<sup>1</sup>/<sub>2</sub> x 35". Courtesy Perls Galleries, N.Y.



*Herringbone*. 1964. Oil on canvas, 35 x 51 $\frac{1}{8}$ ". Courtesy Perls Galleries, New York.

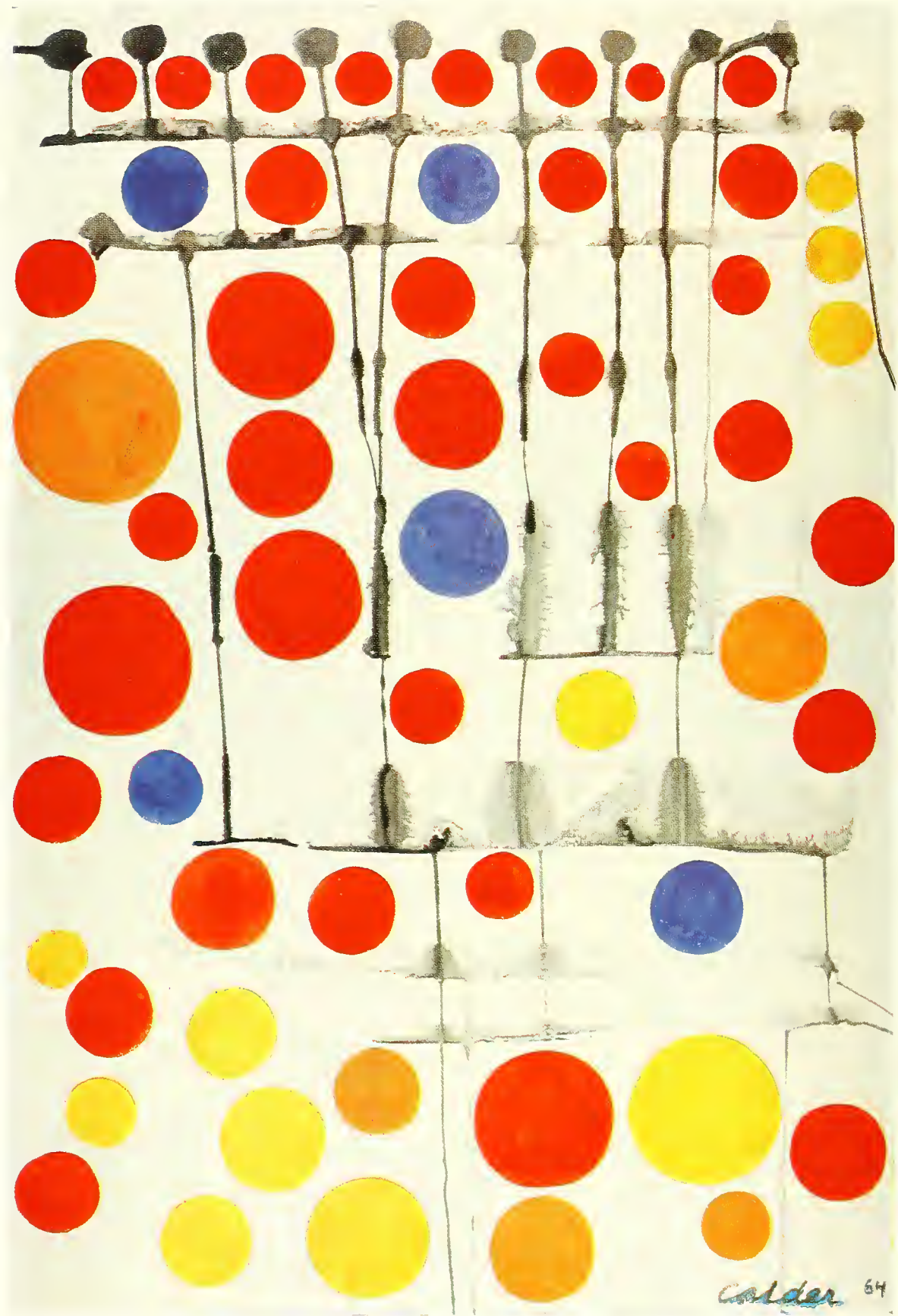




above: *Untitled*. 1964. Gouache, 29½ x 43¼".  
 Courtesy Perls Galleries, New York.

below: *Untitled*. 1964. Gouache, 29½ x 42½".  
 Courtesy Perls Galleries, New York.





*Untitled*, 1961. Gouache, 43 $\frac{3}{8}$  x 29 $\frac{1}{2}$ ". Courtesy Perls Galleries, New York.







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In short, the present listing brings Mr. Karpel's bibliography up to date.

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- CURT VALENTIN GALLERY, New York, January 15-February 10, 1952, *Alexander Calder: Gongs and Towers*. Contains James Johnson Sweeney, "Alexander Calder's Mobiles"; Fernand Léger, "Calder".
- XXVI BIENNALE DI VENEZIA, Venice, 1952, pp. 371-378. Contains introduction by James Johnson Sweeney.
- HANNOVER GESELLSCHAFT, Hannover, March 18-May 2, 1954, *Alexander Calder: Stables, Mobiles, Gouaches*.
- GALERIE RUDOLF HOFFMAN, Hamburg, 1954, *Calder*. Introduction by C. A. Isermeyer.
- KUNSTHALLE, Basel, 1957, *Calder*. Introduction by Arnold Rüdlinger.
- STEDELIJK MUSEUM, Amsterdam, 1959, *Alexander Calder*. Contains Georges Salles, "Stables"; W. Sandberg, "Calder und die mobiles." Catalogue of exhibition circulated 1959-1960 to Kunsthalle, Hamburg; Museum Haus Lange, Krefeld; Kunsthalle, Mannheim; Haus der Jugend, Wuppertal-Barmen; Kunstgewerbemuseum, Zürich.
- PALAIS DES BEAUX-ARTS, Brussels, April 3-May 1, 1960, *Calder*. Text by Georges Salles.
- KUNSTGEWERBEMUSEUM, Zürich, May-June 1960, *Kinetische Kunst, Alexander Calder, Mobiles und Stables aus den letzten Jahren*. Introduction by Hans Fischli and Willi Rotzler.
- THE ARTS COUNCIL OF GREAT BRITAIN, London, July 4-August 12, 1962, *Alexander Calder*. Introduction by James Johnson Sweeney.
- GALERIE D'ART MODERNE, Basel, 1962, *31 Gestalter einer totalen visuellen Synthese*. Introduction by C. Belloli.
- GALLERIA DEL NAVIGLIO, Milan, May 25-June 5, 1964, *Alexander Calder: Gouaches 1963-64*. Note by Fernand Léger.
- DOCUMENTA III, Kassel, June 27-October 5, 1964, vol. 1, *Malerei und Skulptur*, pp. 214-215.



