Artist Resources – Alexander Calder (American, 1898-1976)

The Calder Foundation: biography, artwork, exhibitions, essays

Calder family friend Pedro E. Guerrero captured the organized chaos and artistry of Calder’s Roxbury, Connecticut studio in photographs between 1939 and 1959. The Tate also shared this exploration of Calder’s creativity in a picture essay spanning the 1940s through the 60s.

In 2014, The Whitney Museum of American Art in New York celebrated its holdings of the largest collection of Calder’s work in the world with Collecting Calder, pairing a selection of seminal sculptures with the artist’s lesser known prolific oeuvre of drawings.

Calder’s great grandson, musician Gryphon Rower-Upjohn, spoke with Artsy in 2014 about the sculptor’s little-known percussive experiments and his legacy of musical inspiration in conjunction with an exhibition at the Kunstsammlung Nordrhein–Westfalen in Düsseldorf. “Calder employed sound as he did color—as a means of varying elements and enhancing the disparity within a composition,” Gryphon explained. Calder was involved in many projects where sound played an essential role, including collaborations with Martha Graham and Virgil Thomson. The Tate Modern highlighted one such collaboration in 2015, with composer Earle Brown for their exhibition, Performing Sculpture.

The Whitney’s 2017 exhibition, Calder: Hypermobility highlighted key sculptures in which Calder intended the performances of movement and sound to be forefronted in an ideal viewing experience. Musical performances and gallery demonstrations of his early mechanized sculptures accompanied the exhibition.

Gryphon also spoke about his great-grandfather’s interest in and relationship to music in 2019 at the Montreal Museum of Fine Arts. In his lecture, in conjunction with the museum’s ambitious exhibition, Radical Inventor, Gryphon traced Calder’s affection for abstract sound from his first mobile, which acted as an instrument for chance musical compositions, to his “sonic architecture” at the Ciudad Universitaria de Caracas in Venezuela, and his mutually influential relationships with musicians and composer. “Beyond his stature as a composer of motion, Calder expanded the vocabulary of sculpture by permitting his mysterious objects’ noisemaking capabilities,” reflected Gryphon. “An artist who addressed issues fundamental to composers of music, Calder was a visionary of the increasingly blurred intermingling categories of art.”

In 1930, seven years after enrolling at the Art Students League in New York and transitioning away from a career in engineering, Alexander Calder visited the Paris studio of Dutch painter Piet Mondrian. Calder credited Mondrian’s experimentations with shape, space, and color for the abstract turn in his art practice, as figurative wire sculptures gave way to an innovative new aesthetic rooted in motion. Calder’s first kinetic sculptures in the early 1930s employed mechanization and motors in a dynamic choreography of wire and metal. These highly performative “mobiles” quickly evolved into delicate hanging constructions and precariously balanced compositions propelled solely by the whims of passing air currents. Endlessly playful, and rarely stationary, such creations as Horizontal reward patient and curious viewing as thin pendants of colored sheet metal sway, shift, and revolve from their wire chandelier in a delicate yet robust dance that blends harmony and chance.

On view January 6 – April 11, 2021
Alexander Calder (American, 1898-1976)

Red Gong, 1951
Brass, sheet metal, wire, and paint

Private Collection; L2020:93.2

Alexander Calder is responsible for some of the most distinctive and inventive sculpture of the twentieth century. With a background in mechanical engineering, Calder approached his artistic practice through an interest in the suggestive potential of wire and metal. Often found hanging from the ceiling or balanced precariously on a base, his pieces — fondly termed “mobiles” by friend and fellow artist Marcel Duchamp — are inventive, playful, and rarely stationary. While living in Paris in the 1930s, Calder developed his kinetic aesthetic, which owed inspiration to his time in New York sketching American Big Top circus shows as an illustrator for The National Police Gazette. Calder gradually abandoned his early experimentations with mechanized mobiles, favoring the shifting responses to whims of surrounding air currents and the unchoreographed performances of cast shadows. Red Gong also conjures musical associations, pointing to the artist’s experimentations in chance compositions with percussive elements in mobiles beginning in the 1930s, refined with a series of “gong” sculptures in the 1950s and ’60s.

On view September 16 – December 17, 2020
Alexander Calder (American, 1898-1976)

**Fish**, ca. 1952

Hanging mobile - painted steel rod, wire, string, colored glass, and metal objects

Private Collection; L2019:91.1

Alexander Calder was born into a family of artists – his mother was a painter and his father and grandfather were sculptors – but initially resisted a career in the arts. Instead he pursued a degree in mechanical engineering. After enrolling at the Art Students League in New York in 1923, this background provided the foundations for the signature mobiles that would become the core of his prolific oeuvre. These delicately balanced constructions are hinged together with metal wire and weighted by biomorphic shapes that appear to move on their own, swayed by the slightest breath of air. In each sculpture, the poetic possibilities of motion are an essential element. **Fish** recalls a subject explored in some of the Calder’s earliest mobiles and is one of just twelve mature sculptures with this formal composition. Encased by a metal frame and held taught by wire and string, the suspended pieces of colored glass become glittering scales that cast ever-changing compositions of shadows as ambient air currents animate the mobile in unexpected ways.

*On view January 15 – April 19, 2020*