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

- more -

Fourth Street at Constitution Avenue, N.W., Washington, D.C. 20565
(202) 842-6353, Facsimile (202) 842-2403
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
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
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'êbène* (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
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
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
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**


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

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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

- more -
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, 50th 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

- more -
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

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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/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

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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

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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

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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'ebène**, 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

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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 Claflin
   © 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

- more -
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

- more -
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 cm (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 23/32 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

- more -
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

- more -
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

- more -
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. **Fig 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 3/16)
   Private Collection
   © 1998 Estate of Alexander Calder/Artists Rights Society (ARS), New York

- more -
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

- more -
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)
  © 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

- more -
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)
    - 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

- more -
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
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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)
   © 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

- more -
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

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<table>
<thead>
<tr>
<th>No.</th>
<th>Title</th>
<th>Year</th>
<th>Materials</th>
<th>Dimensions</th>
<th>Location</th>
<th>Rights Information</th>
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<td>190.</td>
<td>Bayonets Menacing a Flower</td>
<td>1945</td>
<td>sheet metal, wire, and paint</td>
<td>114.3 x 147.3 x 48.3 cm (45 x 58 x 19)</td>
<td>Washington University Gallery of Art, Saint Louis, University Purchase, MacMillan Fund, 1946</td>
<td>© 1998 Estate of Alexander Calder/Artists Rights Society (ARS), New York</td>
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<td>191.</td>
<td>Lily of Force</td>
<td>1945</td>
<td>sheet metal, wire, lead, and paint</td>
<td>233.1 x 205.7 x 226.1 cm (91 3/4 x 81 x 89)</td>
<td>Private Collection, France</td>
<td>© 1998 Estate of Alexander Calder/Artists Rights Society (ARS), New York</td>
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<tr>
<td>193.</td>
<td>The Box in the Air</td>
<td>c. 1945</td>
<td>sheet metal, wire, and paint</td>
<td>80 x 65 cm (31 1/2 x 25 9/16)</td>
<td>Collection of Felipe Ortiz-Patino</td>
<td>© 1998 Estate of Alexander Calder/Artists Rights Society (ARS), New York</td>
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<tr>
<td>194.</td>
<td>Untitled</td>
<td>1946</td>
<td>gouache and ink on paper</td>
<td>75.1 x 110.7 cm (29 9/16 x 43 9/16)</td>
<td>Private Collection, New York</td>
<td>© 1998 Estate of Alexander Calder/Artists Rights Society (ARS), New York</td>
</tr>
<tr>
<td>196.</td>
<td>S-Shaped Vine</td>
<td>1946</td>
<td>sheet metal, wire, and paint</td>
<td>250.2 x 175.3 cm (98 1/2 x 69)</td>
<td>Collection of Rita and Toby Schreiber</td>
<td>© 1998 Estate of Alexander Calder/Artists Rights Society (ARS), New York</td>
</tr>
<tr>
<td>197.</td>
<td>The Lace on the Edge of Your Panties</td>
<td>1947</td>
<td>sheet metal, wire, and paint</td>
<td>33 x 190.5 x 47 cm (13 x 75 x 18 1/2)</td>
<td>Private Collection</td>
<td>© 1998 Estate of Alexander Calder/Artists Rights Society (ARS), New York</td>
</tr>
<tr>
<td>198.</td>
<td>1 Red, 4 Black plus X White</td>
<td>1947</td>
<td>sheet metal, wire, and paint</td>
<td>91.4 x 304.8 x 121.9 cm (36 x 120 x 48)</td>
<td>Private Collection</td>
<td>© 1998 Estate of Alexander Calder/Artists Rights Society (ARS), New York</td>
</tr>
</tbody>
</table>

- more -
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

   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

- more -
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

- more -
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

- more -
225. **Performing Seal**, 1950
   sheet metal, wire, and paint
   83.8 × 58.4 × 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 × 45.7 × 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 × 91.4 × 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 × 40.6 × 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 × 182.9 × 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 × 88.9 × 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 × 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 × 121.9 × 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

- more -
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

- more -
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

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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

- more -
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

- end -
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.
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 -
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.
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 stabiles, 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 stabile 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 stabiles, 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,
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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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.

Maria 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. Peris, 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.
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.

As a leader in telecommunications, GTE philanthropic involvement with the visual and performing arts is consistent with our corporate mission to connect people with creative ideas and expand human communications.

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

- Carnegie Hall
- Corcoran Gallery of Art
- John F. Kennedy Center for Performing Arts
- Lincoln Center for the Performing Arts
- 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
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 Benson. We wonder at his tiniest mobile – it fits in a match box – and at stabiles 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.

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