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*"Alexander Calder A Retrospective Exhibition"*





**ALEXANDER CALDER**

**A RETROSPECTIVE EXHIBITION**

## LENDERS TO THE EXHIBITION

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The Museum of Modern Art, New York  
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Wadsworth Atheneum, Hartford  
Washington University, St. Louis  
Whitney Museum of American Art, New York  
  
Galerie Maeght, Paris  
Perls Galleries, New York

## WORKS IN THE EXHIBITION

### EARLY DRAWINGS, WATERCOLORS, LITHOGRAPH

#### 1. STUDY FOR PORTRAIT OF CARL ZIGROSSER. c. 1928.

Pencil, 7½ x 11½".

Collection Carl Zigrosser, Philadelphia.

#### 2. AFRICAN FAMILY. 1931. Ink, 30⅞ x 22¾".

Collection Mr. and Mrs. Klaus G. Perls, New York.

#### 3. BALANCING LADY. 1931. Ink, 22¾ x 30¾".

Lent by Perls Galleries, New York.

#### 4. BATHERS. 1931. Ink, 22⅞ x 30¾".

Lent by Perls Galleries, New York.

#### 5. BEN HUR. 1931. Ink, 22⅞ x 30¾".

Lent by Perls Galleries, New York.

#### 6. COUPLE IN EGYPT. 1931. Ink, 22¾ x 30¾".

Lent by Perls Galleries, New York.

#### 7. DANCER WITH FLUTIST. 1931. Ink, 22¾ x 30¾".

Lent by Perls Galleries, New York.

#### 8. FAMILY WITH HORSE. 1931. Ink, 22¾ x 30¾".

Lent by Perls Galleries, New York.

#### 9. LION'S LEAP. 1931. Ink, crayon, 19⅝ x 25⅝".

Lent by Perls Galleries, New York.

#### 10. THE TUMBLERS, NO. II. 1931. Ink, 22⅞ x 30⅞".

Lent by Perls Galleries, New York.

#### 11. TUMBLERS WITH ZEBRA. 1931. Ink, 22⅞ x 30¾".

Lent by Perls Galleries, New York.

#### 12. UNTITLED. 1931. Ink, 19⅝ x 25½".

Lent by Perls Galleries, New York.

#### 13. UNTITLED. 1931. Ink, 19¾ x 25⅝".

Lent by Perls Galleries, New York.

#### 14. UNTITLED. 1931. Ink, 30⅞ x 32¾".

Lent by Perls Galleries, New York.

#### 15. UNTITLED. 1931. Ink, 30⅞ x 22¾".

Lent by Perls Galleries, New York.

#### 16. UNTITLED. 1931. Ink, 22¾ x 30¾".

Lent by Perls Galleries, New York.

#### 17. THE ANIMAL TRAINER. 1932. Ink, 22 x 30".

Lent by Perls Galleries, New York.

#### 18. TWO BAREBACK RIDERS. 1932. Ink, 22 x 30".

Lent by Perls Galleries, New York.

#### 19. COWBOY AND REARING HORSE. 1932. Ink, 14⅞ x 19".

Lent by Perls Galleries, New York.

#### 20. HORSE AND TRAINER IN THE RING. 1932. Ink, 14 x 19".

Lent by Perls Galleries, New York.

#### 21. UNTITLED. 1932. Ink, 22¾ x 30⅞".

Lent by Perls Galleries, New York.

#### 22. MAN ON SLACK WIRE. 1932. Ink, 22 x 30".

Lent by the artist.

#### 23. CIRCUS WITH CONSTRUCTION. 1935. Ink, 22⅞ x 31".

Lent by the artist.

#### 24. COMPOSITION. 1932. Ink, 22 x 30".

Lent by the artist.

#### 25. UNIVERSE. 1932. Ink, 22 x 30".

Lent by the artist.

#### 26. UNTITLED. 1932. Ink, gouache, 22¾ x 30⅞".

Lent by the artist.

#### 27. UNTITLED. 1932. Ink, gouache, 23 x 30⅞".

Lent by the artist.

#### 28. CONSTRUCTION. 1932? Ink, watercolor, crayon, 20½ x 26⅞".

Lent by the artist.

#### 29. STRANGE WORLD. 1939. Ink, 22⅝ x 31".

Lent by the artist.

#### 30. STRANGE WORLD. 1939. Ink, 30⅞ x 22½".

Lent by the artist.

#### 31. UNTITLED. c. 1940. Ink, 22⅝ x 31".

Lent by the artist.

#### 32. WHEEL AND POINTS. c. 1940. Ink, 22¾ x 15⅝".

Lent by the artist.

#### 33. COMPOSITION III. Lithograph, 19¾ x 15¾".

Lent by Perls Galleries, New York.



## EARLY OILS

34. CIRCUS. 1929. Oil on canvas,  $23\frac{5}{8}$  x 32".  
Lent by the artist.
35. COMPOSITION. 1930. Oil on canvas,  $21\frac{1}{8}$  x 32".  
Lent by the artist.
37. UNTITLED. 1930. Oil on canvas,  $23\frac{5}{8}$  x  $23\frac{5}{8}$ ".  
Lent by the artist.
39. UNTITLED. 1930. Oil on canvas,  $16\frac{1}{4}$  x  $10\frac{3}{4}$ ".  
Lent by the artist.
40. UNTITLED. 1930. Oil on canvas, 13 x  $16\frac{1}{8}$ ".  
Lent by the artist.
41. UNTITLED. 1930. Oil on canvas,  $28\frac{3}{4}$  x  $36\frac{1}{8}$ ".  
Lent by the artist.
42. UNTITLED. 1930. Oil on canvas,  $18\frac{1}{8}$  x 13".  
Lent by the artist.

## TOYS, CIRCUS, WIRE SCULPTURE

Only height measurements are given for most sculpture. When a measurement for the width of a moving sculpture is indicated, it describes the greatest possible horizontal extension of the mobile.  
h, stands for high, d, for diameter.

44. CIRCUS. 1926-32.  
Lent by the artist.
45. JOSEPHINE BAKER I. 1926. Wire, 40" h.  
Lent by the artist.
46. JOSEPHINE BAKER II. 1926. Wire,  $25\frac{1}{4}$ " h.  
Collection Dr. and Mrs. James de Tomasi, Cold Spring Harbor,  
Long Island.
47. HORSE. c. 1927. Wire,  $27\frac{5}{8}$ " h.  
Lent by Perls Galleries, New York.
48. BIRD. 1928. Wire,  $11\frac{1}{2}$ " h.  
Lent by the artist.
49. ACROBAT SIGN. 1928. Wire,  $46\frac{1}{2}$ " h.  
Lent by the artist.
50. CALVIN COOLIDGE. 1928. Wire,  $12\frac{5}{8}$ " h.  
Lent by the artist.
51. HELEN WILLS. 1928. Wire,  $20\frac{5}{8}$ " h.  
Lent by the artist.
52. ROMULUS AND REMUS. 1928. Wire, wood, 31 x 112".  
Lent by the artist.

53. MODEL FOR DISPLAY OF FABRICS. c. 1928. Wire, 19" h.  
Lent by the artist.
54. MODEL FOR DISPLAY OF FABRICS. c. 1928. Wire,  $16\frac{1}{4}$ " h.  
Lent by the artist.
55. MODEL FOR DISPLAY OF FABRICS. c. 1928. Wire,  $14\frac{7}{8}$ " h.  
Lent by the artist.
56. MANNEQUIN. c. 1928. Wire, 17" h.  
Lent by the artist.
57. FLOWER. c. 1928. Wire,  $10\frac{1}{2}$ " h.  
Lent by the artist.
58. SHOTPUT. c. 1928. Wire, 19" h.  
Lent by the artist.
59. MODEL FOR DISPLAY MANNEQUIN. c. 1928.  
Wood, metal, 19" h.  
Lent by the artist.
60. MODEL FOR DISPLAY MANNEQUIN. c. 1928.  
Wood, wire, string, metal, 20" h.  
Lent by the artist.
61. TOY VELOCIPED. c. 1928. Wire, leather,  $4\frac{3}{4}$ " h.  
Lent by the artist.
62. HORSE. c. 1928. Wire,  $20\frac{1}{2}$ " h.  
Lent by the artist.
63. ELEPHANT. c. 1928. Wire,  $9\frac{1}{4}$ " h.  
Lent by the artist.
64. JIMMY DURANTE. c. 1928. Wire,  $11\frac{3}{4}$ " h.  
Collection Jean and Howard Lipman, Cannondale, Connecticut.
65. PORTRAIT OF C. Z. c. 1928. Wire,  $15\frac{1}{4}$ " h.  
Collection Carl Zigrosser, Philadelphia.
66. PORTRAIT OF LAURA CANADÉ ZIGROSSER. c. 1928.  
Wire, 17" h.  
Collection Carl Zigrosser, Philadelphia.
67. ARCHING MAN. 1929. Wire,  $13\frac{1}{2}$ " h.  
Lent by the artist.
68. THE BRASS FAMILY. 1929. Wire,  $64\frac{1}{2}$ " h.  
Lent by the artist.
69. HERCULES AND LION. 1929. Wire, 48" h.  
Lent by the artist.
70. KIKI. 1929. Wire,  $12\frac{3}{4}$ " h.  
Lent by the artist.
71. LITTLE GIRL. 1929. Wire,  $26\frac{1}{2}$ " h.  
Lent by the artist.

72. **NEGRESS**. 1929. Wire, 17¾" h.  
Lent by the artist.
73. **SPRING**. 1929. Wire, wood, 94½" h.  
Lent by the artist.
74. **UNKNOWN**. 1929. Wire, 11" h.  
Lent by the artist.
75. **ACROBATS**. 1929. Wire, 33⅜" h.  
Collection Contemporary Arts Association, Houston.
76. **MARIAN GREENWOOD**. 1930. Wire, 12½" h.  
Lent by the artist.
77. **LÉGER**. 1930. Wire, 16" h.  
Collection Madame Nadia Léger, Biot, France.
78. **LOUISA**. 1931. Wire, 11¼" h.  
Lent by the artist.
79. **VARESE**. 1931. Wire, 14" h.  
Lent by the artist.
80. **SPECTACLES**. 1932. Wire, 4¼" h.  
Collection Mr. and Mrs. James de Tomasi, Cold Spring Harbor, Long Island.
81. **THE ONLY ONLY BIRD**. 1952. Tin, wire, 15" h.  
Lent by the artist.
82. **BIRD**. 1962. Tin, wire, 10½" h.  
Lent by the artist.
85. **PIN**. c. 1948. Silver, glass, 6½ x 7¼".  
Collection Mr. and Mrs. Paul Lester Wiener, New York.
87. **BRACELET, NECKLACES, RING**. Silver, gold, c. 1940-50.  
Collection Louisa Calder, Roxbury, Connecticut.
88. **PIN**. c. 1950. Silver, 3⅜ x 4½".  
Collection Mrs. Talcott Clapp, Woodbury, Connecticut.
89. **RING**. c. 1950. Silver, 1" h.  
**PIN**. c. 1950. Silver, 7" h.  
**BRACELET**. c. 1950. Silver, 2¾" h.  
Collection Jean and Howard Lipman, Cannondale, Connecticut.
310. **PIN**. c. 1950. Brass, 3¾" h.  
Collection Mrs. Jane Wade Lombard, New York.
90. **PIN**. c. 1960. Brass, silver, stone, 4" h.  
Collection Jean and Howard Lipman, Cannondale, Connecticut.
91. **PIN**. Silver, 5½" h.  
Collection Mrs. James Schramm, Burlington, Iowa.
323. **EARRINGS**. Brass, gilt, 2½" h.  
**EARRINGS**. Silver, 1⅝ x 2⅝".  
**NAIL PROTECTOR**. Silver, 1¼" h.  
**NECKLACE**. Brass, gilt, cord, 1½ x 15".  
**PIN**. Brass, gilt, 6¼" h.  
**PIN "MS"**. Silver, 3⅛" h.  
**PIN "MS"**. Silver, 4" h.  
**PIN (Butterfly)**. Silver, 3½" h.  
Collection Mrs. José Luis Sert, Cambridge, Massachusetts.
311. **BRACELET**. Silver, 5⅜" h.  
Collection Mrs. Otto Spaeth, New York.
312. **BUCKLE**. Silver, 4" d.  
Collection Mrs. David Scully, New York.

## **JEWELRY**

83. **DAISY PIN**. c. 1929. Brass, 5⅞" d.  
Collection Miss Agnes Mongan, Cambridge, Massachusetts.
92. **ELODIE PIN**. c. 1939. Brass, 5⅛" h.  
Collection Mrs. Robert C. Osborn, Salisbury, Connecticut.
84. **BRACELET**. 1940-41. Brass, 3⅜" h.  
**PIN**. 1940-41. Brass, 6½" h.  
Collection Jean and Howard Lipman, Cannondale, Connecticut.
93. **BROOCH**. c. 1944. Brass, 6" h.  
Collection Mrs. William Dixon Stevens, New York.
94. **BRACELET**. c. 1946. Gold, 1¾" h.  
**BUCKLE**. c. 1946. Brass, 4 x 7".  
**NECKLACE**. c. 1946. Silver, cord, 2 x 12".  
Collection Mrs. Harry Hood Bassett, New York.
86. **JEWELRY**. Before 1942.  
Brass, gold, silver, pottery, semi-precious stones.  
Collection Louisa Calder, Roxbury, Connecticut.

## **WOOD AND BRONZE SCULPTURE**

95. **ACROBATS**. 1928. Wood, 27¾" h.  
Lent by the artist.
96. **COW**. 1928. Wood, 12⅝" h.  
Collection Mr. and Mrs. George D. Pratt, Jr., Bridgewater, Connecticut.
98. **HIGH HELLO**. 1928. Wood, 33½" h.  
Lent by the artist.
99. **NYMPH**. 1928. Wood, 35" h.  
Lent by the artist.
100. **THREE MEN HIGH**. 1928. Wood, 65¼" h.  
Lent by the artist.
101. **UNCOMFORTABLE FACE**. 1928. Wood, 21" h.  
Lent by the artist.

102. DOUBLE CAT. 1929. Wood, 6 $\frac{1}{8}$  x 51".

Lent by the artist.

103. LION. 1929. Wood, 16" h.

Lent by the artist.

104. PELICAN. 1929. Wood, 28" h.

Lent by the artist.

105. SHARK SUCKER. 1930. Wood, 11 $\frac{1}{4}$  x 30".

Lent by the artist.

106. ACROBATS. 1930. Bronze, 8 $\frac{5}{8}$ " h.

Lent by Galerie Maeght, Paris.

107. COW. 1930. Bronze, 8 $\frac{3}{4}$ " h.

Lent by Galerie Maeght, Paris.

108. DANCER. 1930. Bronze, 23 $\frac{3}{8}$ " h.

Lent by Galerie Maeght, Paris.

109. FEET IN THE AIR. 1930. Bronze, 5 $\frac{3}{8}$ " h.

Lent by Galerie Maeght, Paris.

110. HEAD ON THE GROUND. 1930. Bronze, 5 $\frac{3}{8}$ " h.

Lent by Galerie Maeght, Paris.

111. HORSE I. 1930. Bronze, 4 $\frac{1}{2}$ " h.

Lent by Galerie Maeght, Paris.

112. STARFISH. 1930. Bronze, 40" h.

Lent by Galerie Maeght, Paris.

113. WEIGHT LIFTER. 1930. Bronze, 8 $\frac{3}{8}$ " h.

Lent by Galerie Maeght, Paris.

114. WOMAN LEANING ON HER HANDS. 1930. Bronze, 4 $\frac{1}{4}$ " h.

Lent by Galerie Maeght, Paris.

123. SHARK AND WHALE. c. 1933. Wood, 34" h.

Lent by the artist.

124. GIBRALTAR. 1936. Wire, wood, 52" h.

Lent by the artist.

115. APPLE MONSTER. 1938. Apple branch, wire, 67" h.

Lent by the artist.

116. DOUBLE HELIX. 1944. Bronze, 33" h.

Lent by the artist.

117. LENTIL. 1944. Bronze, 20" h.

Collection Mr. and Mrs. Andrew Gagarin, Litchfield, Connecticut.

118. SNAKE ON THE ARCH. 1944. Bronze, 34 $\frac{5}{8}$ " h.

Collection Mr. and Mrs. Roy Neuberger, New York.

119. PIERCED STONE. c. 1944. Bronze, 36 $\frac{3}{8}$ " h.

Private Collection, New York.

## ABSTRACT CONSTRUCTIONS

120. TWO SPHERES WITHIN A SPHERE. 1931. Wire, wood, 31" h.

Lent by the artist.

121. UNIVERSE. 1931. Wire, wood, 36" h.

Lent by the artist.

122. TWO SPHERES AND CIRCLE. 1932.

Wood, sheet metal, metal rod, wire, 61 $\frac{5}{8}$ " h.

Lent by the artist.

125. CAGE WITHIN A CAGE. 1939.

Wire, metal rod, wood, cord, 37 $\frac{1}{2}$ " h.

Lent by the artist.

## TRANSITION TO MOTION

126. FISH BOWL WITH CRANK. 1929. Wire, 15 $\frac{7}{8}$ " h.

Lent by the artist.

127. MOTORIZED MOBILE. 1929.

Wood, wire, sheet metal, motor, 23 $\frac{1}{4}$ " h.

The Joseph H. Hirshhorn Collection, New York.

128. DANCING TORPEDO SHAPE. 1932.

Wood, wire, sheet metal, motor, 29" h.

Collection The Berkshire Museum, Pittsfield, Massachusetts.

129. SEMI-CIRCLE, QUADRANT AND SPHERE. 1932.

Wood, metal rods, sheet metal, motor, 56 $\frac{1}{2}$ " h.

Collection Paul Nelson, Paris.

130. THE ARC AND THE QUADRU. c. 1932.

Wood, metal rods, motor, 30 $\frac{1}{4}$ " h.

Collection The Berkshire Museum, Pittsfield, Massachusetts.

131. A UNIVERSE. 1934. Iron pipe, wire, wood, cord, motor, 40 $\frac{1}{2}$ " h.

Collection The Museum of Modern Art, New York.

Gift of Abby Aldrich Rockefeller.

132. THE WHITE FRAME. 1934.

Wood, wire, cord, sheet metal, motor, 90 x 108".

Lent by the artist.

133. PANTOGRAPH. c. 1934. Wood, wire, sheet metal, motor, 45 $\frac{3}{4}$ " h.

Collection Moderna Museet, Stockholm.

134. LITTLE BLUE PANEL. 1935.

Wood, metal rods, wire, motor, 19 $\frac{5}{8}$ " h.

Collection Wadsworth Atheneum, Hartford.

135. DANCERS AND SPHERE. 1936.

Wood, sheet metal, wire, cord, motor, 18 $\frac{1}{2}$ " h.

Lent by the artist.



136. **LITTLE BLUE PANEL.** 1938.  
Wood, sheet metal, wire, motor, 13¾" h.  
Lent by the artist.
137. **MODEL FOR WORLD'S FAIR '39.** 1938.  
Wood, sheet metal, wire, cord, 14⅞" h.  
Lent by the artist.
138. **PANEL WITH MOVING ELEMENTS.** 1941.  
Wood, sheet metal, wire, piano strings, 22½ x 28".  
Collection The Solomon R. Guggenheim Museum, New York.
139. **BLACK SPOT ON GIMBALS.** 1942. Wire, wood, 16" h.  
Lent by the artist.
140. **THE ORANGE PANEL.** 1943.  
Wood, sheet metal, wire, motor, 36 x 48".  
Collection Mrs. H. Gates Lloyd, Haverford, Pennsylvania.
141. **QUATRO PENDULATI.** 1943.  
Wood, sheet metal, metal rods, motor, 36⅞ x 25½".  
Lent by the artist.
- MOBILES**
- Hanging Mobiles**
142. **GLASS AND TWO SPOONS.** 1934.  
Wire, cord, glass, metal, pottery, 37 x 38½".  
Lent by the artist.
143. **MOBILE.** 1934? Sheet metal, metal rods, cord, 9 x 16".  
Collection The Solomon R. Guggenheim Museum, New York;  
Collection Mary Reynolds; Gift of her brother.
144. **MOBILE.** 1935? Glass, metal, wood, pottery, cord, 25 x 23".  
Collection The Solomon R. Guggenheim Museum, New York;  
Collection Mary Reynolds; Gift of her brother.
145. **THE BLACK CLOUDS.** 1936.  
Sheet metal, metal rods, wire, wood, 62¾ x 84".  
Collection Robert Bollt, New York.
146. **MOBILE.** 1936? Wood, sheet metal, cord, 67 x 65".  
Collection The Solomon R. Guggenheim Museum, New York;  
Collection Mary Reynolds; Gift of her brother.
147. **MOBILE.** 1936?  
Sheet metal, metal rods, glass, pottery, wood, cord, 49 x 50".  
Collection The Solomon R. Guggenheim Museum, New York;  
Collection Mary Reynolds; Gift of her brother.
148. **MOBILE.** 1936? Wood, metal rods, cord, 39 x 36".  
Collection The Solomon R. Guggenheim Museum, New York;  
Collection Mary Reynolds; Gift of her brother.
149. **THREE ANTENNAE.** 1938. Sheet metal, wire, cord, 26 x 40½".  
Lent by the artist.
150. **EUCALYPTUS.** 1940. Sheet metal, wire, 95¼ x 61".  
Private Collection, New York.
151. **THE GONG.** 1940.  
Wood, sheet metal, cord, wire, canvas, 75¼ x 71¼".  
Lent by the artist.
152. **VERTICAL MOBILE WITH SONOROUS WEIGHT.** 1940.  
Sheet metal, wire, 110¼ x 63¾".  
Lent by the artist.
153. **SNAKE AND THE CROSS.** c. 1940. Sheet metal, cord, 40⅛ x 30".  
Lent by the artist.
154. **CONSTELLATION WITH MOBILE.** c. 1946.  
Wood, wire, cord, 40 x 40".  
Collection Nora and Leo Lionni, Genoa.
155. **FLOATING WOOD OBJECTS AND WIRE SPINES.** 1947.  
Wood, sheet metal, metal rods, wire, 44 x 54".  
Collection Mr. and Mrs. Paul Lester Wiener, New York.
156. **PLAQUES SUR FILS.** 1948. Sheet metal, wire, cord, 39 x 45".  
Lent by the artist.
157. **FIVE RED ARCS.** c. 1948. Sheet metal, metal rods, wire, 47¼ x 56".  
Collection The Solomon R. Guggenheim Museum, New York.
158. **BLÉRIOT.** 1949. Sheet metal, metal rods, wire, 43½ x 47⅝".  
Collection Mrs. Ida Meyer-Chagall, Basel.
159. **THREE GONGS AND RED.** c. 1953.  
Sheet metal, metal rods, wire, 28½ x 66½".  
Lent by Perls Galleries, New York.
160. **BLACK MOBILE WITH HOLE.** 1954.  
Sheet metal, metal rods, wire, 88 x 102".  
Collection Mr. and Mrs. Jean Davidson, Saché, France.
161. **RED LILY PADS.** 1956. Sheet metal, metal rods, wire, 42 x 201".  
Lent by Perls Galleries, New York.
162. **FOUR DIRECTIONS.** 1956. Sheet metal, wire, 37⅞ x 84½".  
Lent by Perls Galleries, New York.
163. **FLYING FISH.** 1957. Sheet metal, metal rods, wire, 24 x 88".  
Lent by Galerie Maeght, Paris.
164. **SIXTEEN BLACK LEAVES (CHARIOT).** 1957.  
Sheet metal, metal rods, wire, 37 x 100".  
Lent by Galerie Maeght, Paris.
165. **THIRD BLÉRIOT.** 1958.  
Sheet metal, metal rods, wire, 73¼ x 58½".  
Lent by Perls Galleries, New York.

165. 39 = 50. 1959. Sheet metal, metal rods, wire, 47 x 105<sup>3</sup>/<sub>4</sub>".  
Collection I. B. Bellew. Rochecorbon, France.
166. BLACK CRESCENT. 1960.  
Sheet metal, metal rods, wire, 39 x 42<sup>1</sup>/<sub>2</sub>".  
Collection The Art Gallery of Toronto,  
Gift of Mr. and Mrs. H. R. Jackman, 1962.
327. NUMBERED 8-11. 1960. Sheet metal, wire, 62 x 87<sup>1</sup>/<sub>2</sub>".  
Lent by Perls Galleries, New York.
167. SUMAC. 1961. Sheet metal, metal rods, wire, 49<sup>3</sup>/<sub>4</sub> x 94".  
Collection Mr. and Mrs. David Bell Kreeger, Washington, D. C.
329. RED PADDLES. 1962. Sheet metal, wire, 43 x 56".  
Lent by Perls Galleries, New York.
176. BLUE AMONG YELLOW AND RED. 1963.  
Sheet metal, metal rods, wire, 39<sup>1</sup>/<sub>4</sub> x 65".  
Lent by Perls Galleries, New York.
168. THE EYE IN THE BLACK. 1963. Sheet metal, wire, 60<sup>1</sup>/<sub>4</sub> x 59".  
Lent by Perls Galleries, New York.
330. HORIZON WEEDS. 1963.  
Sheet metal, metal rods, wire, 36<sup>1</sup>/<sub>2</sub> x 61<sup>1</sup>/<sub>2</sub>".  
Lent by Perls Galleries, New York.
169. HORIZONTAL MOBILE. 1963.  
Sheet metal, metal rods, wire, 36 x 160".  
Lent by Galerie Maeght, Paris.
170. LARGE RED. 1963. Sheet metal, metal rods, wire, 75 x 132".  
Lent by Galerie Maeght, Paris.
171. LARGE WHITE. 1963.  
Sheet metal, metal rods, wire, 66<sup>1</sup>/<sub>4</sub> x 178<sup>3</sup>/<sub>4</sub>".  
Lent by Galerie Maeght, Paris.
172. ROXBURY RED. 1963. Sheet metal, metal rods, wire, 62 x 104".  
Lent by Perls Galleries, New York.
173. YELLOWS UP, REDS DOWN. 1963.  
Sheet metal, metal rods, wire, 47<sup>3</sup>/<sub>4</sub> x 68<sup>1</sup>/<sub>2</sub>".  
Lent by Perls Galleries, New York.
174. MODEL FOR "GHOST." 1964.  
Sheet metal, metal rods, wire, 37<sup>3</sup>/<sub>4</sub> x 65".  
Lent by Perls Galleries, New York.
175. GHOST. 1964. Sheet metal, metal rods, 288 x 414".  
Lent by Perls Galleries, New York.
331. THE YELLOW PLATFORM. 1964. Sheet metal, wire, 21<sup>1</sup>/<sub>2</sub> x 46".  
Lent by Perls Galleries, New York.

### Ceiling Mobiles

178. BLACK, WHITE AND TEN RED. 1950.  
Sheet metal, metal rods, wire, 38<sup>1</sup>/<sub>8</sub> x 126<sup>1</sup>/<sub>4</sub>".  
Collection Mr. and Mrs. Klaus G. Perls, New York.
328. POLYCHROME 1-8. 1962. Sheet metal, metal rods, 43 x 162".  
Lent by Perls Galleries, New York.

### Standing Mobiles

179. THE CIRCLE. 1935.  
Metal rod, wire, sheet metal, wood, pottery, 36<sup>1</sup>/<sub>8</sub> x 31<sup>1</sup>/<sub>2</sub>".  
Collection Vassar College Art Gallery, Poughkeepsie, New York.  
Gift of Agnes Rindge Claflin.
180. SPIDER. 1939. Sheet metal, metal rods, wire, 78<sup>3</sup>/<sub>4</sub> x 76".  
Lent by the artist.
181. LITTLE LEAVES. 1941. Sheet metal, metal rods, wire, 43 x 46<sup>1</sup>/<sub>4</sub>".  
Collection Mr. and Mrs. Aaron Furman, New York.
182. WOODEN BOTTLE WITH HAIRS. 1943. Wood, wire, 22" h.  
Collection Henri Seyrig, Beirut.
183. LILY OF FORCE. 1944. Sheet metal, metal rods, wire, 87<sup>1</sup>/<sub>2</sub> x 82<sup>1</sup>/<sub>4</sub>".  
Lent by the artist.
184. WOOD OBJECTS ON WOOD POST. 1947.  
Wood, metal rods, wire, 23<sup>1</sup>/<sub>2</sub> x 23".  
Collection Mr. and Mrs. Paul Lester Wiener, New York.
185. BLACK MOBILE. c. 1948.  
Sheet metal, metal rods, wire, 36<sup>1</sup>/<sub>2</sub> x 29<sup>1</sup>/<sub>2</sub>".  
Collection The Solomon R. Guggenheim Museum, New York.
186. POMEGRANATE. 1949. Sheet metal, metal rods, wire, 69<sup>5</sup>/<sub>8</sub> x 69".  
Collection Whitney Museum of American Art, New York.
187. SHIELDS. 1949. Sheet metal, metal rods, wire, 86<sup>1</sup>/<sub>4</sub> x 115".  
Lent by the artist.
188. MOTHS. 1950. Sheet metal, metal rods, wire, 35 x 49".  
Collection Mr. and Mrs. Paul Lester Wiener, New York.
189. RED DISC. SNOWFLAKES IN THREE DIRECTIONS. 1951.  
Sheet metal, metal rod, wire, 58 x 54<sup>1</sup>/<sub>4</sub>".  
Lent by Perls Galleries, New York.
190. RED PYRAMID. 1951. Sheet metal, metal rods, wire, 51<sup>1</sup>/<sub>2</sub> x 42".  
Lent by Perls Galleries, New York.
191. THE SHOWER. 1951. Sheet metal, metal rod, wire, 90 x 40".  
Lent by Perls Galleries, New York.

313. A SWIRL OF SNOW. 1953. Sheet metal, metal rod, wire, 36 x 32".  
Lent by Perls Galleries, New York.

193. RED CURLICUE WITH SIX DAVITS. 1959.  
Metal rods, wire, sheet metal, 49½ x 41¾".  
Collection Taft Schreiber, Beverly Hills, California.

194. BEGGAR'S PENNY. 1962.  
Metal rods, wire, sheet metal, 50½ x 34¾".  
Lent by Perls Galleries, New York.

#### Wall Mobiles

332. ESCUTCHEON. 1952. Sheet metal, wire, 26 x 21".  
Collection Robert Bollt, New York.

196. ESCUTCHEON II. 1953. Sheet metal, wire, 36 x 35".  
Collection James Johnson Sweeney, New York.

197. ESCUTCHEON. 1954. Sheet metal, metal rods, wire, 42" h.  
Collection Henri Seyrig, Beirut.

198. BLACK SPONGE. 1958. Sheet metal, metal rods, wire, 37" h.  
Collection Mrs. Alan H. Rosenthal, New York.

199. EYES AND FEATHER. 1958.  
Sheet metal, metal rods, wire, 43¼" h.  
Lent by Perls Galleries, New York.

200. RED HEAD. 1958. Sheet metal, metal rods, wire, 27¼" h.  
Collection Mr. and Mrs. Gerald Gidwitz, Highland Park, Illinois.

201. YELLOW WHALE. 1958. Sheet metal, metal rods, wire, 26" h.  
Collection Jean and Howard Lipman, Cannondale, Connecticut.

202. FISHY. 1962. Sheet metal, metal rods, wire, 61½" h.  
Collection Mr. and Mrs. Sampson R. Field, New York.

#### CONSTELLATIONS

203. CONSTELLATION. 1943. Wood, metal rods, 22 x 44½".  
Collection The Solomon R. Guggenheim Museum, New York;  
Collection Mary Reynolds; Gift of her brother.

204. CONSTELLATION WITH QUADRILATERAL. 1943.  
Wood, metal rods, 12¾ x 18".  
Collection Henri Seyrig, Beirut.

205. EBONY CONSTELLATION. 1943. Wood, metal rods, 22½ x 38".  
Lent by the artist.

206. SMALL CONSTELLATION. 1943. Wood, metal rods, 14 x 48¼".  
Lent by the artist.

207. CONSTELLATION. c. 1943. Wood, metal rods, 31¾ x 36⅝".  
Lent by the artist.

209. CONSTELLATION WITH EBONY HEAD. c. 1943.  
Wood, metal rods, 22¼ x 27⅞".  
Collection Carlos Raúl Villanueva, Caracas.

208. CONSTELLATION. c. 1948. Wood, metal rods, 41 x 33".  
Collection Jean and Howard Lipman, Cannondale, Connecticut.

#### STABLES

211. MORNING STAR. 1943. Sheet metal, metal rods, wood, 80" h.  
Lent by the artist.

212. MORNING COBWEB. 1945. Sheet metal, 35¾" h.  
Lent by the artist.

213. PORTRAIT OF A YOUNG MAN. c. 1945. Sheet metal, 35¼" h.  
Collection Jean and Howard Lipman, Cannondale, Connecticut.

316. MUSHROOM, TRIANGLE, INVERTED COMMA. 1946.  
Sheet metal, 7¾" h.  
Lent by Perls Galleries, New York.

214. MONOCLE. 1948. Sheet metal, 35" h.  
Collection Jean and Howard Lipman, Cannondale, Connecticut.

215. RED CRESCENT. c. 1953. Sheet metal, metal rods, wood, 65⅛" h.  
Lent by the artist.

216. MODEL FOR "BUCEPHALUS". 1962. Sheet metal, 15⅞" h.  
Lent by Galerie Maeght, Paris.

217. MODEL FOR "GUILLOTINE FOR EIGHT". 1962.  
Sheet metal, 22¼" h.  
Lent by Perls Galleries, New York.

218. KNOBS AND CURLICUES. 1963. Sheet metal, 74⅝" h.  
Lent by Perls Galleries, New York.

219. PIERCED AND SERRATED. 1963. Sheet metal, 69¾" h.  
Lent by Perls Galleries, New York.

220. BUCEPHALUS. 1963. Sheet metal, 110⅝" h.  
Lent by Galerie Maeght, Paris.

221. GUILLOTINE FOR EIGHT. 1963. Sheet metal, 263" h.  
Lent by Perls Galleries, New York.

222. MODEL FOR "SNOW PLOW". 1963. Sheet metal, 14⅛" h.  
Lent by Perls Galleries, New York.

223. SNOW PLOW. 1963. Sheet metal, 84⅛" h.  
Lent by Perls Galleries, New York.



## STABILE-MOBILES

226. THE RED PENDULUM. 1950.  
Sheet metal, wire, cord, 12 $\frac{1}{8}$  x 15 $\frac{1}{2}$ ".  
Lent by Perls Galleries, New York.
227. MANY PIERCED DISCS. 1950?  
Sheet metal, metal rods, wire, 50 $\frac{1}{2}$  x 68 $\frac{1}{2}$ ".  
Collection Arizona State University, Tempe, Arizona.
228. BLUE FEATHER. 1951.  
Sheet metal, metal rods, wire, 45 $\frac{1}{2}$  x 44 $\frac{3}{4}$ ".  
Lent by the artist.
230. YELLOW DISC. 1953. Sheet metal, metal rods, 109 x 112".  
Lent by the artist.
231. FLAMAND. 1954. Sheet metal, metal rods, 110 x 162".  
Collection Mr. and Mrs. Jean Davidson, Saché, France.
232. BLACK PYRAMID AND SEVEN. 1956.  
Sheet metal, metal rods, wire, 51 $\frac{1}{2}$  x 68 $\frac{3}{4}$ ".  
Collection Robert B. Mayer, Chicago.
333. WHITE SIEVE. 1963. Sheet metal, wire, 13 $\frac{3}{4}$  x 20".  
Lent by Perls Galleries, New York.
234. CRINKLY. 1964. Sheet metal, metal rods, wire, 27 $\frac{3}{4}$  x 25 $\frac{1}{4}$ ".  
Lent by the artist.
236. CRINKLY. 1964. Sheet metal, metal rods, wire, 37 $\frac{1}{2}$  x 31 $\frac{1}{4}$ ".  
Lent by Perls Galleries, New York.
237. CRINKLY WITH FIVE RUDDERS. 1964.  
Sheet metal, metal rods, wire, 20 $\frac{7}{8}$  x 15 $\frac{1}{2}$ ".  
Collection Louisa Calder, Roxbury, Connecticut.
324. MODEL FOR "FIVE RUDDERS". 1964.  
Sheet metal, wire, 19 $\frac{3}{8}$  x 20".  
Lent by Perls Galleries, New York.
238. FIVE RUDDERS. 1961. Sheet metal, metal rods, 151 x 130 $\frac{1}{2}$ ".  
Collection Washington University, St. Louis.
303. SANDY'S BUTTERFLY. 1964. Sheet metal, metal rods, 166 x 112".  
Lent by Perls Galleries, New York.
325. SIX WHITE DOTS, YELLOW ON BLACK AND RED. 1964.  
Sheet metal, wire, 12 $\frac{1}{8}$  x 16".  
Lent by Perls Galleries, New York.
239. SMALL STABILE-MOBILES AND STABILES. 1964.  
Sheet metal, wire.  
Lent by Perls Galleries, New York.

## TOWERS

241. TOWER. 1951. Sheet metal, metal rods, wood, wire, 52 x 35".  
Lent by Perls Galleries, New York.
242. TOWER. 1951. Metal rods, wire, sheet metal, cord, wood, 36 x 28 $\frac{5}{8}$ ".  
Lent by Perls Galleries, New York.
243. TOWER. 1951.  
Metal rods, wire, sheet metal, cord, wood, 55 $\frac{1}{2}$  x 60 $\frac{1}{4}$ ".  
Lent by Perls Galleries, New York.

## MODELS FOR MONUMENTAL SCULPTURE

317. MODEL FOR "THE CITY." 1959. Sheet metal, wire, 11 $\frac{1}{2}$ " h.  
Lent by Perls Galleries, New York.
319. MODEL FOR "TEODELAPIO". 1962. Sheet metal, 23 $\frac{7}{8}$  x 18".  
Lent by Perls Galleries, New York.
247. MODEL FOR MOBILE AT CONNECTICUT BANK AND TRUST CO., HARTFORD. 1962. Sheet metal, wire, 14 $\frac{1}{4}$  x 45 $\frac{1}{2}$ ".  
Collection Dr. and Mrs. Joseph Singer, New York.
249. MODEL FOR "SOUTHERN CROSS". 1963.  
Sheet metal, metal rods, wire, 32 x 42".  
Lent by the artist.

## MISCELLANY

250. FISH. 1948-50. Metal rods, wire, glass, 9 $\frac{1}{2}$  x 60".  
Lent by the artist.
251. SUN AND MOON. 1950. Sheet metal, cord, a. 36" h ; b. 32 $\frac{5}{8}$ " h.  
Lent by the artist.
252. THE CURT VALENTIN FISH. c. 1950.  
Metal rods, wire, cord, glass, 13 $\frac{1}{2}$ " h.  
Collection Jean and Howard Lipman, Cannondale, Connecticut.
256. RAT. 1952. Sheet metal, wire, 10 $\frac{1}{2}$ " h.  
Lent by the artist.
253. LITTLE BLACK DOG. 1958. Sheet metal, 12 $\frac{1}{8}$ " h.  
Collection Hans Nenmann, Caracas.
254. THE RED FOX. 1958. Sheet metal, 12" h.  
Collection Jean and Howard Lipman, Cannondale, Connecticut.
255. RUG. Executed by Louisa Calder. 1963. Wool, 41 x 38".  
Lent by the artist.

## LATE GOUACHES AND WATERCOLORS, OILS, TAPESTRIES

### Gouaches, watercolors

257. UNTITLED. 1961. Gouache,  $29\frac{5}{8}$  x  $41\frac{3}{4}$ ".  
The Abrams Family Collection, New York.
258. UNTITLED. 1962. Watercolor,  $26\frac{7}{8}$  x  $39\frac{1}{2}$ ".  
Collection Jean and Howard Lipman, Cannondale, Connecticut.
259. UNTITLED. 1964. Gouache,  $29\frac{3}{4}$  x  $42\frac{3}{8}$ ".  
The Abrams Family Collection, New York.
260. UNTITLED. 1964. Gouache,  $29\frac{5}{8}$  x  $42\frac{5}{8}$ ".  
Lent by Perls Galleries, New York.
261. UNTITLED. 1964. Gouache,  $29\frac{5}{8}$  x  $42\frac{5}{8}$ ".  
Lent by Perls Galleries, New York.
262. UNTITLED. 1964. Gouache,  $42\frac{3}{8}$  x  $29\frac{5}{8}$ ".  
Lent by Perls Galleries, New York.
263. UNTITLED. 1964. Gouache,  $29\frac{3}{8}$  x  $43\frac{1}{4}$ ".  
Lent by Perls Galleries, New York.
264. UNTITLED. 1964. Gouache,  $29\frac{5}{8}$  x  $42\frac{5}{8}$ ".  
Lent by Perls Galleries, New York.
265. UNTITLED. 1964. Gouache,  $29\frac{1}{2}$  x  $42\frac{5}{8}$ ".  
Lent by Perls Galleries, New York.
266. UNTITLED. 1964. Gouache,  $29\frac{1}{2}$  x  $43\frac{1}{8}$ ".  
Lent by Perls Galleries, New York.
267. UNTITLED. 1964. Gouache,  $42\frac{1}{2}$  x  $29\frac{5}{8}$ ".  
Lent by Perls Galleries, New York.
268. UNTITLED. 1964. Gouache,  $42\frac{1}{2}$  x  $29\frac{5}{8}$ ".  
Lent by Perls Galleries, New York.
269. UNTITLED. 1964. Gouache,  $29\frac{5}{8}$  x  $42\frac{1}{2}$ ".  
Lent by Perls Galleries, New York.
270. UNTITLED. 1964. Gouache,  $29\frac{1}{2}$  x  $43\frac{1}{4}$ ".  
Lent by Perls Galleries, New York.
271. UNTITLED. 1964. Gouache,  $29\frac{3}{4}$  x  $42\frac{5}{8}$ ".  
Collection Mr. and Mrs. Robert C. Osborn, Salisbury, Connecticut.
334. UNTITLED. 1964. Gouache,  $43\frac{5}{8}$  x  $29\frac{1}{2}$ ".  
Lent by Perls Galleries, New York.

### Oils

273. RED SPIRAL. 1956. Oil on canvas,  $23\frac{5}{8}$  x  $28\frac{5}{8}$ ".  
Lent by the artist.
274. SPIRAL, STAR AND MOON. 1956. Oil on canvas,  $23\frac{5}{8}$  x  $28\frac{3}{4}$ ".  
Lent by the artist.
275. GREEN MOON. 1964. Oil on canvas,  $45\frac{3}{4}$  x  $28\frac{3}{4}$ ".  
Lent by Perls Galleries, New York.
276. HERRINGBONE. 1964. Oil on canvas, 35 x  $51\frac{1}{8}$ ".  
Lent by Perls Galleries, New York.
277. RED DRIP. 1964. Oil on canvas,  $51\frac{1}{4}$  x  $38\frac{1}{4}$ ".  
Lent by Perls Galleries, New York.
278. SPINNAKER. 1964. Oil on canvas,  $45\frac{1}{2}$  x 35".  
Lent by Perls Galleries, New York.

### Tapestries

All tapestries were executed in the workshops of Aubusson, under the direction of Pierre Baudouin after original drawings by Calder.

279. ALPHABET. 1962. Tapestry,  $20\frac{3}{4}$  x  $30\frac{5}{8}$ ".  
Lent by the artist.
280. BLACK HEAD. 1962. Tapestry,  $41\frac{1}{2}$  x  $29\frac{1}{8}$ ".  
Lent by the artist.
281. BLACK STARS. 1962. Tapestry, 78 x  $58\frac{1}{2}$ ".  
Lent by the artist.
282. BLUE BALLS. 1962. Tapestry,  $15\frac{1}{4}$  x 23".  
Lent by the artist.
283. CADUCEUS. 1962. Tapestry,  $28\frac{3}{4}$  x  $41\frac{7}{8}$ ".  
Lent by the artist.
284. MOSQUITO. 1962. Tapestry,  $29\frac{5}{8}$  x  $41\frac{1}{4}$ ".  
Lent by the artist.
285. MOUTH. 1962. Tapestry,  $29\frac{1}{8}$  x  $41\frac{3}{8}$ ".  
Lent by the artist.
286. RED SUN. 1962. Tapestry, 117 x 76".  
Lent by the artist.
287. SIGNS. 1962. Tapestry,  $15\frac{3}{8}$  x  $21\frac{3}{4}$ ".  
Lent by the artist.

**THE SOLOMON R. GUGGENHEIM MUSEUM, NEW YORK**

**NOVEMBER**

**DECEMBER**

**JANUARY**





**THE SOLOMON R. GUGGENHEIM MUSEUM, NEW YORK**

**THE ART GALLERY OF TORONTO**

**DES MOINES ART CENTER**

**MILWAUKEE ART CENTER, MILWAUKEE**

**WASHINGTON UNIVERSITY GALLERY OF ART, ST. LOUIS**

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